



by **GREG MATHIS**

Cover: Oil painting by artist Amy R. Kirkpatrick depicts detailed scene of the Anna Pottery, Union County, Illinois. Appearing atop manufactory are kiln chimneys and the famous Indian weather vane. Pictured at cover bottom are a Kirkpatrick figural swamp frog inkwell, an assortment of utilitarian wares, and a salt glazed pig flask. Painting image courtesy of Kirkpatrick family descendants.

The Family, Kilns, & Stoneware

of

KIRKPATRICK

by

Greg Mathis

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ISBN: 9781630683924

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TXu 1-890-037 EDITION 2024

Published by the



STANHOPE PUBLISHING COMPANY, LLLP

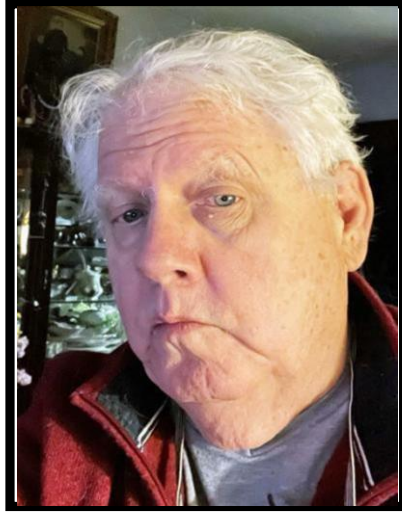
Printed in the United States of America

My garden is a single sweet rose.

Dedicated to Mary

My world is my wonderful wife.

About the author



Greg Mathis

Over the past three decades, Greg has developed and expanded a great interests in the potters and stoneware of Southern Illinois from the archival researcher, student of ceramics, and collector standpoints. His key areas of concentration are geared toward the Illinois pottery centers of White Hall, Upper Alton, Belleville, and the numerous Kirkpatrick Midwestern stoneware production sites. He has been C.O.I.P.S. convention seminar speaker on 19th Century Upper Alton Stoneware and received related press commentaries in 1995 and 2009 about his talks on Madison County, Illinois, ceramics of the Nineteenth Century. He has spoken on potters and ceramics of Upper Alton at the Alton Museum of History and Art in December of 1999, and has given the C.O.I.P.S. annual convention seminar in 1996 at Alton, Illinois and in 2009 at East Peoria, Illinois. He was the founder and past chair of Stoneware and Pottery Enthusiasts Guild of America and currently manages and develops the web site for the Collectors of Illinois Pottery and Stoneware. Greg has been a member of C.O.I.P.S. since 1988, and a past member of the Blue & White Club and the Old Sleepy Eye Cub of America.

This writing blends his great detail about the Kirkpatrick family with their numerous kiln locations and timeframes, together with the hand craft of the prolific Illinois potting family of Andrew

Kirkpatrick. Finalizing this synthesis work, "The Family. Kilns, & Stoneware of Kirkpatrick" has required great commitment, energy, time, a plethora of many family details, relative photography, Kirkpatrick achievements, and the close analysis of vessels and folk art creations. Many well supported interpretations about wonderful Kirkpatrick creations are presented that help account for the significant general impact of this family on the Nineteenth Century ceramic handcraft in America. Related articles by Greg appear on the C.O.I.P.S. web site at www.coips.org and on the Wisconsin Pottery Association official website at www.wisconsinpottery.org. Both organizations provide internet links to many stoneware and pottery collecting clubs of the United States. In addition to the numerous written articles on Illinois stoneware, potters, and potteries, Greg is author of "*Traditional Stoneware of The Bluff City*," "*The Potters, Kilns, & Stoneware of Upper Alton*", and "Pottery Town, White Hall, Illinois" He has future designs on separate supplemental writing editions to complement these works.

Acknowledgments

The author wishes to thank Patrick Brumleve, Judy Travelstead, and the officers and board members of the Union County Illinois Historical and Genealogy Society and Museum, Cobden, Illinois; Mr. Mike Isom and his father Tunney Isom of the Kirkpatrick Anna Pottery Museum, Anna, Union County, Illinois; Lisa Livesay and the historical records staff of the Stinson Memorial Library, Anna, Illinois; Mr. Donald Michel, Anna, Illinois; the Curator and staff of LaSalle County History Museum, Utica, Illinois; Illinois Room Records staff of State and Federal census archives at Lovejoy Library, Southern Illinois University, Edwardsville, Illinois; Records staff of the Union County Court House, Jonesboro, Illinois; Merle Glick, Pekin, Illinois; the Lakeview Museum of History and Art, Peoria, Illinois; Mark Celoti, Deer Park, Wisconsin; Bruce Wingerter, Murphysboro, Illinois; Michael Naylor, Springfield, Illinois; Charles Decker, Murphysboro, Illinois; Donna and Steve Laugal, Lostant, Illinois; Mary and Kimball C. Kokles, Garland, Texas; James Hagenbush, East Greenville, Pennsylvania; Ellen and Curt Falkenburry, St. Louis, Missouri; Gary Williams, Davenport, Iowa; Pamela and Richard Ellis, LeClaire, Iowa; David McGwire, Springfield, Illinois; Floyd Mansberger, Fever River Research, Springfield, Illinois; Chief archaeologist John A. Walthall, Illinois Department of Transportation, Springfield, Illinois; Special appreciation is extended to archival researcher Eva Dodge Mounce for her tireless efforts and contributions to the Foundation for Historical Research of Illinois Potteries and her outstanding editorship and vast contributions made for the Collectors of Illinois Pottery and Stoneware; Sincere thanks are given for the important ceramics criteria and description data provided by archaeologists Kenneth B. Farnsworth and Robert D. Mazrim of the Illinois State Archaeological Survey, Prairie Research Institute, at the University of Illinois. Ken and Bob generously shared their knowledge and ideas about ceramic production phases and the various known glazes and decorative applications used within Midwestern Nineteenth Century pottery centers; Appreciation is given to several fifth generation descendants of Andrew Kirkpatrick Sr. that generously provided photography, family accounts, and the access to interesting family heirlooms; The shared enthusiasm of Linda and Dr. Max Eakin toward Kirkpatrick related materials, ceramics, creations, and data, supplied great inspiration for which the author is very grateful; A most heartfelt thanks is made to the author's youngest daughter, Meredith A. Mathis. At the age of nine years, Meredith accompanied the author on many trips in search for archival data and research on the ceramic handcraft of the Kirkpatrick Anna Pottery; and paramount token of gratitude is earned and extended to the author's father Jewett Freeman Mathis Sr. that enthusiastically supported every ceramic vessel and information collecting endeavor from the very onset. All impacted this writing.

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PREFACE

The intention of this work is to present historical information, interpretations, and pertinent documented data with the sole design to provide a good fundamental understanding of the prolific Kirkpatrick family and their handcraft. This, hopefully, will benefit the student of Nineteenth Century American ceramics, the archival researcher, the archaeologist, and the lover and collector of American stoneware and folk art. The author attempts to provide answers to: WHO they were; WHAT they made; WHERE they made it; and WHEN it was made. Separately, the effort is attempted to show WHY different types of ware were produced and the manner their artful creations impacted their community. Many details about the Kirkpatrick family and the specific styles of wares produced by the hands of their potters and potteries are examined that reveal Kirkpatrick's proficiency at a very important hand craft and type of manufacturing of the day. This endeavor will attempt to promote an appreciation and understanding of the Kirkpatricks. Chapter One - the family specifics, relationships, and genealogy; Chapter Two – the kiln locations and history at Washington County, Pennsylvania; Fredericktown, Knox County, Ohio; Urbana, Champaign County, Ohio; Vermilionville, LaSalle County, Illinois; Cincinnati, Hamilton County, Ohio; Covington, Kenton County, Kentucky; Point Pleasant, Clermont County, Ohio; Metropolis, Massac County, Illinois; Mound City, Pulaski County, Illinois; Anna, Union County, Illinois and Denton County, Texas; Chapter Three – the handcraft; Chapter Four – the allegory and fusing of object to the ceramic object; Chapter Five - special event presentation creations; Chapter Six – the influence on contemporaries; Chapter Seven - Identifiable Kirkpatrick handcraft traits and features; and Chapter Eight – Diaries, sketches and interviews.

Within the following pages are a great amount of securely documented research that include important charts, documents, census, drawings, product packing receipts, identifiable pig flask features, distinguished incised script traits of Wallace and Cornwall, interesting daily accounts within the John Wood's Diary entries about the Kirkpatricks life at Vermilionville, LaSalle County, Illinois, and Kirkpatrick recollections detailed in personal interviews and written accounts.

Varying levels of specialization and standardization are found within each pottery site and specific Kirkpatrick handcraft potting habits and traits are described and illustrated. Both professional and amateur excavations by the students of archaeology and by the pot hunter share the common desire of gathering information and waster dump artifacts of the Midwest's past. As a broken shard 'dig feature' is recovered from the ground where it was discarded over a century ago, an intriguing emotion comes within

the digger, as he/she realizes that little shard has literally passed directly from Kirkpatrick's hands to his hand. That shard becomes a treasure and with an active imagination the shard holder sees a whole vessel, and the "From Their Hands to Ours" phenomenon generates great intrigue. The serious student can visualize that piece of stoneware as it goes through the manufacturing process; positioned onto the straw nested horse drawn wagon the potter drove to market, pride-fully shown to the customer, and sold for a few hard earned pennies. Logically, the lady of the house, picked a piece of stoneware like selecting the best piece of produce. The potter, now puts on his salesman's hat, and bargains with the customer that occasionally spoke a different language or with a pronounced European accent in broken English, and often reflected back to their family in the old country, perhaps Scotland or Ireland. Following a certain amount of bartering, the customer purchased a piece of stoneware and placed it on a shelf of a cupboard at their nearby humble home. It preserved the family's food. It was very important and it served the family for generations. The archaeologist, pot hunter, and stoneware collector admire these pieces of history, but find it is difficult to picture or have a real handle about the primitive state to which these people lived, how hard they labored, nor the pain and hardship they endured. The family unit and its fiber that emigrated along with them from Scotland to Illinois were strong, paling standards of today. Indeed, the wares and creations of Kirkpatrick are more than pieces of hardened clay. Each hand turned vessel is unique. It reflects a tradition and a craft, and that maker's mark applied to the ceramic object surface was much more than a manufacturer's mark. To Kirkpatrick, it signified both a personal reflection on him about the quality of his work, and it represented a favorable regard about the Kirkpatrick family. Like the beautiful whole vessel, the little broken shard is meaningful. It is history. It is Americana.

This endeavor attempts to digest and present information learned through approximately three decades of the author's personal researching of potters, potteries, and their products, as he collected stoneware of Nineteenth Century Illinois and enjoyed the membership benefits of the Old Sleepy Eye Collectors Club of America, the Blue and White Club, and the Collectors of Illinois Pottery and Stoneware. Collecting, studying and accumulating wares of different known Illinois potters and seeking a new variation of a maker's marks continues to be the passion of the ardent collector. The ceramic student is especially interested in learning new details about the potter and his ware. Specifics about a maker's handcraft style, their observed archaeological traits, and their degree of specialization and standardization in production are identified and appreciated by advanced students and collectors. What greatly enhances any collection comprised of utilitarian, whimsical, personalized, and presentation vessels, is the added knowledge learned about the potter, his family, and his pottery. Important assessments suggest a place and time in

America and welcome our opportunity for further study and the chance to learn much about who made it.

Assessments and interpretations often conflict among academics. For instance some scholars do not classify most Kirkpatrick hand sculptured whimsical creations as art, though they grant them artistic. They adamantly submit these creations fall in the class of novelty ware. All researching helps forming better interpretations about an item and greatly enhances the object's significance.....much more than a mere piece of clay. Just as native American folklore proclaims no one owns the land, some might contend that no one actually owns a ceramic object and that we are merely leasing it for a period of time. Years from now, someone else will pay the lease fee to possess it in their collection. As farfetched as it may seem, what we will really "own" is the knowledge and our personal interpretation and appreciation of the item.

The enthusiasm of many fellow collectors, their research, their writings, and the unselfish sharing of knowledge by many, has always fueled the author's passion for Southern Illinois ceramics. Learning specifics from several accomplished sources threw high octane gasoline on the "thirst-for-knowledge" fire. The flagship of knowledge came from the love for diligent comprehensive research of the late Eva Dodge Mounce who shared much data before, during, and after her period as newsletter editor for the Collectors of Illinois Pottery and Stoneware, her numerous composed reports and manuscripts on Illinois ceramics, and her special newspaper article about potter Murray Kirkpatrick, "The Forgotten Kirkpatrick." Eva led the author to wanting to know more about other Kirkpatrick potters at Vermilionville, LaSalle County, Illinois, and for the author to continue on to the counties of Union and Pulaski in Illinois, and then to the major Kirkpatrick ceramic involvement in Ohio, Kentucky, and Pennsylvania. The late Eva Dodge Mounce continues to be regarded the expert on the Kirkpatrick family operation at LaSalle County, Illinois. In a joint effort with Archaeologists Bonnie Gums and Floyd Mansberger, Mounce compiled the fact filled report "The Kirkpatrick Potteries in Illinois: A Family Tradition" about the Kirkpatricks at Vermilionville, Illinois. Mounce first introduced me to the Kirkpatricks. Eva recommended reading the comprehensive University of Delaware Master of Arts thesis by Ellen Paul Denker, "Forever Getting Up Something New." To most, Denker's well researched work continues the fundamental primer about Cornwall and Wallace Kirkpatrick at Anna, Illinois. Her well written 1978 thesis holds the highest regards of scholars and is certain to continue to be the guiding beacon toward future research to build upon and support. Ellen's efforts are certain to encourage more interpretations of the Kirkpatricks and their handcraft, and her thesis is certain to be much appreciated in all future analysis, just as it has been for this writer.

Ellen Denker and her peers have referenced their writings a “reworking” and personal “interpretation” about the prior academia of others, as does this writer. This study contains information similar to those metaphoric trees that couldn’t be seen for the forest, meaning too often a flaw rears its ugly head that offers information based on conjecture, inaccurate reports being a bit inflated or under-reported, and an unfortunate misrepresentation of tales that have been exaggerated by getting re-told several times over by different people. We primarily have to rely on the accuracy within archives and criteria rendered in the historical accounts of 1883 by William H. Perrin and Jeriah Bonham; the Jonesboro Gazette, the Farmer and Fruit Grower, and The Talk, local newspaper editorials of the day; Federal and State census and manufacturing reports; County court records; information and family specifics provided by Kirkpatrick family descendants; interviews of local old-timers; information shared by Judy Travelstead and Patrick Brumleve of the Union County Genealogical and Historical Society and Museum of Cobden, Illinois; and by the shared knowledge and interpretations of Mike Isom of the Kirkpatrick Anna Pottery Museum of Anna, Illinois. Collectively, all combine to prove the opportunistic side of the Kirkpatricks in business and their many achievements at serving the community. This writing suggests the Kirkpatricks legacy being classic “opportunists” and “achievers” in business and socially, while holding a strong drive toward turning a dollar and for sustaining a good livelihood for their family.

The Kirkpatricks achieved success through a keen foresight in their immigration from Ayrshire, Scotland, to numerous locations in Midwestern American. Throughout four States the Kirkpatricks effectively executed the fundamental four “Ps” of the sound technical marketing bible. Achieving goals with and through the efficient efforts of their skilled workers, Kirkpatrick had the right Product in high demand, they knew how to Promote it, they utilized several means to get the ware to right Place, and the wares product quality outweighed its Price, being a good value. Even today, any one of the four “P”s can move product on its own, but realize how much is sold when all four “P”s are achieved. The Kirks usually hit on all ‘P’ cylinders and likely the ware and creations sold themselves, then as their work does today.

The objective of every student of the Kirkpatricks is to gain more knowledge, and to complement and further expand upon previous works. While weighing various interpretations on any aspect or issue, we are all students and we must remember that there are indeed two sides to every story. Finally, afterwards, there is the actual truth. Do concede a psychiatrist has no clue of what actually went on in that Kirkpatrick brain and like each of us, analyst can only speculate. Here offered are one admirer’s culmination of interpretations about the lives, handcraft, and creativity of one Kirkpatrick lineage, ----- that -----ONE LIMB ON A TREE.

CHAPTER ONE:

The Family – One Limb on a Tree

Watching the sun set over the Atlantic from the shores of Scotland is a spectacular event. Many with great foresight envisioned the great opportunities for a better life on the other side of that sunset and with great torment they deliberated over this challenge to actually depart for America. Leaving much they loved and possessed behind was a quite difficult notion and idea and a dream simply too much to bear for many. As the sun crept into the sea, many contemplated the bid for better economic, social, political, and religious freedoms that lay on the other side of that sunset and millions watched with a deep passion, reverence and vision for opportunity in a land of milk and honey. Among the millions was one branch of the Kirkpatrick clan of Watties Neuch (translates Wallace's House), County of Dumfries, Scotland, making the crossing from Scotland, to a port in Belfast, Ireland, and on to Delaware in 1725.

Recounted in the Somerset County Historical Quarterly vol. III (1994) article *Kirkpatrick Family of Somerset County* (N.J.) are details that "two sons of Alexander Kirkpatrick immigrated to America together with their wives and children in a particularly bad crossing where they ran out of food. The families landed in New Castle, DE starving and broke and ended up going to New Jersey on foot. According to the book 'Kirkpatrick Memorial' published by Westcott & Thomson, 1867 in Philadelphia; "The name of the immediate ancestor of that branch of the family of which this volume is a memorial is ALEXANDER. He was born 1685 in Watties Neach (sic), County of Dumfries, Scotland. Around 1725 he removed with his family to Belfast, Ireland, after the birth of his son David, to enjoy greater liberty of conscience and additional religious advantages. In the spring of 1736, he embarked at Belfast for America, and after a stormy passage of thirteen weeks landed at New Castle, Delaware. The passengers and crew almost starved owing to the unexpected length of the passage. David, who was then twelve years old, speaking of this to a grandson in later years said: "The first thing I got to eat after we got on shore was corn, in the state which we call roasting ears, and without roasting or boiling I ate till the milk of the corn ran down both sides of my mouth, and I have never eaten anything since that tasted sweeter." The narrative by the grandson adds: 'They crossed the Delaware at Philadelphia, and wandered up through the State of New Jersey (which was partially settled) till they reached Boundbrook, and from there they went over the mountain. This incident he (the grandfather) used to tell me, and smile at -- they were all on foot -- there was no road other than the Indian path. In the path before them they saw a land tortoise, speckled, sticking up his head; and as they had heard of 'rattlesnakes', they thought that 'monster' must be 'one'; so they turned out in the woods and went a way round leaving his 'torkleship' in full possession of the path. When they came to a spring of water at the side of what has since been called Mine Brook, there they settled down, built a log house and went to work.' The spot was well chosen, about two miles west from the present site of Baskingridge in Somerset County, New Jersey. It embraced

the southern slope of Round Mountain in a well-timbered region, with unfailing springs of pure water, the rich meadow-land through which Mine Brook runs with a sufficient fall of water for a mill-seat, and with these material advantages, a charming picturesque view of the adjacent region. The spring of water is still there, marking the site of the original log-house, and until within a few years could be seen the remains of the apple-trees planted by Alexander Kirkpatrick and his sons. This improvement many of the early proprietary leases required. In a lease of one hundred and thirty-seven acres, (which it may be remarked was a minor portion of what the family eventually obtained by title in fee simple) granted November 23, 1747, to Alexander Kirkpatrick, he agrees "to plant an orchard of at least one apple-tree for every three acres, and in case this lease shall continue beyond three years, then (to) plant one apple-tree for every six acres, all regular in one orchard, and to keep up the number planted and to keep the orchard in good fence."

Alexander Kirkpatrick died at Mine Brook, June 3, 1758, mentioning in his will, which was executed "in articulo mortis," his wife Elizabeth, his sons Andrew, David, and Alexander, his son-in-law Duncan McEowen, his youngest daughter Mary, and his grandson Alexander. When he came to America with his family he was accompanied by his brother Andrew. Andrew had two sons John and David, and two daughters, Martha, wife of Joseph Linn, and Elizabeth, wife of Stephen Roy, all of whom removed to Sussex County, and there remained." Alexander immigrated to New Jersey with his family that included his two sons, John and David. A major milestone occurs at Mine Brook, Somerset County, New Jersey, in 1751, when David's son was born, named Alexander. Indeed, this was a significant starting on the American Kirkpatrick branch, the baby Alexander being the very first of this Kirkpatrick line born in America.

Important and interesting to this work is the intense archival research about the ceramic involvement and American Folk Art stemming from the son of Alexander, Andrew Kirkpatrick born in 1789 in Washington County, Pennsylvania. Aside from becoming the patriarch of the famous Kirkpatrick family of traditional Nineteenth Century American potters, Andrew was remarkably the Great Grandson of the first Kirkpatrick coming from Scotland to America, and the son of the first Kirkpatrick born in America. His infamous potting family spans numerous pottery sites over several States. At one time or another, each site involved multiple members of the immediate Andrew Kirkpatrick family.

The Kirkpatrick Family of Traditional Potters

GENERATION I

1. Andrew Kirkpatrick was born on September 1, 1789, in Washington County, Pennsylvania. He died in 1866 in Anna, Union County, Illinois. Andrew Kirkpatrick and wife Ann LeFevere came from Champaign County, Ohio, in the fall of 1837 and settled on S8. T32, R2, of Vermilionville, LaSalle County, Illinois, and carried on the manufacturer of stoneware. He was a soldier in the War of 1812 He began making earthenware of which he was one of the first. He and his wife were members of the Methodists Church for many years. Politically, he was of the old-line Whig. While living in Champaign County Ohio he was elected Deputy Sheriff and Coroner. While living in LaSalle County, Illinois, he was an active member of the Masonic order established in Peru and Ottawa, Illinois. (Elmer Baldwin, "History of LaSalle County," 1877).

Ann LeFever daughter of Minard Menard Lefever and Charity Elinor Teets was born on June 11, 1789, in Somerset, New Jersey. She died on May 20, 1850, in Vermilionville, LaSalle County, Illinois.

Andrew Kirkpatrick and Ann LeFever married and had the following children: John 1812-unk, Nathaniel 1813-1894, Cornwall 1814-1890, Alexander 1816-unk, Sarah Ann 1817-1842, William 1819-unk, Andrew Jr. 1821-1846, Murray 1824-1894, Mary Jane 1827-1895, William Wallace 1828-1896, and Joseph 1832-Unk.

GENERATION II

1. **John W. Kirkpatrick** was born in 1812 in Fredericktown, Jackson County, Ohio. He died in California. He married Rebecca Brandt. She died about 1847 in Vermilionville, LaSalle County, Illinois. They had no children. Second wife, Mary Mays was born in 1822 in Ohio. She died in California. John W. Kirkpatrick and Mary Mays were married in 1847. They had the following children:

- i. Mary Kirkpatrick was born in 1854 in Vermilionville, Illinois.
- ii. William Kirkpatrick was born in 1860 in Vermilionville, Illinois.

2. **Nathaniel M. Kirkpatrick** was born June 30, 1813, in Fredericktown. Jackson County, Ohio. He died in 1893 in Anna Ward 4, Union County, Illinois. The Anna Illinois weekly newspaper, The Talk, posted on January 13, 1893, the obituary notice that “Nathaniel M. Kirkpatrick died at the Insane Hospital at Anna (Southern Illinois Hospital for the Insane) on Saturday, January 7, 1893. He was 80 years old. Nathaniel was the second child of a family of thirteen, and a bright, intelligent lad, until one day when about fifteen years old he sustained a severe fall, striking his head and receiving severe injuries. His brain was affected and he became subject to spells of moodiness and at times would wander away from home. He learned the blacksmith trade and was a good mechanic. He came to Anna with his brothers, C. and W. Kirkpatrick in 1859, and since that time made his home here at Anna, Illinois.

Nathaniel’s malady was of a harmless sort, but after the erection of the Insane Hospital (Southern Illinois Hospital for the Insane) here it was deemed best to place him there. He remained a patient at the Hospital until his death which resulted from old age. Mr. Kirkpatrick leaves two brothers, and one sister: W.W. Kirkpatrick, of Anna, Illinois, Murray Kirkpatrick, of Ottawa, Illinois, , and Mrs. Mary J. Slater of Chicago, Illinois. The funeral services were held on Sunday afternoon from the residence of W.W. Kirkpatrick followed by interment in the Anna Cemetery, as Reverend J.A. Leatherman officiated.”

Nathaniel was married to Miss Elizabeth McCowen of Peoria, Illinois, who died shortly after the birth of their only child:

- i. Andrew was born about 1840 and eventually was employed as a machinist at Chicago.

1st Generation Cornwall

3. **Cornwall E. Kirkpatrick I** was born on December 23, 1814, in Fredericktown, Jackson County, Ohio. He died on March 30, 1890, in Anna, Union, Illinois. Pottery was more than a family tradition, it was a family passion. According to Cornwall's biography in the 1883 Perrin “History of Alexander, Union, and Pulaski Counties, Illinois,” he left the common schools of Ohio at the age of twelve to apprentice as a store clerk and bookkeeper, probably in Cincinnati. After seven years, he returned home and learned the trade of potter with his father, remaining about one year, and mastering the business before the year expired. He then spent several months working on the flat boats that piled the Ohio and Mississippi Rivers from Cincinnati to New Orleans for the purpose of "seeing the country" and though

receiving but \$10 per month, felt well repaid in the strange sights which met his view. Illness sent him back to Urbana, where he went into the pottery business for himself in 1837. He probably took over his father's shop, because in that year Andrew, his wife, and those children still at home (including Wallace, born in 1828) moved to Vermilionville, LaSalle County, in northern Illinois.

Cornwall never aspired to a given area of politics that might interfere with his business. He was the first mayor of Anna, Illinois, and was elected seven times to this office. His family attended the Baptist Church. He was a Whig and later a Republican. While in Covington, Kentucky, he lost by one vote to a preacher for a committee portion of Counselor. Cornwall was a charter member of the Masonic and Odd Fellow Lodge of Anna: Secretary of Lodge, #520; A. F. and A. M. Secretary of Encampment #291, I.O.O.F.; Treasure and Conductor of Anna Hiawatha Lodge #291. I.O.O.F.; Secretary of Board of Trustees of Southern Illinois Hospital for the Insane; Director of Southern Illinois Fair Association; Chairman of Committee on Chartered Lodges in Masonic Grand Lodge of Illinois; and King of Egyptian Chapter #45, R.A.M. Reference. (Perrin, "History of Alexander, Union, and Pulaski Counties, Illinois," 1883); and (Hoffman, "History of LaSalle County," 1888). Cornwall was first Mayor of Anna in 1872 and re-elected in 1873, 1874, 1875, 1876, 1883, and 1884. (Anna Centennial Committee, "100 Years of Progress," Lam: 1954).

Cornwall E. Kirkpatrick (I) married Rebecca Vance, daughter of Cpt. Alexander Vance and Sarah Biddlecome, on January 1, 1839. They had the following children:

- i. Sarah Kirkpatrick was born 1840 in Covington, Kenton County, Kentucky.
- ii. Alexander Kirkpatrick was born in 1842 in Covington, Kenton County, Kentucky.
- iii. Andrew Kirkpatrick was born in 1845 in Covington, Kenton County, Kentucky.

Rebecca died in 1848 at Cincinnati, Hamilton County, Ohio. Cornwall married Rebecca's sister Amy in 1849 at Cincinnati, Hamilton County, Ohio.



Cornwall Elihu Kirkpatrick



Amy Vance Kirkpatrick

Oil paintings by daughter, Amy R. Kirkpatrick.

Amy Vance was born in 1823 in Ohio. She died on October 10, 1903, in Anna, Union County, Illinois. Cornwall and Amy were married in 1849 at Cincinnati, Hamilton County, and had the following children:

- i. William Kirkpatrick was born in 1850 in Point Pleasant, Clermont County, Ohio.
- ii. Cornwall Elihu Kirkpatrick Jr. (II) was born on January 10, 1852 in Point Pleasant, Clermont County, Ohio. He married Frank M. Hubbard on October 30, 1878, in Christian, IL. He died in 1939 in Anna, Union County, Illinois.
- iii Anna Kirkpatrick was born on December 16, 1853, in Point Pleasant, Clermont County, Ohio. She died on November 8, 1932, in Anna, Union, Illinois.
- iv Harriet Kirkpatrick was born in 1856 at Cincinnati, Hamilton County, Ohio.
- v. Amy Kirkpatrick was born on March 14, 1862, in Anna, Union, Illinois. She died on April 29, 1935, in Anna, Union, Illinois. Amy R. "Miss Birdie" Kirkpatrick was an accomplished artist in charcoal, water colors and oil paintings of landscapes, portraits of family members and oil paintings of prominent local figures that include Cpt. Robert Burns Stinson. Her impressionist style creations include scenes of the Anna Pottery building; one in water color and one in oil (see pp. 310-311).



Amy R. Kirkpatrick

Miss Birdie was schooled at Toledo, Ohio and assisted on their staff. She returned to teach at Anna Illinois. She was a friend of Anna, Illinois, artist Daniel Perrine, and a charter member of the Woman Club of Anna organized 1912 along with sister-in-law, Frank "Frannie" Hubbard Kirkpatrick.

Amy's residences/studios: Anna, Illinois; Chicago, Illinois; and Toledo, Ohio.

Active In: Anna, Illinois. Chicago, Illinois.

Medium: Drawing Painting – Oil, Painting – Water color Subject Landscape Portrait Style: Impressionist.

Exhibitions: Ohio State Fair; Union County Illinois Fair; 1886 Vincennes Gallery of Fine Arts; and at Chicago and New Orleans World's Exposition, 1885.

Awards: Honorable Mention. New Orleans World's Exposition. 1885 Training: Chicago Academy of Fine Arts in 1882-83.

Her other occupations were: First assistant teacher, under Edmund H. Osthaus. Toledo, Ohio. Academy of Fine Arts, 1886 – 1888; and head Teacher, Union Academy, Anna, Jonesboro, Illinois.

vi. Edwin Kirkpatrick was born in 1864 in Anna, Union County. Illinois.

4. Alexander Kirkpatrick was born in 1816 in Ohio. He died in Anna Ward 4, Union County, Illinois. Census lists Alexander as “carpenter.”

5. Sarah Ann Kirkpatrick was born in 1817 in Fredericktown, Ohio. She died on January 6, 1857, in Vermilionville, LaSalle County, Illinois, and is buried in Tonica, Illinois. Sarah Ann married Lloyd C. Knapp in 1842 in LaSalle County. Lloyd died in 1899. Their children were:

i. Sarah (Mrs. Nathan Hall) born in 1846.

ii. Alvin M. who died in 1864 at the age of 21.

iii. Dora (Mrs. Albert Hall).

iv. George was living at Anna and at age 11, in 1877 and worked at his uncles' pottery.

6. William Kirkpatrick was born in 1819 at Urbana, Champaign County, Ohio.

7. Andrew Kirkpatrick Jr. was born in 1821 at Urbana, Champaign County, Ohio. On April 7, 1846, Andrew Kirkpatrick Jr. married Susanna (Anna) Woodward, the daughter of Luther Woodward from Massachusetts, and Sarah Knapp. He died January 3, 1853, in Vermilionville, LaSalle County, Illinois, and is buried in the Vermilionville cemetery. His widow Susanna married Asa Holdridge in 1857.

8. Murray Kirkpatrick was born on December 8, 1824, in Urbana, Champaign County, Ohio. He died on July 30, 1894 in Swanington, Indiana. Diantha E. Baldwin, daughter of Rev. Daniel Baldwin and Susan, was born in 1829 in New Millford, Connecticut. She died on May 17, 1914, in Westtown, Pennsylvania. Diantha E. Baldwin lived with son Andrew B. Kirkpatrick at No. 1745 15th Street, after Murray died. In 1910, Diantha was living in Dover, Shawnee County, Kansas. Murray Kirkpatrick and Diantha E. Baldwin were married on January 10, 1849.

They had the following children:

i. Murray Baldwin Kirkpatrick was born in 1850 in LaSalle County, Illinois. Murray Baldwin Kirkpatrick attended Jefferson Medical School in Philadelphia, Pennsylvania, and was a Methodist minister and doctor in Philadelphia. The May 31, 1884, edition of the *Tonica News* reported "Dr. M.B. Kirkpatrick, of Philadelphia stopped over a day at his father's last week while in route to Iowa to look over some land interests in that State."

ii. Andrew Beecher Kirkpatrick was born in 1854 in Vermilionville, LaSalle, County, Illinois. Andrew was a farm laborer when at age twenty five years old, and later attended Jefferson Medical College in Philadelphia, Pennsylvania.

iii. Anna A. Kirkpatrick was born in 1858 in Vermilionville, LaSalle County, Illinois.

iv. Laura D. Kirkpatrick was born in 1863 in Vermilionville, LaSalle County, Illinois.

She was a teacher when twenty-two years old.

v. John C. Kirkpatrick was born in 1866 in Vermilionville. LaSalle County, Illinois.

Murray enlisted August 5, 1862, in Co. A. 104th Illinois Volunteer Regiment that was commanded by Cpt. William H. Collins. As an infantryman, he fought in the battles of Elk River, Chickamauga, Look Out Mountain, Missionary Ridge, Buzzard Roost, Resaca, and was with Sherman in his march to the sea, and he took part in the National Grand Review Ceremony for Union soldiers at Washington, D.C.. Murray sustained a severe injury on a night "scout" patrol on about October 1, 1862. While crossing a fence the top rail broke and Murray broke his left knee cap, leaving him "incapacitated" until May 1863. Supporting Murray's eventual application for being placed on the invalid pension roll of the United States, he was also hospitalized for the scurvy and lung diseases causing fever. On about May 15, 1864, while on his unit's march from Chattanooga, Tennessee, to Resaca, Georgia, near Atlanta, he was sent back to the

Union hospital at Nashville, Tennessee, and from there Murray was later hospitalized for additional medical treatment at Louisville, Kentucky for three weeks. He then returned to his unit at Atlanta, Georgia. In his invalid pension application Murray is described a man 5'9" tall, dark hair, dark eyes, and having a fair complexion. The judgment finds that, as a pottery man, the serviced related injuries greatly deter required labor related tasks and therefore warranted approval. Murray was commissioned Sergeant Major, and later mustered out June 6, 1865, at Washington, D.C. He resided at Streator, Illinois, and engaged in the coal business.

In 1877, Murray resided at Ottawa, LaSalle County, Illinois, and engaged in the making of stoneware. Politically, he was a Democrat, casting his first vote for Andrew Jackson. He filled several local offices and was the first Collector of Grand Rapids Township. In 1870 he was manufacturing stoneware in Vermilionville, Illinois. By 1880 he was listed in Lowell as a potter and in 1882 to 1885 he lived in Tonica. While at Ottawa he managed to produce some clay products. In 1885 the Ottawa Globe reported "Murray Kirkpatrick, the old war veteran, is a modeler of images in clay to an extent that stands to his credit in a high degree." Murray worked as a mold maker at the Ottawa Stoneware Company and lived in LaSalle County, Illinois. Shortly before his death, Murray went to Indiana to join his wife at their daughter Anna Foster's home in Swanington, Indiana.

9. Edwin Kirkpatrick was born in 1826 at Urbana, Champaign County, Illinois.

10. Mary Jane Kirkpatrick was born in 1827 at Urbana, Champaign County, Ohio. She died about 1895 in Metropolis, Massac County, Illinois. Mary Jane Kirkpatrick and Alfred Slater were married on September 16, 1844 in LaSalle County, Illinois.

Mary Jane Kirkpatrick and Alfred Slater had the following children:

- i. Clarence Slater, listed as "pottery man," was born in 1858 in Metropolis, Massac County, Illinois.
- ii. Freddie Slater was born in 1862 in Metropolis, Massac County, Illinois.
- iii. Gracie Slater was born in 1864 in Metropolis, Massac County, Illinois.
- iv. Earl Slater was born in 1867 in Metropolis, Massac County, Illinois.
- v. Brigitte Slater.

- vi. Norma Slater.
- vii. Lela Slater (second wife of potter Nathaniel Shick).

Alfred Slater, son of John Slater and Betsy Bingham, was born on September 10, 1816, in Sangamon County, Illinois. He died about 1875 in Metropolis, Massac, Illinois. Started the "Metropolis Pottery" with John Kirkpatrick at Metropolis. Massac County, Illinois. The pottery evolved into the pottery operated by Alfred Slater and Nathaniel Shick, the Metropolis Pottery.

The KIRKPATRICK-VANCE-SLATER-SHICK family connection:

Nathaniel Shick came to Union County by 1860 from Pennsylvania. He was married to Mary Vance, daughter of Cpt. Alexander Vance of Cincinnati, Ohio. Other Vance daughters were married to Cornwall and Wallace. Cornwall was first married to Rebecca Vance, living at Covington, having three children. Rebecca died young in 1848. Cornwall then married Rebecca's sister Amy Vance. Cornwall and Amy moved to Point Pleasant, to Cincinnati, to Mound City, and on to Anna. Cornwall and Amy had five children. Wallace married Amy's sister Martha, and they resided in Anna and had three children. Mary Vance (a sister of Rebecca, Amy, and Martha) was married to Nathaniel Shick. Mary died in 1865 at Metropolis and Shick soon married Lela, the young daughter of Alfred Slater. With the marriage to Lela, Shick became ex-brother-in-law to the Kirkpatricks and the ex- brother-in-law of Alfred Slater and Mary Jane (Kirkpatrick) Slater, to now become the new son-in-law of Alfred Slater. (Mounce, 1990). Moreover, Cpt. Alexander Vance's daughters became a significant part of the Kirkpatrick family and much connected to the potteries. The Kirkpatricks, Shicks, and Slaters were related by marriage.

11. William Wallace "Wal" Kirkpatrick was born on September 23, 1828, in Urbana, Champaign County, Ohio. He died in 1896 in Anna, Union County, Illinois. Politically, Wallace was a Republican. Among a plethora of incredible novelty art creations Wallace is mostly credited with reptile related whimsy Anna Pottery. Wallace was nicknamed the "Showman" and quite effectively promoted the Anna Pottery. He entertained at events and participated in dime museum shows. Wallace possessed several snake collections and displayed them at the pottery, gatherings, and at fairs. He was a member of the Masonic and the Odd Fellows fraternities, Lodge and Encampment, and local temperance organizations. Wallace held the official position of "Warden" of the I.O.O.F.

Wallace "Wal" Kirkpatrick and Martha Vance, born in Cincinnati, Hamilton County, Ohio, were married in 1854 at Cincinnati, Ohio. They had the following children:

- i. Sarah Belle Kirkpatrick was born on August 19, 1855 in Vermilionville, LaSalle, Illinois. She died on October 9, 1857 in Mound City, Illinois.
- ii. Andrew Kirkpatrick was born in 1858 in Mound City, Pulaski County, Illinois.
- iii. Martha Kirkpatrick was born in 1859 in Anna Ward 4, Union County, Illinois.
- iv. Wallace Vance Kirkpatrick was born in 1864 in Anna Ward 4, Union County, Illinois.

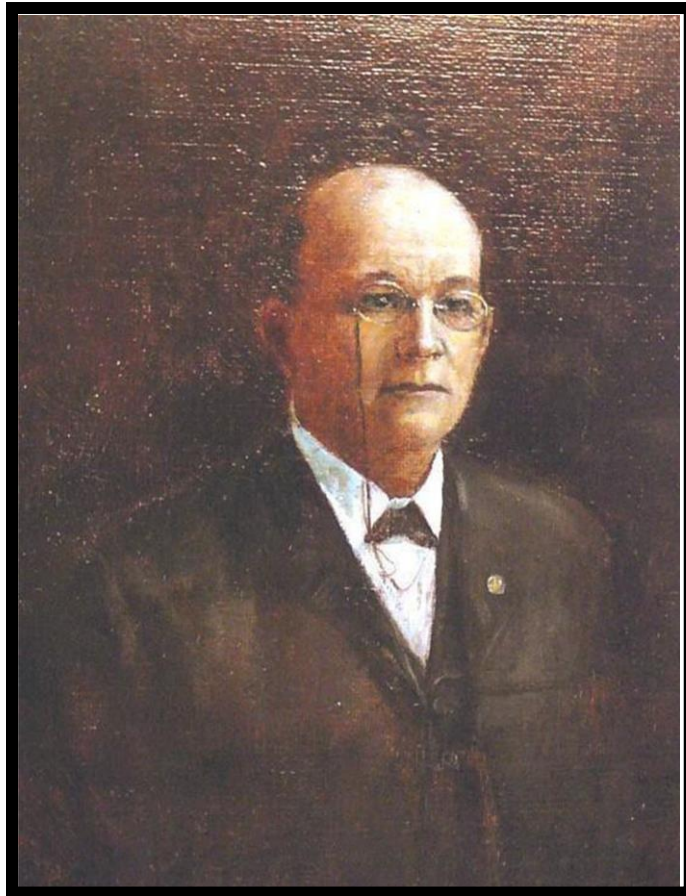
Wal's son, Wallace Vance Kirkpatrick, married Harriet Louise Bacon, daughter of John Bacon and Amelia Smith. They had one child John Bacon Kirkpatrick, born 1890 at Anna, Union County, Illinois. An interesting documented note is that Harriet Louise Bacon went "out for a horseback ride in the hills outside Anna, Illinois, in 1910, and came upon a hydrangea with a bloom like a snowball and thought so much of it that she transplanted it into her own garden. Many years later it was finally registered and propagated commercially as *Hydrangea arborescence* 'Annabelle'." Wallace Vance Kirkpatrick died on November 21, 1917, in Anna, Union County, Illinois.

12. Joseph Kirkpatrick was born in 1832 Urbana, Champaign County, Ohio.

GENERATION III

2nd Generation Cornwall

Cornwall Elihu Kirkpatrick II was born on January 10, 1852 in Point Pleasant, Clermont County, Ohio. He died in 1939 in Anna, Union County, Illinois.



Cornwall Kirkpatrick Jr., oil painting by Amy R. Kirkpatrick. cc: 1895.

Cornwall Jr. (II) was seven years of age when brought to Anna, and his education was secured in the public schools. For four years he engaged in the photography business, The Star Photograph Gallery of Anna, and then became the proprietor of a pharmacy. After three years he joined the employ of the American Express Company, whose agent he was for twenty-six years, and was also engaged in business with W. N. Corlis. He handled wholesale fruit, vegetables, seed, oats and coal and did a great business

aggregating eighty thousand dollars per year. For thirty years has dealt in fire insurance, representing the Phoenix, Continental, New York Underwriters, and the Liverpool, London and Globe Insurance Companies. In addition, Cornwall II owned a fine forty-five acre farm, on which he carried on truck gardening. Whatever he has turned his hand almost always gave a balance on the right side of the ledger. So carefully he studied and so carefully he wrought, and in addition to successfully pursuing these lines of endeavor he served twenty years as secretary of the board of trustees of the Southern Illinois Hospital for the Insane.

From his father, who was a lifelong Republican, he inherited an interest in public matters which manifested itself in his active work in politics. More than just local, his counsel carried weight among the county leaders, and he served as alderman of Anna and secretary of the Republican County Central Committee for eight years. Around 1885, he succeeded his father as secretary of the board of trustees of the Southern Illinois Hospital for the Insane, a position which he very ably filled till the institution went into the hands of the board of control. Both in business and public relations Mr. Kirkpatrick displayed more than ordinary ability, and his standing as a businessman and citizen was exceptionally high. Fraternally, he was connected with Blue Lodge No. 520 and Royal Arch Chapter 45 of Masons, and I. O.

O. F. Lodge No 291 and Encampment, in both of which he went through the chairs, while in the Encampment he was treasurer for fifteen years and was very popular with the members of both orders. (W.H. Perrin, "History of Alexander, Union, and Pulaski Counties, Illinois," 1883; and "100 Years of Progress," Lam: 1954). Cornwall Elihu Kirkpatrick II and Frank M. Hubbard, born in Indiana in 1858, were married on October 3, 1878, in Christian, Illinois. They had the following children:

- i. Harlow Barton Kirkpatrick was born on July 26, 1879, in Anna, Union County, Illinois. He was a graduate of the Union Academy and the University of Illinois and taught at the latter institution and Syracuse New York University. He went to the Philippine Islands on two occasions for the United States Government, and was harbor engineer for the Sanitary District of Chicago. He married Miss Elizabeth Hileman and resides at LaGrange (see pages 404-406).

- ii. Olive Maude Kirkpatrick was born on February 8, 1881, in Anna, Union County, Illinois. She died on November 6, 1965 in Topeka, Kansas. Olive M. a graduate of Union Academy, Anna, Illinois. She married Rev. William Baker, pastor of the Episcopal church of Bloomington, Illinois. They had one child, William Cornwall Baker, who was born on March 9, 1907, in Illinois.

iii. Harriet Vance “Hattie” Kirkpatrick was born on May 26, 1882, in Anna, Union, Illinois. She died on July 15, 1958 in Anna, Illinois. Harriet graduated from Union Academy at Anna, Union County, Illinois, and lived at home.

iv. Cornwall Edwin “Cornie” Kirkpatrick was born on February 3, 1884, in Anna, Union County, Illinois. He died in October, 1972, in Pinellas, Florida. Ashes were placed in the Kirkpatrick Family plot at the Anna City Cemetery, Anna, Illinois. “Cornie,” graduated from the Anna High School and was sent on one trip to the Philippines as engineer for the United States Government.

v. John Roe Kirkpatrick was born on October 4, 1885, in Anna, Union County, Illinois. He died on December 9, 1971 in San Diego, California. He was a broker in agricultural products with the American Express Company in San Diego, California, and was likely inter-connected to the business with his father. John Roe’s wife Roberta taught at San Diego State University. She produced the samplers shown in the author’s Kirkpatrick supplemental manuscript.

vi. Margaret Frank “Bess” Kirkpatrick was born on September 10, 1888, in Anna, Union County, Illinois. She died on June 12, 1976, in Anna, Union County, Illinois. Bess was much involved in business in Anna. She thoughtfully and generously contributed much Kirkpatrick related materials, stoneware artifacts, and information to State and local museums (see Don Michel interview within Item 7, page 407).

vii. Hubbard Kirkpatrick was born on December 18, 1893, in Anna, Union County, Illinois, He died March 8, 1961, in Anna, Union County, Illinois.



Family portrait of Cornwall Elihu Kirkpatrick Jr. cc: 1895.

This Kirkpatrick family heirloom portrait depicts interesting home setting within Cornwall Jr.' living room. (Left to Right), son John Roe, born Oct 4, 1885, gazing foreword; Harriet Vance, born 26 May 1882, studies game board; mother Frank (Frannie) Hubbard Kirkpatrick, born Feb 25, 1858, reads a magazine; father Cornwall Elihu Jr., born 1852, holds on his lap toddler Hubbard, born Dec 18, 1893; Harlow Barton, born July 26, 1879, playing chess with Olive Maude, born on February 8, 1881; and at foreground center left is Margaret "Bess" Kirkpatrick, born Sep 10, 1888, holding a doll; as Cornwall Edwin born Feb 3, 1894, gazes straight into camera lens. All children were born at Anna, Union County, Illinois. Many fascinating items appear around the room.

Cornwall Jr.' wife, Frank (Frannie) Hubbard Kirkpatrick, and his sister, Anna Kirkpatrick. Marks, and sister Amy (Miss Birdie) Kirkpatrick were charter members of the Woman's Club of Anna that was organized in 1912. (Lam, page 93: 1954).

GENERATION IV

3rd Generation Cornwall

Cornwall Edwin Kirkpatrick was born on February 3, 1884 in Anna, Union County, Illinois. He died in October of 1972, in Anna, Illinois. Bertha May Thornton was born on December 10, 1893. She died in May 1981 in Anna, Illinois.



Bertha Mae Thornton Kirkpatrick, Ruth Pierle Kirkpatrick (daughter-in-law),
and Cornwall Edwin Kirkpatrick at right. cc: 1950.

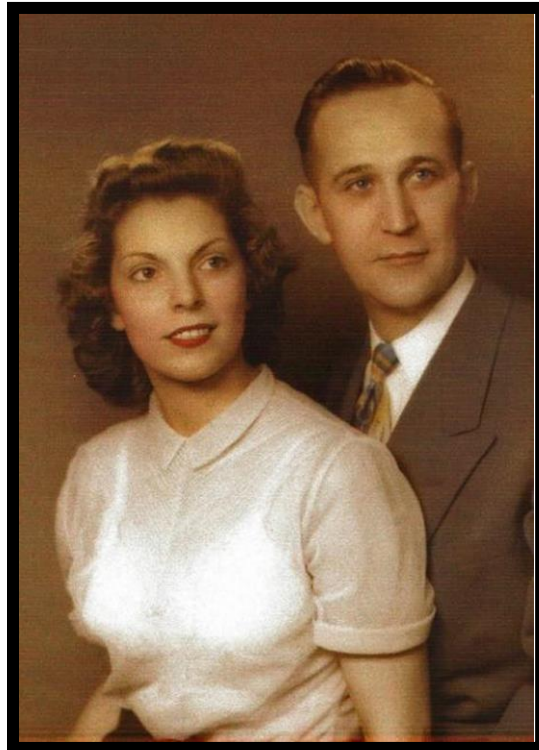
Cornwall Edwin Kirkpatrick and wife Bertha May Thornton had the following children:

- i. Cornwall Elihu Kirkpatrick III, born at Anna, Il. 1918 and died 1998 at Pinellas, FL.
- ii. Frances Hubbard Kirkpatrick was born October 14, 1920, in Anna, Union County, Illinois, and died in Colorado in 2013. She was married to Bruce McFadden of Anna, Illinois.

GENERATION V

4th generation Cornwall

Cornwall Elihu Kirkpatrick III was born on December 1, 1918, in Anna, Union County, Illinois. He died on May 17, 1998, in Pinellas, Florida. He was an Army veteran of WWII.



Cornwall Elihu Kirkpatrick III married Ruth Pierle in 1943.

Cornwall III and Ruth had the following children:

- i. Bonnie Kirkpatrick was born in 1944.
- ii. Cornwall Elihu Kirkpatrick IV was born on November 12, 1946.

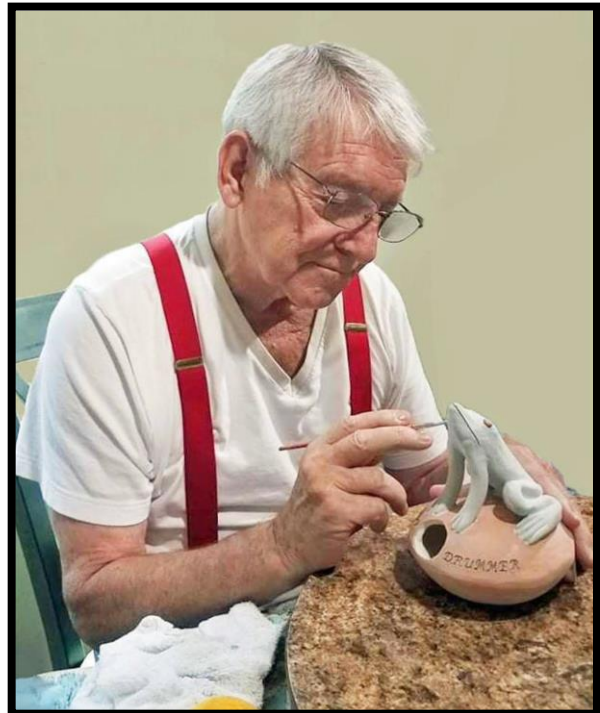
- iii. Christine Ann Kirkpatrick was born in 1948.
- iv. Dennis Kirkpatrick was born in 1951.
- v. Michael Kirkpatrick was born in 1952.
- vi. Lee Thornton Kirkpatrick was born in 1959.
- vii. Margaret “Magie” Kirkpatrick was born in 1965

GENERATION VI

5th Generation Cornwall



Cornwall Elihu Kirkpatrick IV, born Nov. 12, 1946. Vietnam War veteran in Navy Harbor Patrol at Danang, securing dangerous regional rivers.



Master Kirkpatrick figural sculptor, C.E.K. IV

Cornwall Elihu Kirkpatrick IV and Linda Chavez married. They had the following child:

- i. Cornwall Elihu Kirkpatrick V, and ii. Kristoffer Shane Kirkpatrick

GENERATION VII

6th Generation Cornwall

Cornwall Elihu Kirkpatrick V was born in 1976 in San Jose. California.

GENEALOGICAL SOURCES: Kirkpatrick Descendant Family Records; Public Member Trees (Provo, UT, USA. Ancestry Operations, Inc., 2006; Record for Andrew Kirkpatrick, Historical Data Systems, comp.; U.S. Civil War Soldier Records and Profiles (Provo. UT, USA.); Database online, Record for Murray Kirkpatrick; U.S., Sons of the American Revolution Membership Applications. 1889- 1970 (Provo, UT, USA.); Record for Cornwall Elihu Kirkpatrick. The Church of Jesus Christ of Latter- day Saints; 1880 United States Federal Census (Provo, UT, USA); Ancestry.com (Operations Inc, 2010) Database online; Year 1880, Census Place: Vermilion. LaSalle. Illinois; Roll: 224; Family History Film: 1254224: Page: 744B; Enumeration District: 93; Image: 0209; Record for Andrew B. Kirkpatrick. U.S. World War II Draft Registration Cards, 1942 (Provo, UT.); Record for Cornwall Edwin Kirkpatrick, www.ancestry.com; and Database on line Roll: Local board: Allegheny, Pennsylvania. Florida Death Index, 1877-1998 (Provo, UT. USA.); Database online records for Cornwall E. Kirkpatrick.

Hoffman, 1888.

Perrin, 1883.

Bonham, 1883.

United States Federal Census 1840, 1850, 1860, 1870, 1880, 1890, 1900, 1910.

Descendant Interviews.

Civil War Papers.

County Historical Books.

County Court Records.

Birth, Marriage, and Death certificates.

CORNWALL KIRKPATRICK DIRECT LINEAGE

1620 – 2013

William Kirkpatrick 1620 – 1688. Born at Kirkmichael, Ayrshire, Scotland.

Died at Kirkmichael, Ayrshire, Scotland.

George Kirkpatrick 1650 – 1686. Born at Knock, Kirkmichael Parish, Scotland.

Died at Dumfrieshire, Scotland.

Alexander Kirkpatrick 1685 – 1758. Born at Watties Neach, Dumfrieshire, Scotland.

Died at Urbana, Champaign County, Ohio.

David M. Kirkpatrick 1724 – 1814. Born at Watties Neach, Dumfrieshire,, Scotland.

Died at Minebrook, Somerset County, New Jersey.

Alexander Kirkpatrick 1751 – 1821. Born at Mine Brook, Somerset County, New Jersey.

Died at Mine Brook, Somerset County, New Jersey.

Andrew Kirkpatrick 1789 - 1866. Born at Washington County, Pennsylvania.

Died at Anna, Union County, Illinois.

Cornwall Kirkpatrick I 1814 – 1890. Born at Fredericktown, Jackson County, Ohio.

Died at Anna, Union County, Illinois.

Cornwall Elihu Kirkpatrick II 1852 – 1939. Born at Anna, Union County, Illinois.

Died at Anna, Union County, Illinois.

Cornwall Edwin Kirkpatrick 1884 – 1972. Born at Anna, Union County, Illinois.

Died at Anna, Union County, Illinois.

Cornwall Elihu Kirkpatrick III 1918 - 1998. Born at Anna, Union County, Illinois.

Died at Pinellas, Pinellas County, Florida.

Cornwall Elihu Kirkpatrick IV - Born 1946 at Indianapolis, Indiana.

Cornwall Elihu Kirkpatrick V - Born 1977 at San Jose, California.

CHAPTER TWO:

The Kilns

KILN LOCATIONS AND TIMELINE

| | |
|----------------------|-------------|
| Somerset County, NJ. | 1770 - 1779 |
| Washington, PA. | 1780 - 1810 |
| Fredericktown, OH. | 1811 - 1818 |
| Urbana, OH. | 1818 - 1838 |
| Vermilionville, IL. | 1836 - 1871 |
| Cincinnati, OH. | 1832 - 1837 |
| Covington, KY. | 1839 – 1848 |
| Point Pleasant, OH. | 1849 – 1857 |
| Mound City, IL. | 1857 – 1858 |
| Anna, IL. | 1859 – 1902 |
| Metropolis, IL. | 1867 – 1869 |
| Denton County, TX. | 1870 UNK |
| Newnan, GA. | 2015 UNK |

THE KIRKPATRICK FAMILY OF POTTERS BY KILN LOCATION

| | | | |
|--------------|------|--------------------------|---------------|
| ALEXANDER | 1751 | POTTER | NJ Pa F |
| ANDREW | 1789 | POTTER | Pa F U V MC A |
| JOHN W. | 1812 | POTTER | F U V M T |
| NATHANIEL W. | 1813 | Blacksmith | A |
| CORNWALL | 1814 | POTTER | F U CC P MC A |
| ALEXANDER | 1816 | POTTER | F U V MC A |
| SARAH ANN | 1817 | Assisted father | U V |
| WILLIAM | 1819 | Assisted father | U V |
| ANDREW JR. | 1821 | POTTER | U V |
| MURRAY | 1824 | POTTER | U V O |
| EDWIN R. | 1826 | Assisted father | U V |
| MARY JANE | 1827 | Assisted family & Slater | U V M |
| WALLACE W. | 1828 | POTTER | CC P V MC A |
| JOSEPH | 1832 | Assisted father | V |
| CORNWALL IV | 1946 | POTTER sculptor | N |

A = Anna, Union County, Illinois.
 CC= Fulton Township, Hamilton County, Ohio.
 County, PA^M
 Illinois.
 MC = Mound City, Pulaski County, Illinois.
 NJ = Somerset County, New Jersey.
 F = Fredericktown, Knox County, Ohio.
 V = Vermilionville, LaSalle, County, Illinois.

O = Ottawa, LaSalle County, Illinois.
 Pa = Washington
 = Metropolis, Massac County,
 T = Denton County, Texas.
 U = Urbana, Champaign County, Ohio.
 P = Point Pleasant, Clermont Cnty, OH
 N = Newnan, GA

The Kilns

Manufacturing common earthenware for utilitarian home use began as a livelihood for the traditional potting Kirkpatrick family that soon developed into their everlasting passion throughout the Nineteenth Century. Sound documentation, census, and family accounts that securely connect Alexander Kirkpatrick to potting are few to non-existent, yet it becomes the highly likely possibility the Kirkpatrick odyssey began with him. While it is conceded the patriarch of the Kirkpatrick family of traditional potters being his son Andrew Kirkpatrick Sr., it was father Alexander that resided at Somerset County, New Jersey and resided and owned property at Washington County, Pennsylvania and Fredericktown, Jackson County, Ohio. Other revealing details about Alexander's tie to potting are clear. The land tract title to the Kirkpatrick pottery at Urbana, Champaign County, Ohio was in father Alexander's name. The 1820 United States Bureau of the Census, Census of Manufacturers: Schedules for Ohio. National Archives, Washington, D.C, Champaign County, Ohio, reports the "Alexander" Kirkpatrick raw materials employed were clay and lead costing \$85; One man employed; Machinery of 1 horse; and amount of capital invested of \$400; average monthly wage of \$20; Nature of manufactured articles being pots and crocks, 10,000 gallons; and Market value of products being \$1000. Likely, Andrew first learned potting from this father.

Based solely on supposition, Alexander may have apprenticed, assisted, or labored at a New Jersey pottery at very young age and his meager start was later carried to Washington County, Pennsylvania where he started his own family that included his son, Andrew. Then around 1811 they immigrated to Fredericktown and on to Urbana around 1818. At Fredericktown and Urbana, Andrew's twelve children were born. To some degree each participated or assisted in the family potting operation that likely sparked the family passion. What began with Alexander and Andrew was extended and expanded, notably by sons John, Cornwall, Wallace, Murray, and daughter Mary Jane that married potter Nathaniel Shick.

Somerset County, NJ.

Apprentice at Pottery 1770 - 1779

Alexander.

Washington County, Pennsylvania.

Pottery 1780 - 1810

Alexander and son Andrew (Sr.).

Fredericktown, Jackson County, Ohio.

Pottery 1811 - 1818

Alexander and son Andrew (Sr.).

Urbana, Champaign County, Ohio.

The Urbana Pottery 1818 - 1838

Alexander, Andrew and entire family.

According to Cornwall's biography in the Union County Illinois history, he left the common schools of Ohio at the age of twelve to apprentice as a store clerk and bookkeeper, probably in Cincinnati. After seven years, he returned home and "learned the trade of potter with his father, remaining about one year, and mastering the business before the year expired." He then spent several months working on the flatboats that piled the Ohio and Mississippi Rivers from Cincinnati to New Orleans for "the purpose of seeing the country, and though receiving but \$10 per month, felt well repaid in the strange sights which met his view." (W. H. Perrin, History of Alexander, Union, and Pulaski Counties, Illinois, Part 2, Chicago: O. L. Baskin and Co., p.p. 72-74, 1883).

The 1820 United States Bureau of the Census, Census of Manufacturers: Schedules for Ohio. National Archives, Washington, D.C, Champaign County, Ohio, reports the following Alexander Kirkpatrick data:

Raw materials employed were clay and lead costing \$85;

One man employed; Machinery of 1 horse; and amount of capital invested of \$400;

Average monthly wage of \$20;

Nature of manufactured articles being pots and crocks, 10,000 gallons;

Market value of products being \$1000.

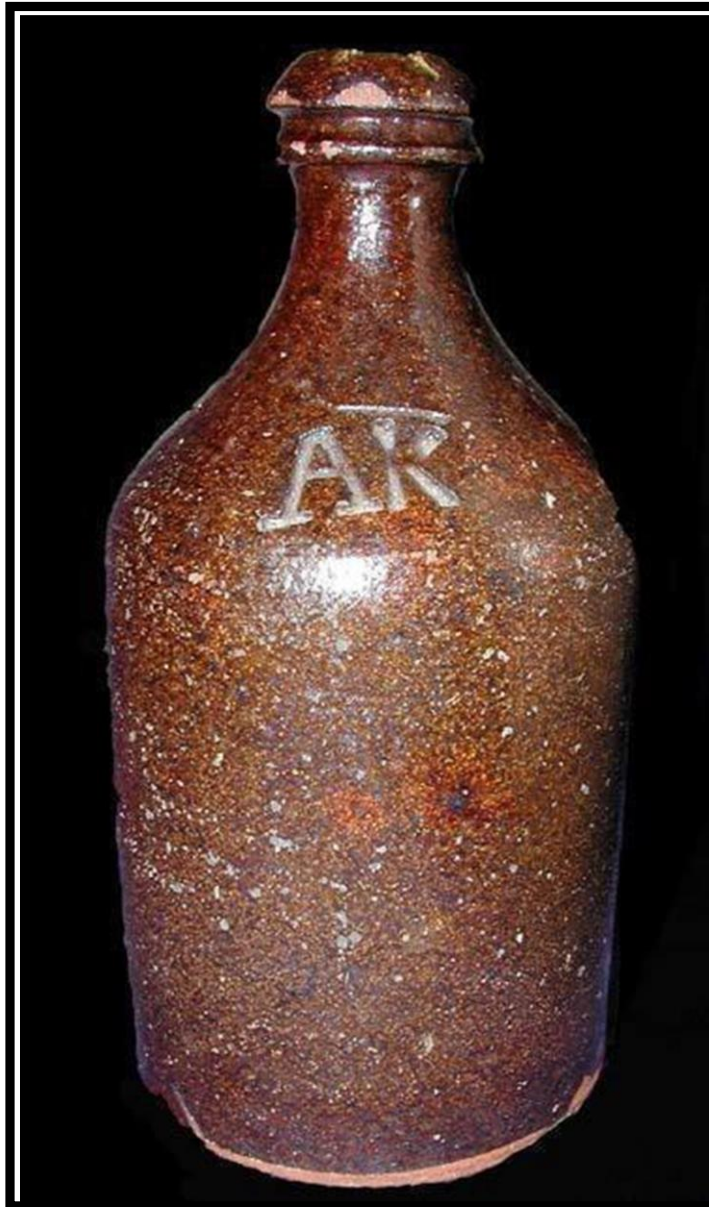


FIGURE 1: 1 quart redware Kirkpatrick bottle impressed "A.K." 9" H, 4 1/4"W.
Attributed to Andrew Kirkpatrick, Urbana, Champaign County, Ohio. cc: 1830.

Vermilionville, LaSalle County, Illinois.

The Kirkpatrick Vermilionville Pottery

1836- 1871 John, later joined by family.

In 1836, the announcement about the construction of the Illinois and Michigan Canal created a major population boom in LaSalle County. Among the hundreds of settlers who poured into the region was potter John Kirkpatrick of Ohio. He explored the Vermilionville River and along its banks in Deer Park Township and discovered large deposits of quality clay and coal, and purchased a six acre tract of land. He soon began the construction of a house and an adjacent pottery shop. The following year John was joined by his parents, Andrew and Anna, and most of the family.

Over the following decades John Kirkpatrick, his father Andrew, his brothers Andrew Jr., Edwin, Murray, and Wallace, and his brother-in-law Alfred Slater, worked at the pottery in Vermilionville producing some 12,000 gallons of stoneware per year. Andrew Kirkpatrick Jr. died in March of 1853 and was buried in Vermilionville by his mother's grave. In 1857 Andrew Sr. and Wallace joined brother Cornwall at his new pottery in Mound City on the Ohio River. After the Mound City pottery was closed due to financial losses, Andrew, Wallace and Cornwall moved to Union County in 1859, where they started the now famous Anna Pottery. John Kirkpatrick and Alfred Slater left the Vermilionville pottery in 1867 and moved to Massac County to build the Kirkpatrick "Metropolis Pottery," at Massac County, Metropolis, Illinois, that was positioned directly across the Ohio River from Paducah, Kentucky. (Mounce, "The Potteries of LaSalle County," 1989).

John and Murray operated the Vermilionville pottery in 1850. Around 1849 Wallace Kirkpatrick departed the pottery to partake the chance to mine gold in California, but returned to the Kirkpatrick Vermilionville pottery in 1854. The 1855 State Census for La Salle County lists Murray "mining coal." Wallace and his father, Andrew Sr., moved to join Cornwall at Mound City in 1857. Alfred Slater was

married to Mary Jane Kirkpatrick in 1844 and later joined John at Metropolis in 1867. The 1860 Federal Census lists Henry Babcock, Christian Bland and Felix Grund are working for John Kirkpatrick at Vermilionville. The 1850 Federal Industrial Census for Illinois states the pottery employed two men “paid \$32 a month in labor costs.” According to records in the La Salle County Recorder's

Office “ Book 6 - Page 547, “the pottery site in 1840 consisted of a log cabin for residence, large shed to turn ware in, and cellar to finish ware in. Records in 1843 “Book 9 - Page 566” and details the pottery site and these structures; “comfortable dwelling house, a log shop, a new shop being built, kiln, glazing mill and clay mill.” This record include that the pottery having at least one lathe and one spindle for turning ware and a potter's wheel was of course standard equipment. Various hand tools for turning ware, decorating tools that include the slip cup, coggle wheel, and stamps for impressing capacity and maker's name on ware, were all important. Recorded the LaSalle County Recorder's Office, Book 145- Page 566 is that “in 1871 the pottery and six acres were sold to A. E. Howland for \$1200.”

In 1871 Murray worked the coal and clay mining business, a more profitable way to make a living, when he finally he sold the Vermilionville pottery. He remained in the community for many years and produced a variety of one-of-a-kind ceramic items. His family consisted of three sons and two daughters. He was an active community member serving in the church, helping his neighbors, still clay mining and keeping an interest in his trade of potting. By the spring of 1874 Murray moved across the river into nearby Lowell, but it is not until 1882 with his move three miles west into Tonica that we begin to learn of Murray's talents and interest. Murray immediately cleared brush from his property and installed flower beds, which included local plants like wild strawberries he transplanted from the local prairie. He built a storage shed next to the railroad tracks to store his clay until he had a full boxcar load.

The skilled modeler was observed walking around town with a lump of wet clay in his hand, within which he fashioned animals and amusing objects to give

to the children. One day he walked into the drug store and while talking, modelled one of Thomas Nast's cartoon figures which he left in the store for display. He often sculptured Barnum's circus animals such as Sid the Lion and produced busts likenesses of area men like James Cowell, a family in-law Elmer Baldwin, and his father Andrew, an a self sculpted of himself. Stores in Ottawa, LaSalle County, displayed busts of area politicians that were sculpted by Murray. Murray was honored to sculpt a likeness from a photograph of a fallen New York policeman hero, James Murray. Policeman James Murray had recently lost his life in a fire while saving his wife and children. Mr. Kirkpatrick presented the bust to Mrs. Mary Farrel of Ottawa, the sister of the deceased policeman. (Mounce, "The Potteries of LaSalle County," 1989). In 1890 and 1891 Murray worked as mold maker at the Ottawa Stoneware Company in addition to his involvement in the local clay and coal mining industry at Streator in Bruce County. Murray continued to live in the county and produce clay objects, but these were generally items for gifts, commemoratives for special occasions and took orders for busts of people, molded circus animals, made statues - like that of the Sullivan and Slade fight in Ottawa in 1884, and sculpted political cartoon figures. Sometimes Murray incised his name into the wet clay, and the recipient's name, the date and town. While kept busy supervising the building of a kiln at the Barber Tile Factory in Lostant, Murray held two auctions every Saturday at the Tonica Boston 99c store. When he wanted to find out if there was talent for modeling in the children of the community, he advertised in 1883, that any child, 12 years and under, could come to the Boston Store on Christmas Day and receive a free present, a soft clay egg that they were to bring back to him on New Year's Day. Murray presented gifts to the three best models that had been made from the clay eggs. First prize went to little Bertie Black. One year he delighted the children with a huge clay wishbone for their Thanksgiving church service, and after Murray attended the Sullivan and Slade fight in March of 1884 at Ottawa he made a statue of their boxing match. Though he made busts and statues for other people, he himself owned a rare and valuable collection. Murray's profound interest in plant life ever, led him to venture out one Sunday morning, during a snowstorm, to the bluffs of the Illinois River to collect the first wild flowers of spring. He called them "Fairy Queens," nestled among ferns and other early spring plants

he tastefully arranged them in a vase. One Memorial Day he attached fresh flowers to soft clay, giving them the appearance of having grown there. The arrangement was placed at General Wallace's monument in Ottawa where the local photographer Bowman took a picture of them. On his way to the veteran's reunion in LaSalle in the fall he gathered "a mammoth bouquet of wild flowers which made a magnificent display, conspicuous among them were the golden rod and wild asters." (Mounce, "The Potteries of LaSalle County," 1989).

By 1884 Murray moved to Ottawa to supervise some clay refining works. Murray worked as a mold maker at the Ottawa Stoneware Company. His wife did not make the move with him to Ottawa but instead went to Indiana to stay with their daughter, whom was expecting a baby. While in Ottawa we find he continued to attract the attention of the community with his work. He made trotting horses, vases and other clay ornaments that he sold for a trifling amount. By now Murray had experimented with at least forty different grades of local clay and wrote an article for the Ottawa Men's Area's Clay. It is interesting to note that he signed his article, "Murray Kirkpatrick, Vermilionville, Illinois." Evidently, Murray considered the old Vermilionville pottery his real home. (Mounce, "The Potteries of LaSalle County" 1989). Finally in 1892 his failing health forced him to retire. He moved to Swanington, Indiana to join his wife and their daughter's family. Two years later in 1894, the gifted old potter died. (Mounce, "The Forgotten Kirkpatrick," 1988).

Regarding first hand observations, Eva Dodge Mounce found that "Having walked the site each spring since 1982 and observing concentrations of shards, bricks, and clay deposits location of the various buildings, kiln and dump sites have been located. A photo of the pottery after its purchase in 1872 by David Richey from A. E. Howland depicting Richey's kiln, work shop and other features, greatly helped Eva to physically locate and study the actual site. The Tonica News, November 21, 1900, quoted Richey as saying that 'when he purchased the old Kirkpatrick pottery at Vermilionville, he remodeled the shop and added a larger work force.' Mounce deduced "Therefore, we can assume the original layout was not greatly changed." (Mounce, "The Potteries of LaSalle County," 1989). Mounce conveys that

“The pottery produced jars, jugs, molded bowls or milk pans, inkwells, hanging baskets, flowerpots, grease lamps, candle sticks, molded pipe bowls, chambers. The estate papers of Andrew Kirkpatrick, Jr. filed at the Ottawa Court House, File 3 - Box 62, includes a mention of a thimble, being a protective cover on the wall where the stove pipe Kirkpatrick has been found and no marks from David Richey or any other potter that might have worked at this site. Capacity and maker's marks are impressed with a printer's type stamp. Occasionally, a name and capacity number has been found on vessel rims, handles, sides and lids and applied decoration and script or stamped writing has also been found on shards. Cobalt blue was sometimes used to highlight the number, name, decoration, handles, and rims of vessels. Free hand decoration were also created with cobalt, and occasionally brown slip was used for the same purpose.”

According to the United States Bureau of the Census of Manufacturers and the 1850 Federal Industrial Census for LaSalle County, Deer Park Twp, the Vermilionville pottery reported they produced 12,000 gallons annually with a value of \$960, using 200 tons of clay at a cost of \$166 and 20 cords of wood at \$60 in manufacturing and fuel. Known is equipment was run by hand and horse power. The Illinois State Population

Census in 1855 reported John Kirkpatrick produced stoneware with a value \$3000 value \$3,000 and had animals worth \$200. Wallace Kirkpatrick was reported mining coal with a product value of \$500. The Mounce study speaks of an old account book for the Vermilionville Mill located nearby having posted entries that “ Kirkpatrick & Slater bought a broom for 15 cents on August 3rd of 1849. Another entry showed they were given credit on their account four days later for 139 pieces of stoneware. In October of 1854 the pottery was selling ware to a local store. For this month they sold him 679 gallons of ware, six jars and one thimble for a total of \$64.62 which was credited to Andrew Jr.' account.” The Probate Court, Ottawa, Estate file of Andrew Kirkpatrick Jr.. File 3 - Box 62 indicates that

prices paid for this stoneware were: “ 1/2 gallon jugs, 7 cents each; one gallon jugs, 8 cents each, two gallon chambers, cents each, and other ware ranging from 7 to 8 cents a gallon.” came out, no

pricing for a small sewing thimble. Capacity marks found on shards at site range from number 1 to number 6. The most numerous numbers found are the 3 and 4. Quite a few 2's are also picked up. From all shards only one number 5 has been discovered. Quite a few shards marked with a number have had also the maker's name also. At least three different styles of the initials "A.K." (Andrew Kirkpatrick) have been found.

Other maker's marks from shards are "W. Kirk" (Wallace Kirkpatrick), "J. Kirkpatrick & Co.," and no mark for Murray.

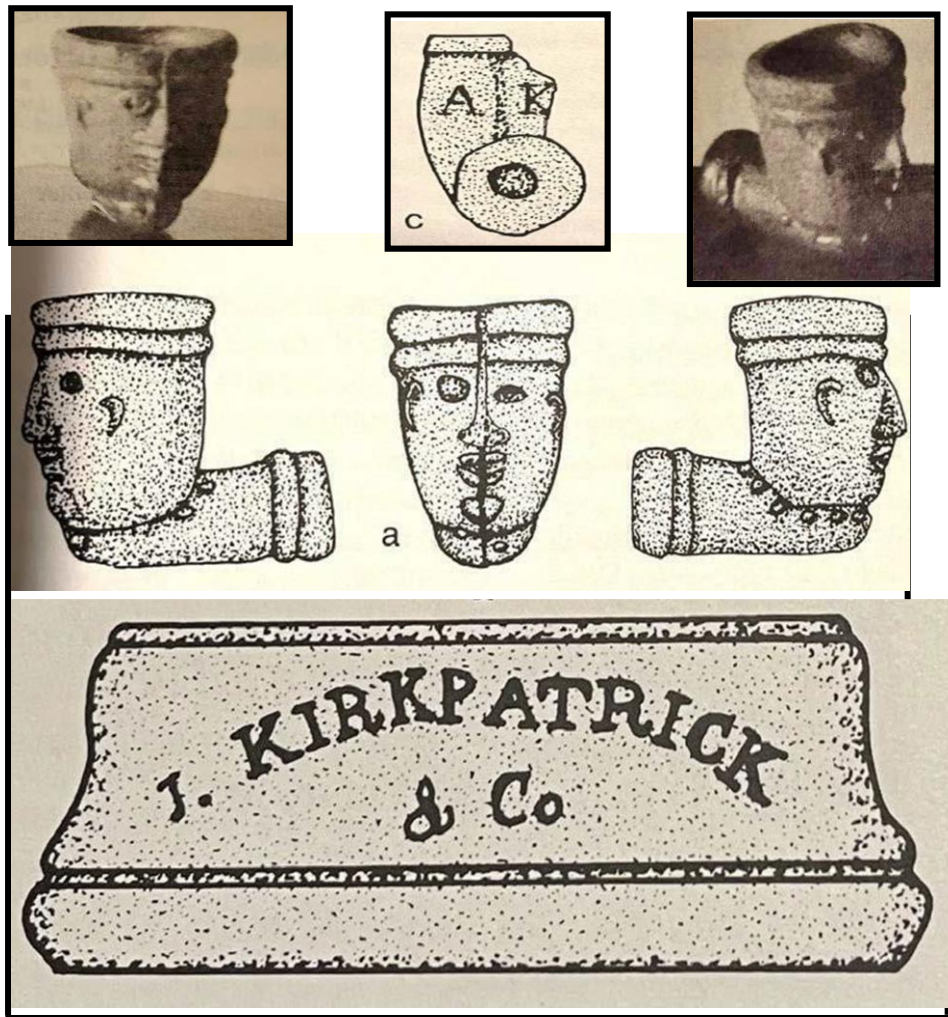


FIGURE 2: Andrew Kirkpatrick Sr. clay face pipe stamped "A.K.," and John Kirkpatrick inkwell.

The strategic location of the pottery provided good access for the transport of needed clay to the pottery and, likewise, good transport of the finished ware: Horse and wagon, Illinois River, and the Illinois and Michigan Canal were viable options. Railroads were a means to reach outbound areas having rail routes operational in the early 1850s just a few miles west in Tonica and several miles north at Utica. "The toll and lockage charge in 1848 on the I & M canal was: crockery in crates 15 mill (mill = 1/10th of a cent); Potter's ware 10 mill; Clay 2 mill." (Putman, James William, The Illinois and Michigan Canal. Chicago Historical Society's Collection. vol. X. 1918.) Articles referred to as "arrived" at a collector's office were those aboard boats entering the waterway. "Arrived in LaSalle in July 1866 was 3,610 pounds of potter's ware." Articles referred to as "cleared" were aboard boats that had reached their departure point and were ready to be unloaded. "Cleared in Ottawa in August 1860 was 6,000 pounds of potter's ware" RG491.80 was reported in Records of Articles Transported, Cleared and Arrived 1852 - 1907, (30 Volumes, no index).

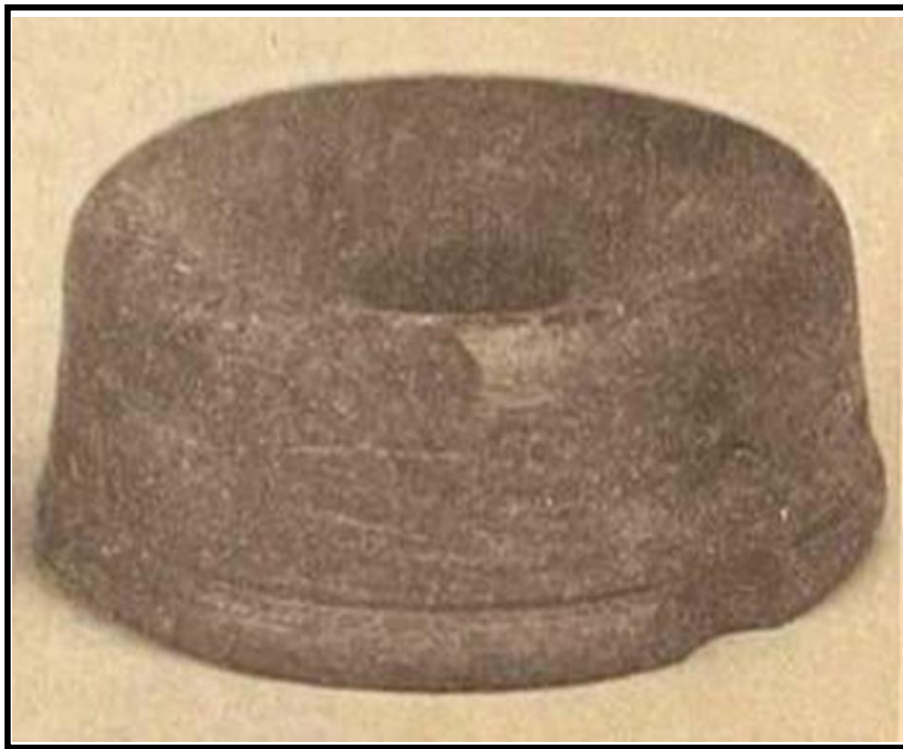


FIGURE3: Redware inkwell bearing impressed. KIRK "stamp, excavated at the Vermillion Pottery.



FIGURE 4: Sample of Vermilionville Pottery with Murray Kirkpatrick's hand placed on self sculpture. The small figure may be a likeness of father, Andrew Kirkpatrick.

Eva Dodge Mounce attributed “several factors to greatly effect and cause the decline of the Vermilionville pottery as mainly being: the Anna Pottery drew family members away from Vermilionville to Anna; the start-up of local competition of potteries in nearby Peru and Utica; the large pottery operation established just 45 miles to the east at Gooselake in nearby Grundy County that in 1860 had twenty-seven experienced potters employed from New York; and that Murray seems to have been overseeing the coal and clay mining interests rather than potting.” As stated in his pension application papers, Murray was unable to make a living as a stoneware potter as a result of the sickness and injury he suffered while serving in the Union Army in the Civil War from 1862 until his discharge in 1865.

After John Kirkpatrick and Alfred Slater left the Vermilionville area and built the Metropolis pottery, Murray was the only Kirkpatrick potter left at Vermilionville, and in 1871 the pottery was sold to A. E. Howland. Murray kept in touch with the family at Anna, whom also had interests in his mining operations. In his advanced years Murray supervised the building and operations of several local tile factories.



FIGURE 5: Elaborate water vessels attributed to the Vermilionville Pottery, bearing incised script “Mr. Miller / Ottawa / LaSalle Cnty,” and embossed wolf and man head handle bases. .



FIGURE 6: Large hand turned harvest jug with applied modelled figures, decorated flower and symbols in cobalt, and inscription “Mr. Miller / Ottawa / LaSalle Co. Ill.” produced by Kirkpatrick Vermilionville Pottery. A missing handle extended over the top, attaching to the molded figure of a human head on one side to the head of a fox on the opposite side. (Photographs courtesy of the LaSalle County Historical Society.)



FIGURE 7: Vermilionville Pottery flower vase with applied doll heads, vines and spikes.

THE VERMILIONVILLE PLAT MAP



FIGURE 8: Kirkpatrick and Baldwin properties.

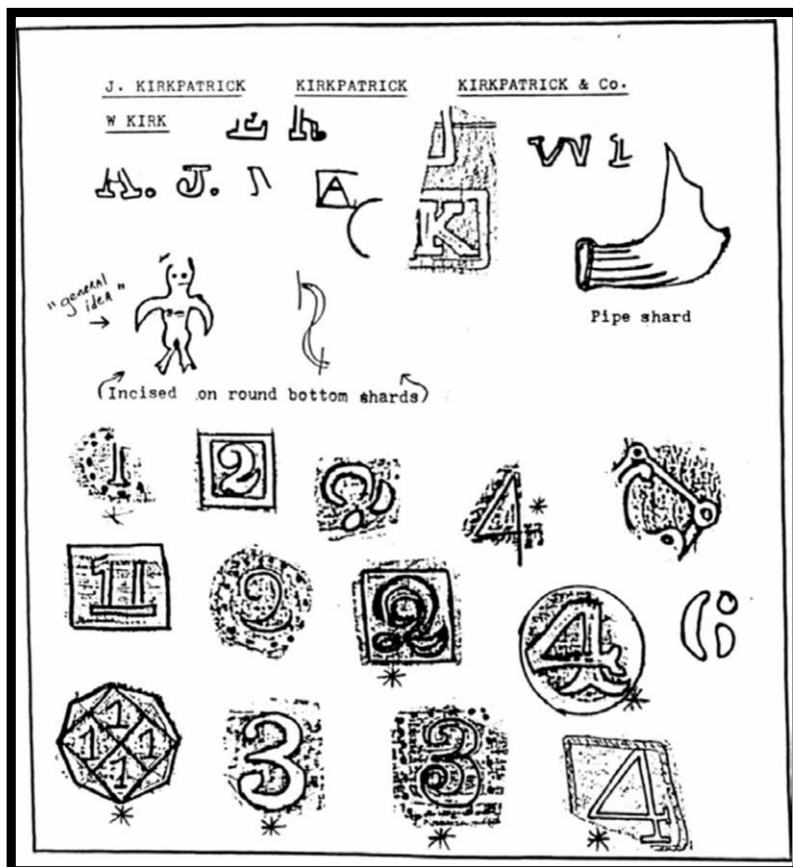


FIGURE 9: Tracings of the Eva Mounce sherd surface collection of the Vermilionville kiln site. Among impress stamp marks are:

"J. KIRKPATRICK"

"W."

KIRKPATRICK"

"KIRKPATRICK"

"KIRKPATRICK & Co."



FIGURE 10: Vermilionville Pottery Bell Plat Markers, incised "Rev D. B." and "Kirkpatrick," produced by Murray Kirkpatrick.

Baptist Reverend Daniel Baldwin married wife Susan in 1809 and together they had 10 children. Between 1834 and 1836, he served as pastor in various churches in Connecticut and New York. By May 1836, Baldwin had moved to St. Clair County, Illinois, where he founded and served as pastor to several churches and established a substantial farm near Lebanon, Illinois. Rev. Baldwin, a prominent Illinois figure, as a Democrat, was elected to represent St. Clair County in the Illinois House of Representatives from 1840 to 1842, where he served alongside Abraham Lincoln. By 1850, he had relocated his family to LaSalle County, Illinois, where he continued his service in the Baptist church. Murray Kirkpatrick married Baldwin's daughter, Diantha. They had two sons, both became doctors, having graduated from the Jefferson Medical School in Philadelphia, Pa. Four stoneware cemetery bells were recovered from the Farm Ridge Twp Cemetery "St. Andrews in the Field," Vermilionville, Illinois, produced by Murray Kirkpatrick

on 10, 1885. (Eva D. Mounce accession 87.50 at the LaSalle County History Museum, Utica, Illinois.)

Eva Dodge Mounce determined that “the kiln found on this Kirkpatrick land, in Vermilionville city , was used by Murray Kirkpatrick and that Murray and his family moved to Lowell in 1876.” Further, Mounce commented “I don’t know if he continued to use the kiln at Vermilionville ‘city’ afterwards, but I speculate he did not. The shards found at this site are of the same characteristic and age as found at the other site, in the field where I walked. Likely, Murray also built the alleged kiln, along the river, at Lowell.” Mounce’s opinion was based on several archaeological and historical sources, as she clearly stipulated that “no definitive proof exists that securely confirms any finding.”



FIGURE 11: Mounce surface collection of Vermilionville Pottery shards.

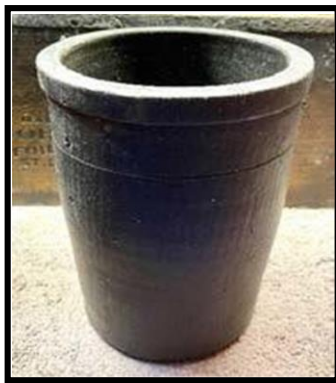


FIGURE 12: Two and Three gallon vessels attributed to the Vermilionville Pottery. Impressed capacity stamp numeral within a rectangular dentated border.



FIGURE 13: Sample of LaSalle County candle stick and ornate small vases. cc: 1875.



The Lowell Pottery. cc: 1900.

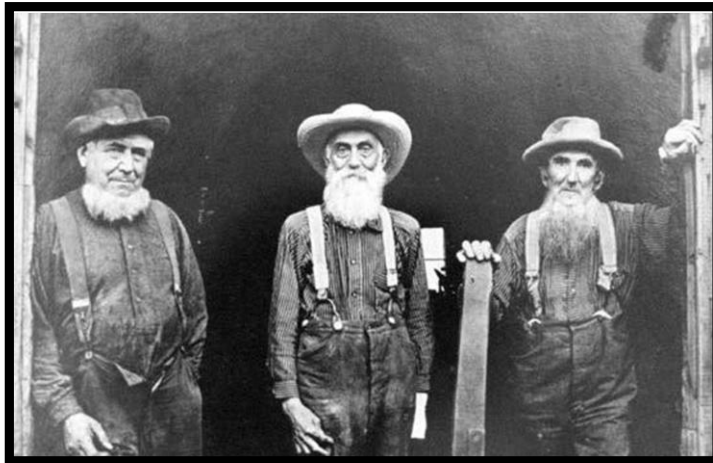


FIGURE14: The Vermilionville neighboring Lowell Pottery and workers. cc: 1903.

Standing in front of the open kiln at the Lowell Pottery in 1903 are (L to R) John Warner, the blacksmith; B. T. Stofer, the potter; and John Nicholson, the miller. The predecessor B. T. Stofer & Co. of Lowell operated 1887 to 1895. These men and the Kirkpatricks were neighbors, competitors, and likely good friends. Most likely they helped each other getting ware out. Murray worked at the Lowell Pottery and was mold maker at the Ottawa Stoneware Company.



FIGURE15: 12 Gallon salt glazed cobalt stenciled. Stofer/ Lowell, ILL.” jar. In 1895 this pottery evolved into the Lowell Pottery, operating 1895 to 1915; and 5 gallon salt glazed jar “S.E. ANDREWS/ Mfg Co./ Lowell, ILL.” cc: 1885.



FIGURE16: 5, 16, 12 gallon salt glazed jars of “S.E. ANDREWS/ Mfg. Co./ Lowell, ILL.”



FIGURE17: 20 gallon Bristol glaze jar with cobalt stencil “Lowell Pottery Company/ Lowell, Ills.” cc: 1900.



FIGURE18: 20 Gallon salt glazed “OTTAWA/ Stoneware Co./ Ottawa Ill.” cc: 1890.

Cincinnati & Fulton Township, Hamilton County, Ohio.

1835 - 1837

Cornwall.

Cornwall Kirkpatrick was born at Fredericktown, Knox County, Ohio, December 23rd, 1814, his parents soon after removing to Urbana, Ohio. At age twelve, in 1827, Cornwall left home and school to become a store clerk and "keeper of the books," but seven years later, in 1834, he returned to Urbana to continue to learn the potter's trade under his father. After a year, in 1835, he went to Cincinnati, then to New Orleans by flat-boat to "see the country". In 1837 Cornwall first engaged in the trade for himself in Urbana, Illinois. (Perrin, 1883).

An early friendship of Cornwall's father Andrew Kirkpatrick with Captain Alexander F. Vance grew over decades into an eventual strong Kirkpatrick-Vance family bond. The actual start is not documented, but both Andrew and Alexander served in the War of 1812, both had ties to New Jersey, both received pensions for military service, both received land grant awards in Ohio for military service, and both were traditional potters of their own kilns: Andrew at Urbana, Champaign County, and Alexander at Fulton Township, Hamilton County, Ohio. (Federal Censuses: Ohio by County; 1830, 1840, 1850). At some point in the mid 1830's, young Cornwall became well familiar with the Vance Pottery at Fulton Township, located on the eastern edge of Cincinnati on the Ohio River, directly across the Ohio River from Covington, Kentucky, and a short distance west of Point Pleasant. Easily presumed, though not documented, is that Cornwall apprenticed at pottery and learned bookkeeping skills through Vance's Fulton pottery operation. It is certain Cornwall had more than a pottery and business bookkeeping interest at the Vance pottery. On January 1, 1839, he married Rebecca Vance, Alexander Vance's eldest daughter. From 1839 to 1848 Cornwall and Rebecca maintained a pottery at Covington, Kentucky and during the nine year period Rebecca and Cornwall had three children: Sarah named for Rebecca's mother; Alexander named for Rebecca's father; and Andrew named for Cornwall's father. Rebecca passed away in 1848, and Cornwall then married Rebecca's sister Amy, daughter of Alexander Vance, and Cornwall removed his pottery to nearby Point Pleasant in 1849. In 1851, following a failed California gold mining endeavor, Wallace Kirkpatrick returned to Ohio, joined Cornwall at the pottery at the Point Pleasant pottery operation, and married Martha Vance, Rebecca's sister.

The significance of the Cincinnati region on the Ohio is immeasurable, when reflecting about Cincinnati, Fulton, Covington, Point Pleasant, the strong Kirkpatrick-Vance bond, and pottery. Cornwall and all his siblings were born in Ohio. Cornwall spent over half of his life in Ohio. He retained strong family and business ties to Cincinnati roughly sixty-four years, or eighty-five percent of his life.

“Fifty years’ Recollections with Observations and Reflections on Historical Events : Giving Sketches of Eminent Citizens, Their Lives and Public Services” by Jeriah Bonham. 1883, recognizes ‘Cornwall Kirkpatrick, Artist, Modeler And Manufacturer’ and articulates “As clay in the hands of the potter” is impressed on our minds when called to contemplate the skill required, the scientific knowledge to properly blend the material, the component parts in the formation of the many articles, useful and ornamental, that are fashioned into shape and comeliness by the ingenuity of those skilled in the potter’s art. It requires a genius for conception rarely concentrated in one mind, a fertility of imagination to create and direct all the fantastic shapes required in modeling the porcelain and stoneware clays of Illinois. But this combination of skill in this one of the great industries of the country is found fully developed in one of the leading manufacturers of this state a man whom from his enterprise and public spirit is a public benefactor, not only of his own part of the state, but of the whole country.”

Covington, Kenton County, Kentucky.

1839 - 1848

Cornwall.

Cornwall was married January 1, 1839, to Rebecca Vance, the eldest daughter of Captain. Alexander Vance, of Cincinnati, Ohio, and soon after built a pottery at Covington, Kentucky. Rebecca bore three children, Sarah, Alexander and Andrew. Rebecca died around 1847 and Cornwall remained in Covington until 1848, when he sold out. While at Covington he served two terms in the city council. (Jeriah Bonham, 'Fifty Years' Recollections with Observations and Reflections on Historical Events,' p. 303, 1883).



FIGURE 19: Covington Kentucky 9th Street pottery and cabin. Bottle kiln between dwellings.

Relatively few potteries were based in Covington, Kentucky. The first documented potter in Covington is Cornwall Kirkpatrick, who established the Kirkpatrick pottery on Banklick Road as early as 1842. (Schmeing, 1977). Kirkpatrick, who manufactured earthenware, moved to Point Pleasant, Ohio sometime prior to 1850. There he assisted in the manufacture of clay smoking pipes. He moved to Cincinnati in 1853, and in 1858 to Illinois, where the Kirkpatrick Family potteries have been the subject of systematic historical and archaeological investigations (Gums et al. 1997). Felts (Sudbury 1979:161) suggests that Cornwall Kirkpatrick produced redware in Covington, however this has not been confirmed archaeologically. There are also some indications that others utilized the Kirkpatrick pottery after Cornwall's departure. In 1850 William Thomas advertised as a potter at the Banklick Road address. (Schmeing, 1977). The only other major pottery in Covington prior to the 1880s was the Covington pottery, located at the northwest corner of Second Street and Madison Avenue, just to the south of the Ohio River. This pottery was operated by William Bromley and began production in Covington in approximately 1859, and was abandoned no later than 1864." (Robert A. Genheimer, "Banding, Cable, and Cat's-eye: An Archaeological and Historical Examination of Nineteenth Century Factory-made Cincinnati-area Yellow Ware," *Journal of Ohio Archaeology* 1:41-105, 2011).

During heavy equipment exposures, two updraft bottle kiln foundations were uncovered and analyzed. (Robert Genheimer. abstract "COVRR, Figure 6, page 53; 2011). In the fall of 1853 Cornwall he sold out and removed to Cincinnati, engaged in manufacturing ware in the Fulton pottery for the following four years, and served two terms in the city council from the Seventeenth ward. He sold out at Cincinnati in December, 1857, and removed to Mound City, Illinois, and built and operated the Mound City Pottery, managed by a manufacturing company that, through financial mismanagement of parties who handled the funds, proved an unfortunate venture. (Bonham, 1883).

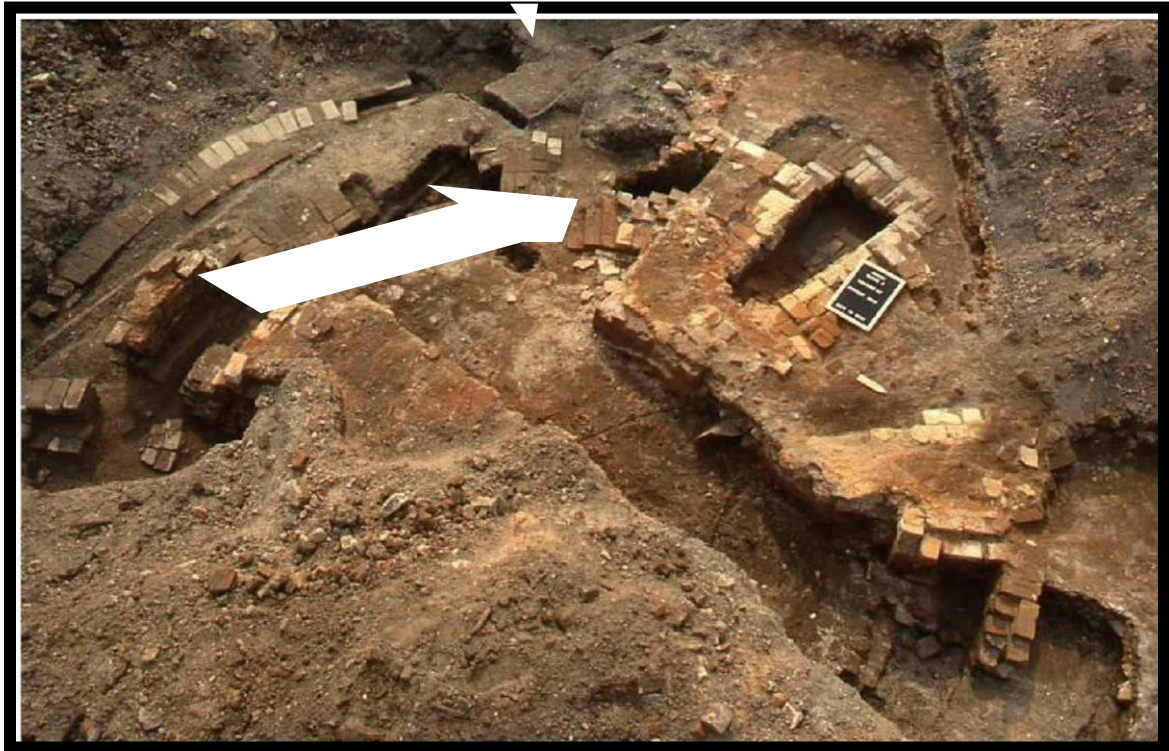


FIGURE 20: One of Bromley's kiln bases at the Covington Pottery. Photo by Robert Genheimer.

Point Pleasant, Clermont County, Ohio.

1849 - 1857

Cornwall and Wallace.

Cornwall was one of seven sons to become potters, and Wallace, his younger brother, joined him at Point Pleasant, Ohio. At age twenty, Wallace potted at Point Pleasant for only one year, before "trying his luck at mining," in California in 1849. (Perrin, 1883). In 1849 Cornwall married Amy Vance, Rebecca's sister, moved to Point Pleasant, Clermont County, southeast of Cincinnati along the Ohio River, where he was able to buy a pottery from Sarah Larkin on April 2, 1849. Here, Cornwall bought a large pottery and the cabin in which Ulysses S. Grant had been born twenty-seven years earlier. The pottery was burned by an incendiary fire November 30, 1851, and was immediately rebuilt. By the first of February, 1852, Cornwall commenced business in the rebuilt pottery immediately on the banks of the Ohio River and made primarily of stone. About half of Cornwall's production at the Point Pleasant site was reed stem tobacco pipes, while the other half was utilitarian wares of jars, bowls, pie plates, jugs, firebrick, and flue pipe. (Perrin, 1883).

Cornwall and Amy had three of their children born at this cabin: William 1850, Cornwall Jr. 1852, and Ann in 1853. They were joined with the children of Cornwall's first marriage at Covington: Sarah, Alexander, and Andrew.

The 1850 United States Bureau of the Census, Census of Manufacturers: Schedules for Ohio. National Archives, Washington, D.C., for Monroe Township, Clermont County, Ohio, lists Cornwall Kirkpatrick: Raw materials employed being 150 cords of wood worth \$163 and other articles amounting to \$100; Number of persons employed being 4; Machinery, motive power as foot and horse; Amount of capital invested of \$428; Average monthly wage of \$72; Nature of manufactured articles as crocks, 35,000; and Market value of products as \$2,400.

Three closely related reed stem tobacco pipe manufactories that were located along Big Indian Creek at Point Pleasant, Clermont County, Ohio, are known: The Tom Peterson Pottery (site 33CT390), operated from at least 1870 to 1900 and the best known of these pipe factories, site 33CT256, stood on

the south bank of Big Indian Creek, immediately southwest of the U. S. Route 52 highway bridge over Big Indian Creek and only a short distance from the confluence of the creek with the Ohio River. (Thomas, B. B. and Richard M. Burnett, "A Study of Clay Smoking Pipes Produced at a Nineteenth Century Kiln at Point Pleasant, Ohio." Conference on Historic Site Archaeology Papers 1971 6: 1-31, Columbia, South Carolina, 1972).

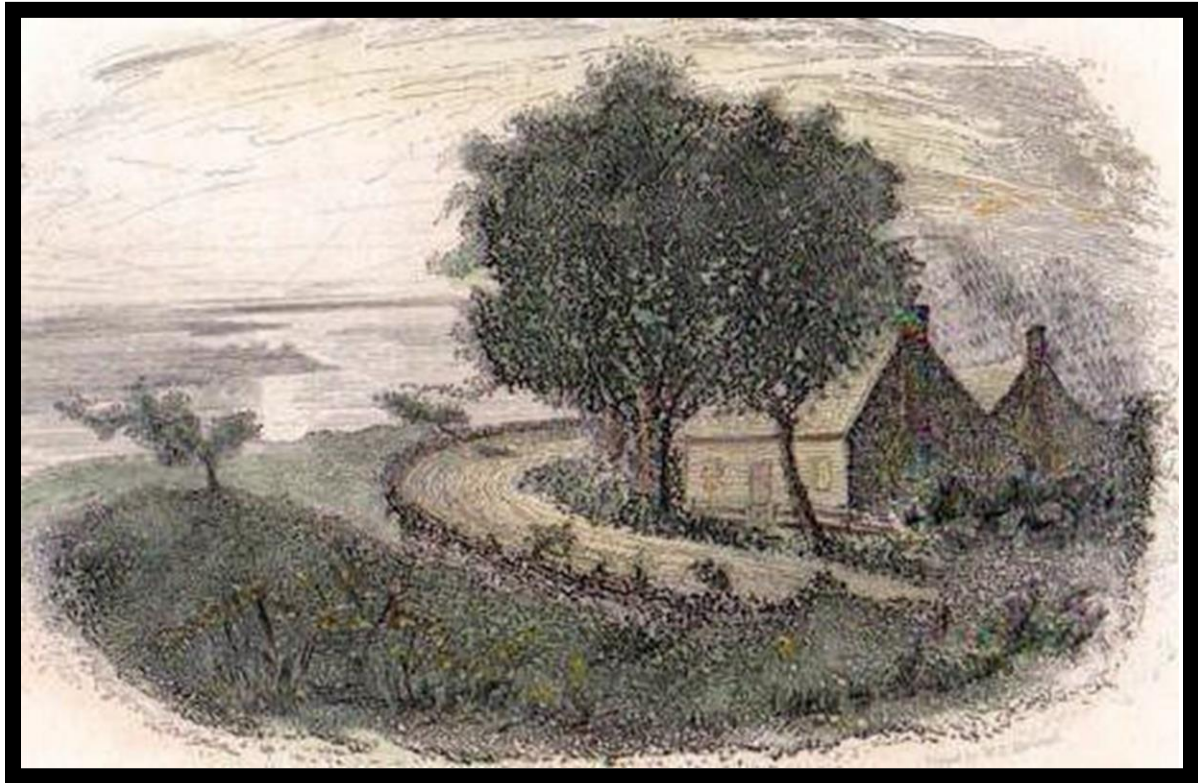


FIGURE 21: 1860 etching of Ulysses S. Grant's birthplace cabin at Point Pleasant.

This cabin became the home of Cornwall and Amy.

This site was owned consecutively by William P. Larkin that died in 1843 and was continued by his widow Sarah; Cornwall Kirkpatrick joined Larkin and purchased the pottery and cabin 1849 to 1853; and Nathan S. Davis operated 1856 to 1871. The Peterson Brothers, George, Henry, and James that were in operation 1874 to 1883 possibly produced pipes as early as the Kirkpatrick period, as Kirkpatrick manufactured similar pipes at their subsequent establishments at Mound City and Anna, Illinois. (Denker, 1978).



FIGURE 22: Point Pleasant salt glaze fireplace hearth tile with cobalt filled inscriptions.

Arrows denote the Kirkpatrick pottery and Ulysses S. Grant's birthplace cabin location.

Around 1965 the Point Pleasant pottery *waster* dump was located by amateur archaeologist Parker Melvin. During 1965 to 1970, he and his wife Hazel unearthed thousands of pipes and pipe fragments during numerous extensive excavations of the site. They recovered over a hundred reed pipe bowls in mint condition, over one thousand pipes in whole and usable condition, and the broken parts of tens of thousands of others. Also uncovered were many fragments of utilitarian ware jars, bowls, pie plates, jugs, firebrick, and flue pipe. The waster site has long since been washed away due to the receding river bank. As described in literature released by archaeologists Murphy in 1976, Sudbury in 1979, and Thomas and Burnett in 1972, more than 80 distinct pipe styles are known from site 33CT256. "In the summer of 1984, six distinct plain elbow pipe styles were recovered from the backfill of unauthorized excavations in the waster dump associated with this pottery, along with fragments of preserve jars, chimney flues, and kiln furniture." The materials recovered from the excavations at site 33CT390 are deposited at the Ohio Historical Center, Columbus, Ohio. In conjunction with the Ulysses S. Grant birthplace log cabin and property formerly in the ownership of Larkin, the Historical Society owns the pottery site property and excavations at the site are not

permitted. (B. B. Thomas, and Richard M. Burnett, "A Study of Clay Smoking Pipes Produced at a Nineteenth Century Kiln at Point Pleasant, Ohio." Conference on Historic Site Archaeology Papers 1971 6: 1-31, Columbia, South Carolina, 1972).



FIGURE 23: Samples of Indian effigy and Wheat Spade reed stem bowls excavated at Point Pleasant, Ohio.

Chronology of the Point Pleasant pottery and the property

February 20, 1836 - John Bushman obtained the property from David B. Bushman. (Clermont County Deed Book).

November 24, 1838 - John S. Lakin from John Bushman. (Clermont County Deed Book).
During the period 1838 to 1849, William P. Lakin probably established the first pottery operation here (Rocky and Bancroft, 1880).

October 9, 1847 - William H. Richards from John S. Lakin and on the same date Sarah Lakin from William H. Richards (Clermont County Deed Book).

April 2, 1849 - Cornwall E. Kirkpatrick from Sarah Lakin (Clermont County Deed Book).

November 30, 1851 - "Cornwall and brother Wallace W. Kirkpatrick's establishment was burned by an incendiary fire (Bonham 1883).

February 1, 1852 - Kirkpatrick's rebuilt and commenced operations in the new kiln (Bonham 1883).

Fall of 1853 - Kirkpatrick "sold out" and moved to Cincinnati (Bonham 1883). It is probable that Nathan S. Davis was employed by Kirkpatrick and operated the pottery beginning in 1853.

July 26, 1856 - Davis purchased the property (194 acres) from Kirkpatrick for \$1,100.00 (Deed Book 64:537).

March 24, 1874 - Davis was deceased and John B. Turner became Executor under the Davis will. (Will of Nathan Davis 1871).

August 24, 1874 - George, Henry, and James Peterson obtained at public auction from the Estate for \$1,205.00 (Deed Book 98:497-498).

1874 to 1880 - The Petersons operated the pottery (Rocky and Bancroft 1880).

By the year 1891 Property was owned by J. McKibben No longer listed as a pottery according to Clermont County Map of 1891.

Archaeologist Stanley South found that "no further record of the selling of the Point Pleasant business exists," but "perhaps Nathan Davis purchased manufacturing rights at that time, prior to Davis acquiring his deed in 1856."

Fulton Township, Hamilton County, Ohio. – nearby Cincinnati.

The Fulton Pottery

Cornwall and Wallace.

“In the fall of 1853 Cornwall sold out his pottery at Point Pleasant and removed to Cincinnati, actually Fulton Township on east edge of Cincinnati, and engaged in manufacturing ware in the Fulton Pottery for the following four years.” (Bonham, 1883). The 1850 United States Bureau of the Census for Fulton Township, Hamilton County, Ohio contains these entries on the Vance family on July 30th lines 16 thru 22:

| | | | |
|------------------|--------|--------|--------|
| Vance, Alexander | male | 67 yrs | Potter |
| Sarah | female | 48 | |
| Martha | female | 22 | |
| Harriet | female | 20 | |
| Alexander | male | 19 | Potter |
| William | male | 13 | |
| Mary | female | 10 | |

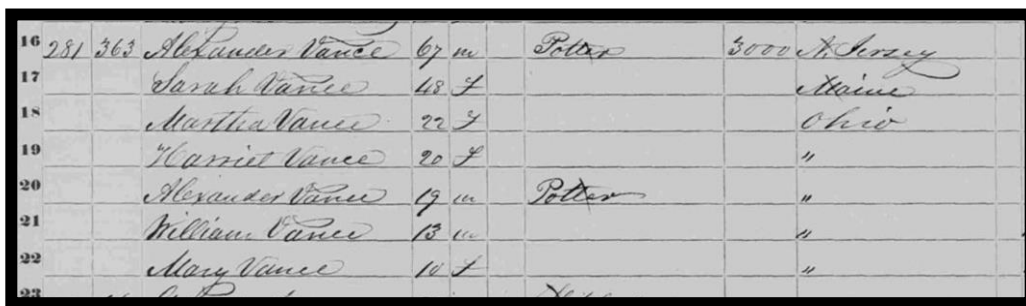


FIGURE 24: The 1850 United States Bureau of the Census - Vance Family listing.

In 1854 Wallace married Alexander Vance’s daughter Martha around 1856 they removed to Vermilionville, Illinois, and joined the pottery of Andrew Kirkpatrick and the other family members.

Mound City, Pulaski County, Illinois.

“The Steam Pottery” 1857 - 1858

Cornwall, later joined by Andrew Sr., and Wallace.

In December 1857 Cornwall relocated from the Fulton Pottery in Fulton Township, nearby Cincinnati, to build and operated the “Steam Pottery” at Mound City. Due to the failing financial mismanagement of the manufacturing company that handled operational funds, coupled with advantageous manufacturing and marketing aspects that lay in nearby Union County, Cornwall’s struggling Mound City venture was abandoned.

While still owner of the property at Point Pleasant, Clermont County, Ohio, Cornwall is listed in 1854 as “potter” at the Alexander Vance pottery in Fulton Township, adjoining the city of Cincinnati, Ohio (Williams’ Cincinnati Directory, City Guide and Business Mirror for Cincinnati in 1856, Cincinnati”: C.S. Williams, 1856). Though Cornwall is identified as a “potter” in the Fulton / Cincinnati city directory of 1856, his endeavor may have been short-lived, as his Point Pleasant pottery listed in 1855 is not included in the directory’s lists of potteries for succeeding years. (Williams’ Directory, 1856). His business may not have flourished, but politically he was active. While in Cincinnati he served on the City Council and the Committee on Public Improvements. (Jonesboro Gazette, June 19, 1857). The Mound City Emporium Weekly July 9, 1857, edition reported “The Steam Pottery, now in operation by C. Kirkpatrick. Esq., the enterprising proprietor of the STEAM POTTERY, had on exhibition, at 3 Picnic grounds on the 4th (of July), a large vase, an urn, a basin, and an ewer, which for beauty and perfection in both design and workmanship, we have never seen excelled and but rarely equaled. They elicited everybody’s admiration.” The edition of July 23. 1857 updates “THE STEAM POTTERY- The progress of the county in every element of wealth and growth, and the requirements of trade exhibited institution, which our energetic friend C. Kirk has supplied in the erection and completion of capacious and well appointed pottery and terra cotta works. Advantages consist not alone of the good clay, but include the cheap fuel and a safe and uninterrupted means of transportation. The principal building which is designed for the turning and molding of earthenware, and terra cotta trimmings for buildings, will be when completed, a handsome 3-story brick, fronting the river 60 feet and running back 50 feet

The kiln house is a wooden structure 40' x 60', and also three stories in height. Ten wheels will be constantly engaged in the manufacture of ware. In engaging these and in conduction the other business of the establishment, the services of 40 operatives will be constantly engaged. The annual products of the establishment as nearly as we can arrive at them by estimates at this time will be as follows: 250,000 gallons stoneware, 2,000,000 smoking pipes, \$5,000 worth terra cotta works including fancy door steps, tile for fireplace hearths, pavement and etc, and we scarcely need add that every description of earthenware, from a smoke pipe to a garden vase, is covered in this calculation Mr. Kirkpatrick, the proprietor, is well known in the Western country, as an experienced potter, as a man of enlarged business capacity and of undoubted honesty and sterling integrity.”

The *Mound City Emporium Weekly* reports on September 28, 1858 that “The State Fair - Of Mound City exhibitors, C. K , 1st premium on terra cotta ware, same on stoneware and fire and potters clay.” The following year, the edition of May 26, 1859, announces “Kirkpatrick runs for city council.” The edition of July 14, 1859, informs “FRUIT JARS - a fine article of fruit jars are now made at the Steam Pottery. They are constantly being shipped from here by rail and river, and are the cheapest "trix" (sic) and extant for preserving fruit. Those desiring to buy I supply in view of the coming peach crop, should send in their orders immediately.” On August 29, 1859, the *Emporium Weekly* announces that “Kirkpatrick resigns from city council.” The Kirkpatricks would now move to Anna, Illinois and establish the renowned Anna Pottery.



FIGURE 25: Mound City reed stem pipe bowl.



FIGURE 26: Sample of the Kirkpatrick Mound City “Steam Pottery” vessels.

Most that has been researched, documented, and referenced about the Kirkpatricks originates with the scholarly historical accounts conveyed in the 1883 works of Jeriah Bonham and William H. Perrin, respectively “Fifty Years' Recollections with Observations and Reflections on Historical Events: giving sketches of eminent citizens, their lives and public services,” and “History of Southern Illinois, Volume 2, Alexander, Union, and Pulaski Counties.” Their detailed historical accounts have directly influenced the writings of Ellen Paul Denker, Richard D. Mohr, and this complementary work, unless denoted otherwise.

Financial backers from large cities in the East formed the Emporium Real Estate and Manufacturing Company in 1855 and purchased a large forty square mile tract of land adjoining Mound City in Southern Illinois on the Ohio River. Optimally and strategically located to access

the nearby Wabash, the Ohio, and the Mississippi, the company built several warehouses, a foundry, houses, and a shipyard. The company soon went bankrupt and in 1857 their land tract was combined with Mound City. The new Mound City grew quickly and was especially important to the Union in the Civil War. New steel armored clad war ships were built, damaged ones repaired, and iron cladding steam ship conversions were achieved at the shipyard. James Eads supervised the construction of three famous ironclad gunboats built in the shipyard in 1861: the U.S.S. Cairo; the U.S.S. Mound City; and the U.S.S. Cincinnati. One of the large Emporium company warehouses was converted into the Mound City Naval Hospital in 1861. The government bought ten acres of land near Mound City in 1862 and created the Mound City National Cemetery. The dead from the Hospital were reburied there along with 4,800 from the Civil War. (Lamszus, abstract "Mound City, Illinois," Anna- Jonesboro High School, Anna, Ill., 2003).

As with the success of any major undertaking, timing and strategy means everything and a few curious details exist about Cornwall's move from Ohio into Illinois, to Mound City, the city that was to be grander than all the cities built since the downfall of ancient Rome. The imaginary gold streets of the New Jerusalem were to be duplicated in the Emporium City, the name given to this forty mile square city on paper. (Denker, 1978). While contemplating this prime location on the Ohio River, all happened quickly in hopes to acquire the best foothold:

- 1854 Mound City was laid out by General Rawlings.
- 1855 The Emporium Company acquired a 40 sq. square mile "Emporium City."
- 1856 The Emporium Real Estate & Mnf. Company soon went bankrupt.
- 1857 The area of Emporium was combined into a larger "Mound City."
- 1857 Late in the year, Cornwall built his three story Mound City "Steam Pottery."

The design and outcome of Cornwall's large operation is best described in Ellen Denker's 1978 Master's Thesis, relating that Cornwall employed steam instead of horse power for grinding clay and for steam powered turner's wheels replacing manual kick wheels. Despite technological advances, the financial mismanagement of the parties responsible for handling the money caused this pottery venture to end. Indeed, Cornwall "lost his shirt" in this enterprise. (Denker, 1978). In the 1860 Census taken at Anna, Wallace's personal estate was valued at \$8000, while Cornwall's was listed at only \$150. While it is easy to speculate about whom the financial mismanagement is blamed and question the curious timing of Cornwall's move to Mound City coming a year after the Emporium Real Estate and Manufacturing Company went busted, we need weigh another important ingredient for the Steam Pottery failure that is based on more than mere supposition. The known support and involvement of Cornwall's father Andrew and brother Wallace in 1857 was a very substantial key point that was revealed in the 1976 Anna WRM Radio "Insight" segment interview of Cornwall's granddaughter Margaret "Bess" Kirkpatrick. Therein, Bess explained it had always been her understanding that acquiring potter's clay was huge issue in Mound City and that government geological surveys indicated to the Kirkpatricks that areas existed around Anna to provide an access to quality clays. She explained the family soon verified the claims first hand, and the decision to come to Anna materialized in 1858. Soon afterwards, the family soon obtained mineral rights to the fine clay pit areas. In order to survive they had to consolidate their financial resources and sought a new location where raw materials and transportation were readily available. Serious deliberations of the state geologist's reports led the Kirkpatricks to Anna, in Union County, where they hoped to find the clay beds the report promised (Bonham, 1883). They set up the Anna Pottery with funds that Wallace had saved.

The advantageous location of Mound City on the Ohio River attracted other potters. The pottery of Moses Aliff with son Noah Aliff potted 1860 to 1867 produced variety of ware. Some known examples bear an impressed typeset mark "M. & N. Aliff / Manufacturer / Mound City, Illinois." From 1868 to 1880, Noah Aliff continued the operation with his nephews, Albert and Isacc Aliff. These Aliff era vessels bear the typeset mark "N. Aliff / Manufacturer / Mound City, Illinois." The census of 1860 list Joseph Butterworth and H. H. Haffner as "potter," indicating their likely association with Aliff. Likewise, possibly associated to Aliff was Charles Koch that potted in 1866 at Mound City. Kock is listed as "potter" in the 1880 census at Santa Fe , Alexander County, Illinois. Around 1880, Koch's potting ambitions relocated directly westward across the Mississippi

River to develop his successful and much acclaimed operation at Commerce, Missouri. Though these potters competed, they undoubtedly held a deep respect for each other's operations, the Anna Pottery, their profession, and for each other. (Mounce, "Checklist of Illinois Potters and Potteries:" Circular Vol 1, No.8; 1989).



Figure 27: Sample of Kirkpatrick Mound City "Steam Pottery" vessels.

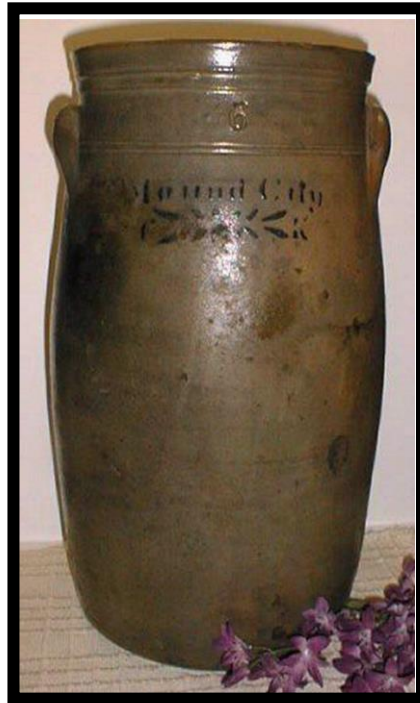


FIGURE 28: Cobalt stenciled "C. Kirkpatrick Mound City" vessels.



Figure 29: Ornate Kirkpatrick architectural wares. cc: 1857.

Photographs courtesy the Kirkpatrick Anna Pottery Museum, Anna, Illinois.

Anna, Union County, Illinois.

“The Anna Pottery” 1859 - 1902

Andrew Sr. & sons: Wallace, Cornwall, Nathaniel, and Alexander.

Worthy of reflection is a brief historical perspective about the Southern Illinois region. That early part of the Illinois Territory that now comprises Union County was first settled in 1803 by Abram Hunsaker and George Wolf. They camped nearby Jonesboro. “So delighted with the land of plenty, both the game and excellent supply of water, they decided to stay.”(100 Years of Progress, The Centennial History of Anna Illinois,” Howard Lam, 1954, page 10). To put this southern Illinois timeframe into good perspective, we need picture this happened within months of the time that Meriwether Lewis and William Clark arrived at nearby St. Louis, Missouri on December 12, 1803. Here encamped for the winter at Camp DuBois, Wood River (Riviere du Bois), Illinois, the Lewis and Clark Exhibition made preparations for their historic journey “by land” though the Great Divide to the Pacific Ocean. A mere hundred miles downstream on the Mississippi from this Corps of Discovery Wood River encampment is located Union County, where much important commenced in 1803.

The Act creating Union County became effective January 2, 1818, that simply added a part of Pope County to Johnson County. (Lam, 1954, page 12). The original County seal tells how the county came to be named “Union,” depicting two men standing and shaking hands. One man is a representation of the famous Baptists preacher Jones, and the other a Dunkard preacher George Wolf. They became a team, shook hands, and held meetings together called religious “Union” meetings. Thus, the county was named “Union County.” In 1817 Winstead Davie came to Union County and started teaching school near Jonesboro. He save earnings from his meager start and bought goods to resell, marking the beginning of his great success in business. Davie succeeded well against business competition he faced (Lam, 1954, page 23), affording him property including the tract of land along the Illinois Central Railroad right-of-way, near the town of Jonesboro. Strategically, while the city of Jonesboro was deliberating over the survey fee, Davie went ahead and personally paid the fifty dollar fee the survey required by the Illinois Central and gained the right for the establishment I.C.R.R. on his land. This was most instrumental in establishing the

town that named in honor of his wife Anna Willard Davie. “Anna” was entered in 1854 and the town incorporated in 1855 with a total population of 251. For years the Anna I.C.R.R. location was referred to as “Jonesboro Station.” (Lam, 1954).

Just as “opportunity” previously knocked for Andrew Kirkpatrick while relocating to Urbana, Ohio from Fredericktown, Ohio, and from Urbana to Vermilionville, Cornwall left Covington, Point Pleasant, Cincinnati, and Mound City for much the similar sound reasoning. With clear vision and foresight the commitment was made to eventually settle at Anna, Union County, Illinois. This was a most careful move as the Mound City venture was a flop where Cornwall literally lost everything but \$150. Indeed, Cornwall’s prior misfortune must have been preordained as it led him, his father Andrew Sr., and brothers Wallace Kirkpatrick and Nathaniel to see with a clear vision and foresight a much better kiln site. Not only did this next decision prove most productive and profitable, it made them important in the community socially, economically, and politically. On a grand scale the Anna endeavor also made them famous and greatly admired in 19th Century Ceramics and American Folk Art. It must be speculated that before Andrew and Wallace actually joined Cornwall at Mound City, all three held the underlying motive in the back of all three of their minds to take the plunge into Union County. The paramount objective was to capitalize on a large customer base, an existing and developing means of good product transport, and the access to the “gold mine” of available high quality clays. This important Anna location on the Illinois Central Railroad line was commonly referred “The Father of Villages,” and provided the Kirkpatricks the transportation advantage they needed for shipment of their wares. “In November 1859 the Kirkpatrick brothers fired their first kiln of wares in Anna.” (Lam, 1954). On December 3, 1874, a reporter for the local Jonesboro Gazette newspaper rated the ware “equal to any we have seen anywhere. It is composed of the best clay, well gotten up by neat and skillful workmen: the patterns are of the most approved style, well burned, and showing generally that the workmen by whom it was made thoroughly understood the business.” (J.G., Dec. 3, 1859.)

CLAY SOURCE: Best accounts regarding the clay source appears by Jeriah Bonham “the inducements were the faith they had in the reports of the state geologist and their own practical experience, that they could be fortunate enough to discover the range of the choice porcelain, potter's and fire clays believed to exist in unlimited quantities in portions of Union county. While they were investigating, testing and making their experiments during the first year's operations at Anna, they brought their clay from Grand Chain, on the Ohio river, to Cairo by boat, then reloading

it on the cars of the Illinois Central, brought it to Anna. This was expensive, and quickened their investigations, and in the second year of their operations they discovered the extensive beds of porcelain and fire clays about four miles from Anna, and since the St. Louis and Cairo Narrow Gauge Railroad has been completed, Kaolin Station is located near their clay banks. On making this advantageous discovery they secured, by purchase or lease, the entire control



FIGURE 30: Water color painting by Harriet Kirkpatrick of the pottery in 1860.

Photograph courtesy of descendant Bertha Mae (Thornton) Kirkpatrick.

of this valuable product, and besides what they use in their own manufactory they ship large quantities to Cincinnati for the manufacture of the white granite and china wares, and to the iron and steel works of Chicago, Milwaukee, Cleveland, and to the copper works at Detroit, for fire clays, and to other places for paper making, for paints, and for improving the quality and the weights of candies and confectionaries.” (Bonham, 1883). “These clay banks range from twenty-five to seventy feet in thickness, and are found at different places within a radius of two miles, the finer qualities lying north and the coarser qualities south, taking the depot at Kaolin as the center; one of the principal pits being within a few hundred feet of the depot. It can thus be seen at a glance

the innumerable uses that these fine clays are adapted to. They enter into the composition of our iron and steel, they compose part of the amalgam in the composition when smelting copper, add material, weight and quality to our confectionary, and enter into the ingredients from which our paper is made. A great deal of our finest crockery (fine plates, cups and saucers, Chinaized, but a long way from China), is manufactured from this product.” (Bonham, p. 303, 1883.).

The 1860 Eighth Census of the United States lists five potters working at the Anna Pottery: D.L. Atcheson, age 45; W.P. Noon age 36, born in New York; Jno. Price age 55, born in Scotland; A. H. Davis age 21, born in Kentucky; and T. Cunningham age 35, born in New York; and the Kirkpatrick brothers, their father, and several laborers. The 1860 United States Bureau of the Census, Census of Manufacturers: Schedules for Illinois. National Archives, Washington, D.C., reports Wallace Kirkpatrick, Union County, Illinois, employed raw materials of 300 cords of wood, 300 tons of clay, and salt; employed eleven men; undetermined machinery and motive power, likely man and horse; Amount of capital invested of \$2,500; Average monthly wage of \$35; Nature of manufactured articles being 80,000 gallons stoneware; with Market value of products of \$7,200. Ten years later, the Ninth Census of the United States, 1870 Population. National Archives, Washington, D.C. Population lists John Grugitt, Pottery Hand. Age 29, born in Illinois; Wilburn Casey, Turner in Pottery, age 25, born in Illinois; Charles Clark, Turner in Pottery, age 24, born in Ohio; Simon Breay, Turner in Pottery, age 20, born in Massachusetts; and John Folks, Pipemaker, age 36, born in Maryland. The Tenth Census of the United States, 1880 Population. National Archives, Washington, D.C., lists Wm. E. Toler, Potter, age 30, born in Illinois; Mark Toler, Potter, age 30, born in Illinois; Francis Moss, Potter, age 39, born in Ohio; Ellis Toler, Potter, age 22, born in Illinois; and James Toler, Potter, age 32, born in Illinois. The United States Bureau of the Census. Census of Manufacturers; 1880 Schedules for Illinois. National Archives, Washington, D.C., lists C. & W. Kirkpatrick Pottery, Union County, Illinois, Value of materials of \$500; Amount of capital invested of \$8,000; Number of persons employed being 15 (10 males above 15 years of age); Average daily wages for skilled workers \$2 and unskilled \$1; wages paid annually as \$3,000; Number of hours in ordinary day as 10 (all year round); Months in operation as 12; and “Value” of product as \$10,000. A long time Anna resident, old timer Robert Choate, recollected that in the 1890’s the Anna Pottery workers included Ben Carlisle, Charlie Mills, John Toler, Ellis Toler, Aaron Nance, and Will Kirkpatrick, (Archives of the Union County Historical Society, Union County, Illinois, “Kirkpatrick History,” manuscript undated).

Although the pottery went into production in the fall of 1859, it was 1862 before the property was actually purchased by Wallace. He remained sole owner until 1867 when he sold to Cornwall an undivided half interest in all the properties connected with the pottery operations. (Deed, Wallace Kirkpatrick from Mr. Davie, August 25, 1862, Union County Land Records, Union County Courthouse, Jonesboro, Illinois, Book 19, 36; and Deed, Amy Kirkpatrick from Wallace Kirkpatrick, January 1, 1867, Union Count Land Records, Book 19, 191). The Jonesboro Gazette edition for November 24, 1866, described in depth the Anna Pottery building and operating facility as “a large two-story frame building, situated on the east side of railroad track near the Depot. In the basement, or lower story is the machinery for grinding clay, by horse power, two horses being used. Adjoining is a large room containing a hot-air furnace, which warms the whole building, and dries the ware before going into the kiln. To the north of this room is another apartment in which are two kilns for burning ware; these kilns hold 2,000 gallons of ware each, and are filled and burnt twice during each week. In the second and third stories are all of the latest and most improved machinery for "molding clay in the hands of the potter,' and for drying and storing ware. There is also a machine for molding clay pipes, which turns out thousands of pipes per day.” The Anna Pottery produced storage jars, churns, lids, drainage tile, fireplace hearth tiles, table pitchers, vases, milk pans, fruit canning jars, fruit jar funnels, garden and cemetery urns, roof tiles and chimneys, arches and window sills, cornice wall ornaments, and other ware to accommodate any utilitarian need. It is believed the pottery layout appeared this way throughout 1870s and bore the addition of the famous Indian weather vane atop the building in the early 1880’s. Cornwall’s daughter Harriet Kirkpatrick painted a rendition of the original Kirkpatrick home and pottery before the dwelling was much expanded into a facility to accommodate large scale production.

Illinois historian William Henry Perrin accounts in his “History of Alexander, Union, and Pulaski Counties, Illinois,” that “in 1859, the Kirkpatrick Bros. (C. & W.) commenced the manufacture of all kinds of stoneware, tiles, vases and pottery, bringing their clay by railroad from Cairo, to which point it came by the Ohio River from Grand Chain. In 1860, some inexhaustible beds of the finest kinds of clay were found in this vicinity and purchased by them. In 1868, a bed of very superior white clay was discovered, more than twenty feet in thickness, which has been quarried and shipped in car lots to Cincinnati, St. Louis and Chicago. The pottery now manufactures about 2,500 to 3,000 gallons of ware per week. Unique and fanciful specimens of handiwork, such as castles, parks, statuettes, animals, groups and ornamented ware are largely

manufactured. Pipe bowls, by the million, are made for the Southern trade, one firm in St. Louis having taken 2,000,000 yearly for the last three years. The Messrs. Kirkpatrick also own beds of excellent fire-clay, from which they manufacture fire-brick of the best quality. Drain tile is also made in large quantity.” (“Fifty Years’ Recollections with Observations and Reflections on Historical Events : Giving Sketches of Eminent Citizens, their Lives and Public services,” Jeriah Bonham, page 303, 1883).

Commentary about the quality of the Kirkpatrick ceramics are found in newspaper reports of the Jonesboro Gazette: The edition on December 3, 1859, declares “the Anna Pottery’s ware is equal to any we have seen anywhere. It is composed of the best clay, well gotten up by neat and skillful workmen; the patterns are of the most approved style, well burned, and showing generally that the workmen by whom it was made thoroughly understood the business;” and the Jonesboro Gazette conveys on November 24, 1866, that “Everything in the line of chums, crocks, jugs, plates, pipes for draining, &c., are manufactured, and are pronounced by all who have used them, equal in every respect to the celebrated Ohio stoneware.” The high quality kaolin clay in abundant supply to the Anna Pottery certainly created well founded contemplations about producing fine china type wares. The Jonesboro Gazette, January 23, 1873, edition comments about the apparent hesitation to convert production methods with the Kirkpatricks being “only prepared to make stoneware, while they have an abundance of material for finer wares.” There are known examples where a china type ware was attempted (see pages 265 and 266), but due to the major overhaul in production methods the Kirkpatricks decided to leave “china ware’ to other manufacturers and being satisfied just providing clay to them. Mining clay was a lucrative business for Kirkpatrick for years and the Kirkpatricks were successful at producing there type of stoneware. Mining and running the existing kiln kept their crews busy enough.

ECONOMY: “Messrs. Kirkpatrick are transforming clay into gold, silver, bank notes and greenbacks in their business transactions every day by the same honest methods that farmers turn their labor into money, or as any other of the professions, occupations and industries honestly pursued will produce wealth by hard work and close attention to business.” (Bonham, 1883). The Kirkpatricks employed very proficient potters having their wages paid on a piece-work basis. Published in the Jonesboro Gazette edition of June 20, 1867, “The workmen are paid \$1.50 per day, for their work. So many pieces constitute a day’s work,” and “Sir H. Welch, one of the employees, made, last week, twenty six days work for which he received thirty nine dollars—a

pretty good salary for week's work. Mr. Maus is a superior workman making from \$18 to \$20 per week."

SOCIAL: In 1883, Jeriah Bonham accounts that "No man in Union county is more liberal and public spirited than Cornwall Kirkpatrick. He gives time and attention to public interests. Soon after making Anna his home he was called into the city council, and afterwards three times in succession elected mayor. In 1873 he was appointed by Gov. Beveridge one of the trustees of the Southern Hospital for the Insane, located at Anna, and at the organization of the board was elected secretary, and he still holds the position. In him the institution has found one of its most faithful guardians. The benevolent orders make him the almoner of their bounties. He is treasurer and conductor of the Odd Fellows' lodge, and secretary of the Encampment of Masonic lodges. Since the organization of the Southern Illinois Fair Association at Anna he has had the leading direction of its affairs in the arrangement of the grounds, and his rare judgment and taste will at no distant day make the fairgrounds the most attractive park in the county. The artificial lake is a very fine conception, and useful as well as ornamental, as it has furnished the citizens with clear, pure ice in great abundance for summer use.

Mr. Kirkpatrick frequently represents Anna Lodge No. 520, Masons, and Egyptian chapter No. 45, R. A. Masons, in the Grand Lodge and Grand Chapter at Springfield and Chicago, and for the last fifteen years has been on the committee of chartered lodges in the Grand Lodge of Masons." (Bonham,1883).

Wallace Kirkpatrick's great attraction to the outdoors and known prowess at hunting game, fishing, and snake collecting, inspired his interest at producing incredible reptile related , hand modeled, artful clay creations. Countless examples have survived, most famous being elaborate snake jugs bearing lifelike snakes, swamp frogs, beetles, spiders, turtles, and a variety of insects. While artful hand modeled reptile, insect, and animal related creations produced at the Anna Pottery are normally attributed the work of Wallace's hand, an important distinction exist among Cornwall's areas of great interests. Aside his tie to the introduction and actual production of pig flasks at the pottery, Cornwall is credited strongly with his records and bookkeeping skills, important presentation vessel creations, renown Union County Fair jugs and umbrella stands, phenomenal incised busywork, and his distinctive fine hand writing on creations. His great interest in flowers, leaves, and vines, are evident. Likely, Cornwall was most involved producing elaborate flower vases

garden and cemetery urns featuring hand applied flowers, leaves, and decorative finger weld rim edges (see pages 239 – 245). Thus, this writer postulates that Wallace held a mild obsession with reptiles, as did Cornwall appreciate beautiful flowers, leaves, and plants.

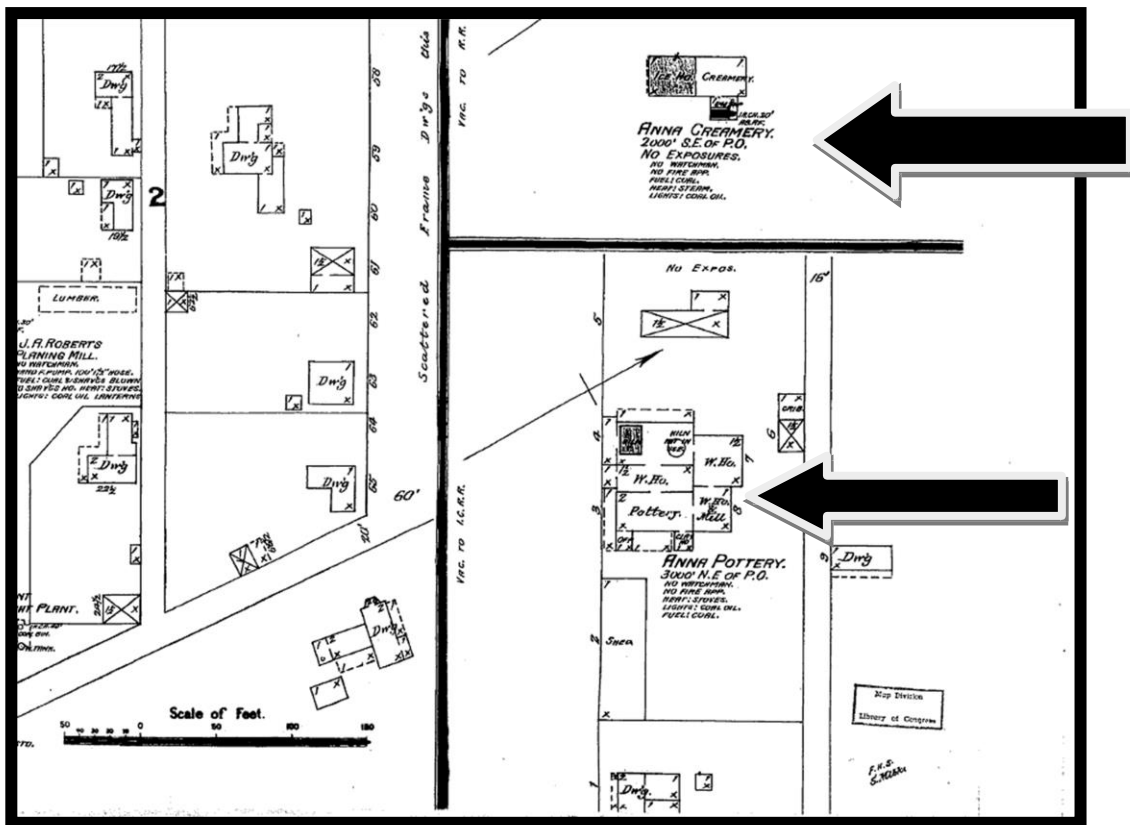
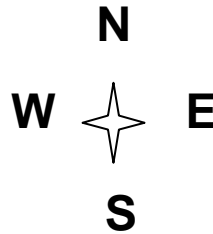


FIGURE 31: Sanborn Fire Insurance map of the Kirkpatrick Anna Pottery.

No Watchman - No Fire Ramp - Heat by Stoves - Lighting by Oil Lamps - Fuel by Coal.



FIGURE 32: Original Anna Pottery photograph. Courtesy of Kirkpatrick family descendants.



FIGURE 33: Fireplace hearth tile of Anna Pottery featuring Indian weather vain. cc: 1887.



FIGURE 34: 1876 Atlas of the State of Illinois picture of the Cornwall Kirkpatrick home House was located a few blocks from the Anna Pottery, across from post office on North Main Street.

Beyond being successful in business and a highly respected figure as mayor of the people of Anna, Cornwall took great pride in his personal residence and for its image and maintenance. In 1884 he connected a force pump to a cistern, as reported within the May 7, 1884 edition of the Jonesboro Gazette to “be prepared to fight fires, sprinkle his lawn, flower beds, &c., and keep the dust subdued.” A reporter visited the Kirkpatrick home and described in the May 22, 1878 edition of the Jonesboro Gazette that “Mr. Kirkpatrick has the eastern portion of his cellar converted into a house for the keeping and propagation of plants during the winter, making that branch of the domestic department, if such it may be called, very attractive.” Flower gardening must have been

quite important to Cornwall's wife, Amy, daughters, and was enjoyed by the family, friends, and neighbors.



FIGURE 35: Cornwall Kirkpatrick - charcoal art by daughter Amy R. Kirkpatrick.

TEMPERANCE: Ellen Paul Denker explains her positions that “Cornwall may not have been strictly temperance-minded, but he certainly understood that keeping liquor under control was in his best political interest and in the best public interest as well. Occasionally he even took it upon himself to put a public menace or two behind bars to “dry out.” The Jonesboro Gazette, August 19, 1876, edition relates that “Benzine, red-eye, tangle-foot, fire-water, or what you may call it, is making sac havoc amongst Kerrster’s asylum employees. Have you seen Constable Mayor

Kirkpatrick, inviting the WEARY stranger to a place of repose at the city expense? “Walk into my parlor said the spider to the fly.” (J.G., 1876).

In addition to dealing with the temperance matters, Mayor Kirkpatrick took an interest in controlling the spread of contagious diseases and in keeping Anna neat, orderly, and free from the nuisance of garbage and dead pigs in the streets. During his term in office the streets of Anna were extended, the town cemetery was landscaped, and a second public well installed, among other things. Besides his political life, Cornwall took an active role in several fraternal and social organizations. Quite likely the greatest challenging political issue for Cornwall, Anna’s first mayor in 1872 and continuing throughout his seven one year terms tenure, was holding a compromising posture on issues of the periods strongest social reform movements. In the mid nineteenth century temperance advocates took dead aim at public drunkenness “menace to decency and an affront to the genteel.” (J.C. Furnes, “The Life and Times of the Late Demon Rum,”), (W.H. Allen, London,1965). The comprehensive well research collegiate thesis of Ellen Paul Denker in 1978 conveys “The people of Anna furiously and continuously debated the liquor question from the town’s founding in 1855 through the 1870s. In fact, the town went from wet to dry and back again so many times that today it is difficult to keep track of when it was which. Even before the limits of the town were officially established, the Town Trustees passed an ordinance to restrain “the sale and use of intoxicating liquors.” (J.C. Furnes, “The Life and Times of the Late Demon Rum;” W.H. Allen, London, 1965). The ordinance went into effect in September, 1855, and was repealed in April, 1858, before the Kirkpatricks moved to town. The temperance battle continued to be fought in Anna during the 1860s and 1870s, when ordinances were alternately passed and repealed. If the temperance ticket of Town Trustees won in the 1860s, saloons were eliminated. If the non-temperance faction was in office, they gained influence of the saloons, occasionally closing them down for a few days when things got disorderly. At times even druggists were not allowed to have whiskey on hand for “medical purposes,” and Denker soundly postulates that “Cornwall knew that it was wiser politically to side with the town’s temperance faction — at least they were in power more often than not. It is difficult to determine whether or not he truly believed in or strictly practiced the total abstinence demanded by temperance advocates. In 1884, he delivered a “State of the Town” message to the city council: “And as the sovereign people have decided in the majesty of their right, that we barred the time-honored privilege of congregating in public saloons and quenching our thirst with the grateful foaming Teutonic beverage or the bourbon straight, I

would recommend as a substitute (as far as may be) by providing another well in the second ward at some point on Railroad street between Main street and the People's Mill." (Minutes of the Anna City Council, May 5, 1884: Denker, 1978). For more information about the temperance cause, refer to Denker's "Sawdust & Dirt, Temperance-minded potters."

The newspapers of Anna remain the main source of Kirkpatrick details about events and individual involvements within the community. This, along with census records and recorded manufacturing data, account for about ninety percent of what we can learn about the Anna Pottery and the Kirkpatricks and provide a good feel about them from the newspaper's reporter's perspective. Hopefully, editions contain little exaggeration and impart accurate reporting. The newspapers of Anna were: *The Talk*, started by Rev. W.W. Farris in 1835; *The Jonesboro Gazette*, of John Evan and T. Finley in 1849; *The Union County Democrat* (a backer of Steven Douglas) in, 1858; *The Adverties* by Dougherty and Galigher in 1870; *The Anna Union* by A.J. Alden in 1874; *The Farmer and Fruit Grower*, H.C. Bouton's agricultural paper in 1877; *The Union County News* by Hale, Wilson, and Copau in 1880 and becoming the *Southern Illinois Advocate* in 1882; and the *Missionary Sentinel* by Rev. S.P. Meyers in 1879.

While assessing the Anna, Union County, Population in the Eighth Census of the United States: 1860, Denker feels that "When Cornwall and his family first settled in Anna, living quarters must have been cramped. In 1860, the Kirkpatrick household included Cornwall, Amy, and four children ranging in age from 7 to 18 years, a brother Nathaniel, who described himself as a blacksmith, and four other men listed as potters. Only the immediate family was living in the house when the 1870 Census was taken. Harriet Vance, Amy and Martha's sister, had joined them, and remained with the family through the 1870s and 1880s," and that "by 1865, Cornwall's first and second wives had nine children in total. Six, all from his second marriage, survived to adulthood." (Denker, 1978). Alexander Kirkpatrick, a younger brother of Cornwall, is not found in the census or known to have worked little if any significant amount of time at the pottery or in the household, but is found in family records to have died in Ward 4, of Anna. This was in the time frame of the Civil War and any speculation on him is pure conjecture.

While the official proprietors of the Anna Pottery were Cornwall and Wallace, Wallace retained ownership of the property until 1867, upon its sale to Cornwall. Details relating to Cornwall are more documented as he was senior family member, city mayor, and business manager of the pottery

yet other Kirkpatricks were much involved. For instance, sales drive any business and Wallace was the pottery's chief showman. Wallace was known as the "drummer," the promoter so important toward getting orders. Cornwall took charge of the books, filling and shipping out stoneware and clay orders. Wallace and Cornwall both well served the Anna community. Their brother Nathaniel contributed to the very important blacksmith tasks, and though never documented his efforts were no doubt a meaningful part.

Wallace served Anna as Town Trustee from 1864 to 1872 and did not run for Alderman in 1872, when Anna changed to the new form of government and Cornwall became mayor. A failed attempt as a candidates for the office of School Director inspired a complementary remark by the April 1, 1876, edition of the Jonesboro Gazette that "Every citizen of Anna knows how energetic and efficient Wall is in pushing the extensive and varied business of Kirkpatrick Bros.," and that the community "must feel he would be equally alive in the business of the district." Wallace never sought political office and devoted attention more to assisting in community affairs to keep up and beautify the city cemetery, helped community benefits, served as Superintendent of Amusements for the Southern Illinois Fair Association, and the Annual Fourth of July Races of the Anna Driving Club, to generate funds for the City. The September 30, 1876 edition of the Jonesboro Gazette reported that Wallace was an enthusiastically active member of the United Friends of Temperance that existed in Anna during the mid-1870s, and he was elected "Worthy Primate" of the U.F.T. Evergreen Council 13 in 1876, when he represented the group at the Grand Council of the State of Illinois at the city of Marion.

Like many then and today, Wallace held a deep passion for the outdoors and the sport of hunting and fishing. Probably this love of his was carried all his life from Ohio, California, Illinois, and everywhere. Being a popular figure in Anna, others were quite interested to read in newspapers about his gaming successes and coming predictions for this universally cherished pastime. When he was away from the pottery business, and he was well-known for his prowess at hunting and fishing and turning out novelty ware. Announced in the June 14, 1874 edition of the Jonesboro Gazette, reporter Dr. M.V.B. Harwood included Wallace in the forecasted hunting statistics for the coming fall that "Wall Kirkpatrick will kill more ducks, geese, turkeys, etc., than any other lake visitor this fall." For the sake of humor, Wallace made the news even when he came home empty, as reported in the June 12, 1882 edition, where "Wal. Kirkpatrick and Frank Harris also 'a fishing went' on Friday. They struck a good place. Bites were very numerous—mosquito bites."

Though found humorous by everyone, Wallace likely appreciate being outdoors and the chance to spot the local residents of the fishing hole, snakes, swamp frogs and other reptiles.

The October 1, 1877, edition of the St. Louis Republican describes “Adjoining the annex to the mechanical department, which is near the elevator, some distance from the department to which it belongs, is an apparatus for making pottery, with a man showing the practical working of the art. Very few persons, comparatively, have ever seen a jug made, and to such the process is very interesting. Some placards announce ‘the original little brown jug,’ ‘Indian relics made to order,’ &c.” The attractions of C. & W. Kirkpatrick’s display, along with “Wall Kirk., who turns out a jug now and then just to satisfy the curiosity of the crowd which congregates there” took the ribbon for best display of useful and ornamental pottery ware. The Kirkpatrick display and the sea lions attracted the greatest attention of all exhibits on the grounds. The Jonesboro Gazette reports on October 27, 1877, that the prolific potting genius and Anna Pottery showman “Wall Kirkpatrick returned from the St. Louis fair last week. The Fair Association of that city should employ him for chief showman. He can beat Barnum at drawing a crowd. He has many orders for manufacturing “Indian relics,” as well as large orders for the Anna stone ware that took the ribbons at the late fair. Wall is a genius and deserves the success he has attained.”(J.G., 1877).

Wallace was greatly fascinated by snakes. Likely from childhood he captured many varieties and later was an established collector of snakes in the vicinity of Anna. His famous collection of snakes was a popular attraction in Union County, displayed at the Anna Pottery. The August 18, 1877, edition of the Jonesboro Gazette announced “Thirty three strikers at the Anna Pottery. Wall Kirkpatrick informs us that he believes the strike will last as long as one of the strikers can crawl or get a bite, but he says he has them all caged and will exhibit them at our coming fair. They will not be exhibited any more here at the Pottery, so please wait until the fair. There, everybody can come and see them in all their glory and in their new big cage.” Wallace showed off fifty snakes at the Belleville, Illinois, fairgrounds in September of 1877. His snake display received an enthusiastic interest. The coming year Wallace increased his collection and with Prof. Millwood initiated the famous “Snake World of Egypt,” and reported by the Jonesboro Gazette on July 17, 1878, as “the most wonderful collection of tamed snakes ever seen in this country if not in the world.” During an exhibition of the Snake World at Cairo, Wallace sold his snakes to the Old John Robinson circus, and continued to sell a large order of snakes to Robinson’s “Zoological Gardens of Cincinnati,” and un the coming year, on July 10.880, the

Jonesboro Gazette reports that “Mr. Wall Kirkpatrick, of this place, who has a most terrible ‘hankerin’(sic) for snakes of every description, sold out his fine assortment on Thursday of last week to Old John Robinson. Wall now advertises for 500 more of the crawling varmints,” and then Wallace advertised in editions of July and August of 1878:

“I will pay a liberal price for all kinds of

SNAKES! SNAKES!

of

LIVE SNAKES OVER 3 FEET LONG.

Also a premium of \$5 on LONGEST

RATTLESNAKE, with 9 or more rattles.

To be delivered at the

ANNA POTTERY,

anytime between now and Sept. 1, 1878.

W. W. KIRIPARICK”

The May 21, 1881 edition informs “market price in cash for snakes” was “from 25 cents and up, according to the kind of snake. For water snakes he paid \$6 a bushel for choice.” As anticipated, Wallace’s display at the St. Louis Exposition was impressive.

Few had more on their plate than Wallace, considering all that he was responsible for, the vast activities he partook, and vast achievements he accomplished. Among all this he was an inventor. The Jonesboro Gazette reports on Sept. 30, 1875, that “ P.N. Norris, owner of a stove and tin ware store in Anna, was manufacturing a new lamp chimney invented by Wall Kirkpatrick.” Follow-up

accounts suggest that the lamp chimney was a flop. Wallace went on to invent the patented Detective Egg Tester and Counter. The Farmer and Fruit Grower, edition of July 12, 1882, reported “that it was pronounced by local grocery men to be the best invention for that purpose that has ever been produced, as it not only ‘detects every bad egg’ but also keeps a correct count of the eggs tested, and it never makes a mistake. A child can work it as well as a man, as there is no counting to do—the Tester does the counting independent of the operator. You need not buy or sell bad eggs; you can guarantee all the eggs you ship; you can test them in the presence of your customers. The Little Detective Egg Tester, for families, is indispensable in the kitchen, as you can tell which eggs are bad before you break them, and need not boil bad eggs. There are three sizes, merchant, hotel and family. Every family should have one, and they are so cheap there is no excuse for not buying. Patented June 6th, 1882. For sale at T.C.W. Hall’s Boss Tin Shop, Anna, Ill. State and County Rights for sale.” (F.F.G., 1882).



FIGURE 34: The Kirkpatrick Tin Coffee Pot patented filter system and patent papers. Collection of the Union County Illinois Historical and Genealogy Society and Museum.

A patent was received in 1879 from the U.S. Patent Office for a tin coffee pot with unique filtering system invented by Wallace Kirkpatricks. The pot features a removable, vertical wire sleeve with cloth covering that functions as a strainer that collects coffee grounds in the coffee pot. The patented sleeve divides to pot into two sections and is secured by vertical grooves in the metal and is easily removed. Ground coffee is placed on the side opposite the spout, water is added and circulates freely providing drinkable coffee. Simply, grounds remain away from the spout, grounds are easily discarded, and the pot is an easy cleanup.

Following a long illness Wallace died at his residence in 1896. His obituary appeared in the Jonesboro Gazette on September 26, 1896: "Died, Tuesday, Sept. 22, 1896, at his home in Anna, after a long illness, William Wallace Kirkpatrick, aged 68 years. The deceased was born in Urbana, Ohio, Sept. 23, 1828, and was a younger brother of the late Cornwall Kirkpatrick. He had been a resident of Anna since 1859 and was for many years engaged in the pottery business with his brother. About a year before he died, he sold out his entire interest in the pottery. He actually had owned it briefly again before his death. He was married in 1854 to Miss Martha Vance of Cincinnati, who survived him. Seven children were born to them, only one of whom is living, Wallace, who is also a resident of Anna. Mr. Kirkpatrick was a member of the Masonic and Odd Fellow fraternities, a kind, devoted husband and father, and a jolly, genial friend. He will be greatly missed by all with whom he was intimate. Funeral services were conducted at the family residence (later corrected to M.E. Church), Anna, Illinois."

In addition to the censuses, a plethora of Kirkpatrick related entries within editions of the Jonesboro Gazette and the Farmer and Fruit Grower are personal accounts of descendants found in the Union County Illinois Historical and Genealogy Society & Museum at Cobden, Illinois. Harlow Barton Kirkpatrick , the son of Cornwall Jr. and grandson of Cornwall, remembered the closeness of the family in the late 1880s: "I was born in the house of my paternal grandfather, the potter Cornwall. Shortly thereafter, Father, Cornwall II, moved to a small cottage on the diagonal corner from grandfathers. This had many advantages for me for at an early age I could go by myself to grandfathers. Father's older brother William lived in a cottage in the same block with Grandfather. These circumstances meant that I had unlimited opportunities for food. Breakfast at our house was about seven or a bit earlier. Grandfather's breakfast about seven thirty. Uncle Will, if he were not working, breakfasted about eight. By strict attention to time, i could sit in a three breakfasts.

("Kirkpatrick History," Harlow Barton Kirkpatrick, Union County Illinois Historical and Genealogy Society & Museum, manuscript undated). It can be soundly deduced that Cornwall to some degree modelled and decorated specialty novelties, as the grandson later wrote, "Grandfather, as I remember him, was a very fine looking gentleman. He, at old age, was in a wheel chair; but always was modeling some object. He was an artist at heart" (see pages 404-406).

Amy Vance Kirkpatrick purchased the two lots on the corner of Chestnut and Franklin Streets, two blocks from the pottery. (J.G., November 17, 1883). They built a pleasant, comfortable residence, put on an addition in 1883, and surrounded it with a "handsome" iron fence in 1884. (The Farmer and Fruit Grower, May 7, 1884).

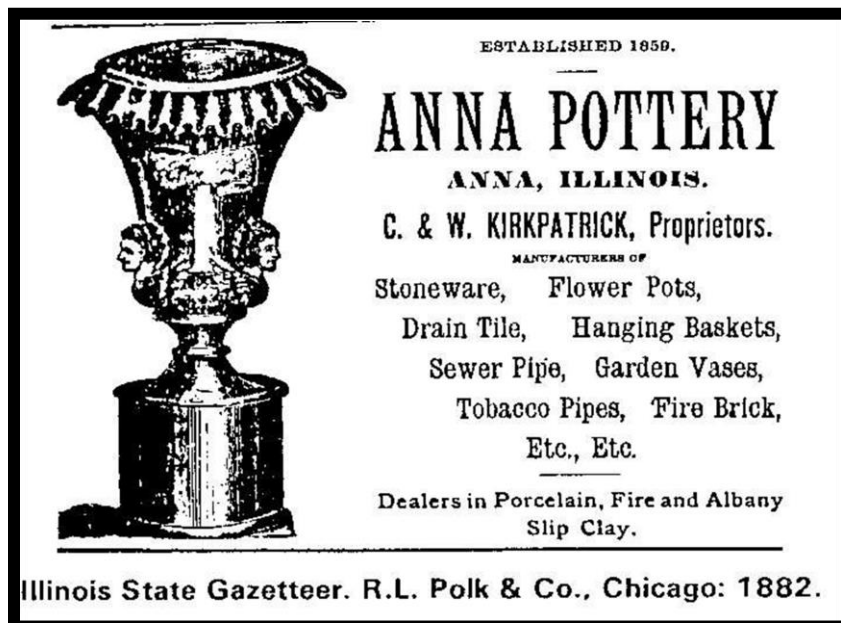


FIGURE 37: Illinois State Gazetteer, 1882.

Cornwall was superintendent at the Anna Pottery, but was often referred to as a potter in the newspapers and always identified as such in census reports. Denker finds that "though many considered him an artistic modeler, in his daily activities he was probably more concerned with the overall operation of the pottery, keeping the books, receiving customers, dealing with the railroad, and making certain that orders were

filled.” (Denker, 1978). “Ex-Mayor Kirkpatrick can be found on the I.C.R.R. platform every morning, except Sunday, and persons desiring to see him must call at his office (on the dock platform) from 6 to 9 A.M. He will be there marking and shipping ware.” (J.G., May 12, 1877).

Cornwall Jr.’ wife, Frank (Frannie) Hubbard Kirkpatrick, and his sister, Anna Kirkpatrick. Marks, and sister Amy (Miss Birdie) Kirkpatrick were charter members of the Woman’s Club of Anna that was organized in 1912. (Lam, page 93,1954.). Among the prominent citizens identified with the 1880 period of Anna (Lam, 1954, page 30.) are:

Cornwall Kirkpatrick - Anna Pottery, Mayor five terms (seven terms by 1882)

William Wallace Kirkpatrick – Anna Pottery

Cornwall Kirkpatrick Jr. – Photographer, American Express Agricultural Agent

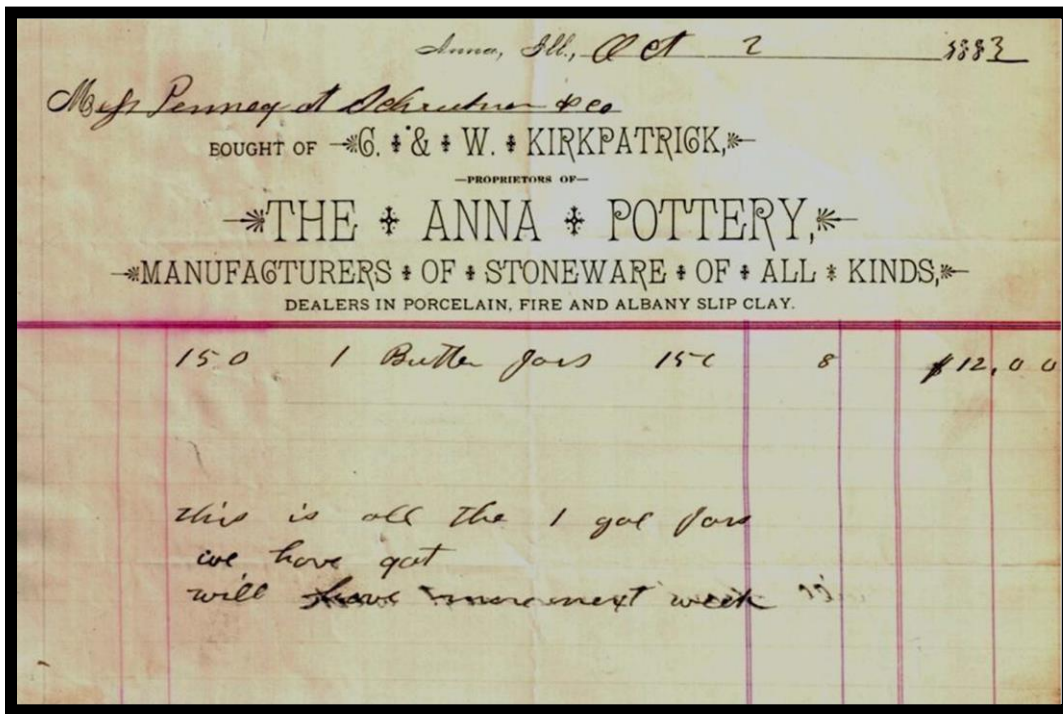


FIGURE 38: Anna Pottery packing receipt.

To paraphrase an important commentary of Jeriah Bonham, “In educational matters Cornwall has always been among the foremost, and in no enterprise that will advance the interests of the

people is he backward. His equanimity of temperament, his abstemious and plain habits of living, using the good things of life to add bodily vigor, but abstaining from everything that would abuse or injure the natural powers he is endowed with, have no doubt provided Cornwall the enjoyment of many years of life.” (Bonham, 1883). Cornwall was treasurer and conductor of the Odd Fellows' lodge, and secretary of the Encampment of Masonic lodges.

Bonham describes that “since the organization of the Southern Illinois Fair Association at Anna he has had the leading direction of its affairs in the arrangement of the grounds, and his rare judgment and taste will at no distant day make the fairgrounds the most attractive park in the county. The artificial lake is a very fine conception and useful, as well as ornamental, as it has furnished the citizens with clear, pure ice in great abundance for summer use. Mr. Kirkpatrick frequently represented Anna Lodge No. 520, Masons, and Egyptian chapter No. 45, R. A. Masons, in the Grand Lodge and Grand Chapter at Springfield and Chicago, and for fifteen years has been on the committee of chartered lodges in the Grand Lodge of Masons.” (Bohman1883).

The active involvement in stoneware manufacturing, clay mining, town politics, fraternal organizations, area meetings and fairs was important business and gave pleasure to Cornwall. He not only partook in towns close to Anna, he represented his support, positions, and the pottery at major cities of St. Louis, Chicago, Cincinnati, and New Orleans. At age seventy-one years Cornwall's health was declining and in December of 1885 medical condition became grim. “Ex- Mayor Kirkpatrick is confined to his bed with a severe attack of sciatica [sic].



FIGURE 39: Cornwall Kirkpatrick, Mayor of Anna and Supt. of the Anna Pottery.
"Atlas of Illinois, 1876" Reprint by Richard Carter.

Having reached man's allotted time, the 'three score years and ten,' we doubt if in his enfeebled condition he will recover." (*J.G.*, Dec. 19, 1885). Sciatica is a painful condition of the hips and thighs and Cornwall went to Battle Creek, Michigan for some relief from his condition and returned much improved. (*The Jonesboro Gazette*, March 13 and April 1886). The sciatica proved to be "Pott's disease, or tuberculosis of the spine, which made him an invalid for the last three years of his life." (Certificate of Death. Cornwall Kirkpatrick, Union County Courthouse, Jonesboro, Illinois.)

Cornwall died March 30, 1890, in Anna. The *Jonesboro Gazette* edition of April 15, 1890, reports that "One of our old and highly respected citizens, Mr. C. Kirkpatrick, died on Sunday morning last at his residence in the city. He was 75 years of age, and had been an invalid for several years. He was a prominent member of the Masonic and Odd Fellow orders, and at his request his remains were interred by the latter order, on Monday last. Methodist Rev. J. Phillips of Cairo, preached the funeral sermon, and Bros. O.P. Baggott and Taylor Dodd officiating for the

order. There was a large attendance of Odd Fellows from Jonesboro and Anna.” In addition to Cornwall’s strong associations with the Odd Fellows and Masons, his life’s achievements included his positive impact on Anna’s economy, being an effective public servant and prominent businessman. Cornwall was an ingenious potter, and a cherished friend, husband, and father. The pottery ceased being productive and profitable upon Wallace’s illness and death in 1896.

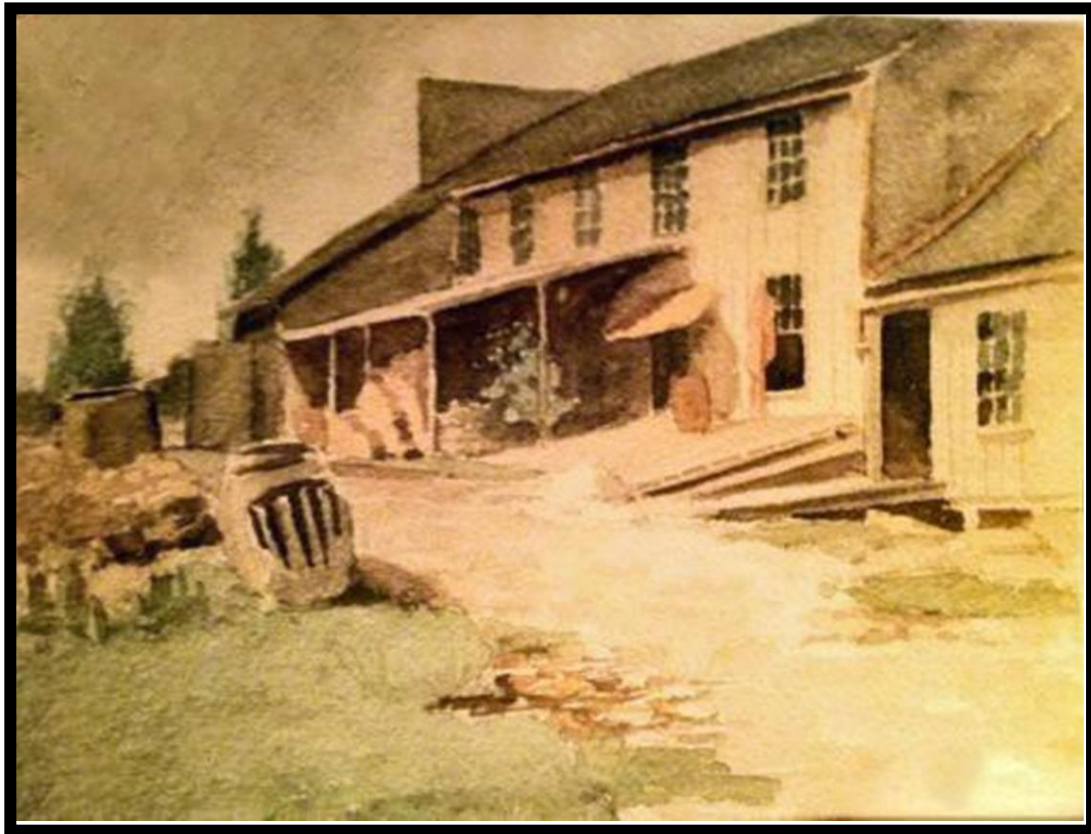


FIGURE 40: Water Color of Anna Pottery.
by artist Amy R. Kirkpatrick cc: 1902.

In 1895 James Toler sold his interest in the pottery to Wallace and departed to set up a pottery at Sioux City, Iowa. Wallace died later that year and the pottery ownership transferred to his wife, Martha. In 1900 James Toler returned to purchase the pottery back from Martha Kirkpatrick. Toler’s attempt to make white ware failed and the property was sold in 1903. The building was razed in 1904 and soon replaced by the new Anna Ice House. (*Jonesboro Gazette*, February 1, 1896, and October 17, 1904). The Fasig-Perine Company manufactured ice and obtained contracts

from the Illinois Central railroad for icing refrigerated rail cars. Getting the fruits, vegetables, agricultural, livestock, and dairy products to outlying markets greatly advanced to efficient means. The I.C.R.R. and iced cars brought great prosperity to the Anna economy. The favorite strawberry arrived fresh in Chicago and points beyond. (Lam, 100 years, 1954).



Brothers, Wallace and Cornwall Kirkpatrick

Little has been documented about two other brothers that accompanied Cornwall and Wallace in Anna, but it is assumed with certainty that all were involved with the Anna Pottery operation at some degree. An older brother, Nathaniel M. Kirkpatrick born 1813, was listed as a blacksmith. This was a key important position at the pottery and clay mining efforts and the metal works and horseshoeing of the teams of horses, machines, and tools that were needed. He certainly was kept busy and most likely assisted with labor related tasks. Nathaniel died in 1893 at Anna. A brother Alexander, born in 1816, lived in Anna and virtually no details are recorded on him. Likely, he contributed to the productivity of the pottery operation.

THE TRAIL TO ANNA, UNION COUNTY, ILLINOIS.

1789 Andrew Kirkpatrick was born in Washington County, Pennsylvania.

1814 Andrew married Ann Lefevre and moved to Fredericktown, Knox County, Ohio.

1820 Andrew moved to Urbana, Champaign County, Ohio, and operated a small earthenware pottery.

1837 Cornwall took over the pottery, as Andrew & Ann moved to Vermilionville, LaSalle County in northern Illinois, with the remainder of their 13 children. Andrew took over the Vermilionville pottery started several years earlier by his son John Kirkpatrick.

1839 Cornwall moved to Covington, Campbell County, Kentucky, married Rebecca and operated a pottery until 1848.

1849 Cornwall's 1st wife Rebecca had died and he moved to Point Pleasant, Clermont County, Ohio.

1849 Cornwall bought the pottery from Sarah Lakin and married Rebecca's sister, Amy.

1849 Cornwall and Amy bought the cabin in which Ulysses S. Grant had been born.

1850 The Point Pleasant pottery was in full swing and prosperous.

1851 The initial Point Pleasant pottery was destroyed by fire and was soon rebuilt.

1854 The Point Pleasant pottery closed and pot making moved to Fulton Street in Cincinnati, which lasted till about 1856.

1857 Cornwall worked for a short time at the Fulton Pottery.

1857 Midyear, Cornwall built a three-story pottery at Mound City, Pulaski County, Illinois.

1858 Cornwall was joined by his father Andrew and brother Wallace to help recoup from the mismanagement of funds of the Steam Pottery company board. This endeavor became a financial disaster that reduced Cornwall's personal estate to \$150.00.

1858 Andrew Sr., Cornwall and Wallace moved to Anna from Mound City.

1859 The Kirkpatricks fired their first ware in Anna (late in year).

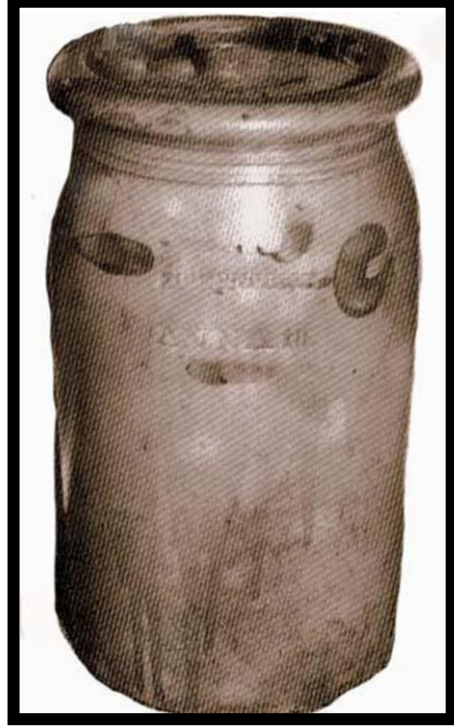
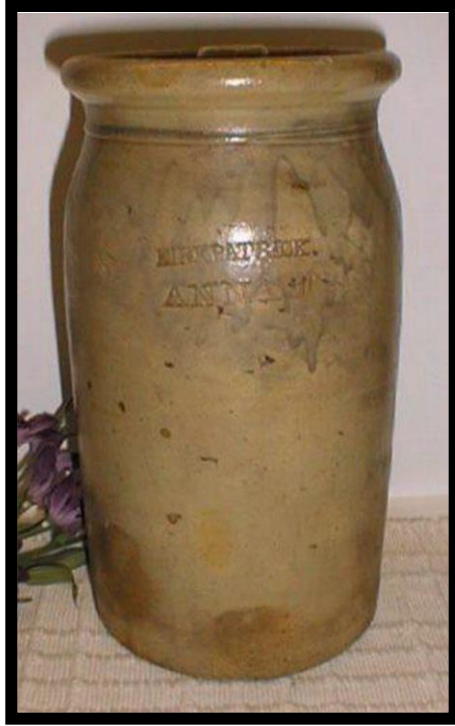


FIGURE 41: Sample of Anna Pottery vessels.

While many pipes were produced in a most labor intensive tedious manner, one at a time, pipe production at the Anna Pottery was definitely mechanized and advanced. On January 23, 1886, the Jonesboro Gazette reported "A machine for making pipes is to be sent to the New Orleans exposition and will be placed in operation there by W. Kirkpatrick, Esq." and on February 5, 1887, that "The pottery shop is having quite a run on pipes now, running their machine frequently far into the night." Millions of this style reed stem pipe bowl to fill orders each year. Over the years, the Anna Pottery employed many people around Anna, especially young boys. The pipe maker made clay pipes for which he was paid one penny for each. The pipes sold for five cents each on the southern market. These pipes were simple things of clay but a big business for the pottery.

In 1867 the pottery's pipe maker John H. Folks was reported in the June 20th edition of the Jonesboro Gazette for producing "5,000 of these pipes daily and must eventually become a great favorite among the old ladies of Egypt." Folks remained at Anna through April 1878, when he left with his brother to start a pottery in Loogootee, Martin County, Indiana. The 1880 Population Census lists John residing in the household of his brother Charles P. Folks at Loogootee. Both are listed as "potters." It appears the nearby resort at Trinity Springs, Indiana, commissioned Folks to produce frog mugs. Folks' mug creations bear a strong Kirkpatrick influence (see page 340).

Anna Pottery "pipe bowls, by the million, are made for the Southern trade, one firm in Sr. Louis having taken 2,000,000 yearly for the last three years." (Perrin, p. 388, 1883). Pipe production at the Anna Pottery was somewhat mechanized: "A machine for making pipes is to be sent to the New Orleans exposition and will be placed in operation there by W. Kirkpatrick, Esq." (The Jonesboro Gazette., January 23, 1886). "The pottery shop is having quite a run on pipes now, running their machine frequently far into the night." (The Jonesboro Gazette., February 5, 1887). But if the pipe-bowl-making machine in question is like other pipe-making machinery of the time, die process remained labor intensive and numbingly tedious. The bowls were made one at a time using a hand-operated plunger which drove a small, previously extruded and cut cylinder of clay, called a "dobbin" into a two-part metal mold, which on improved models could be opened and closed by a foot-operated lever. At least some trimming and cleaning work, plus the piercing of a small hole between the tobacco bowl and the reed receptacle, would be needed on each molded piece

before firing. The bowls were either fired without glaze or given a thin salt glazing. For images of such molding equipment and piercing tools, see Byron Sudbury, "Historic Clay Tobacco Pipe makers in the United States of America," in *The Archaeology of the Clay Tobacco Pipe* 11, ed. Peter Davey, BAR International Series 60 (Oxford: B.A.R, 1979).



FIGURE 42: Sample of Anna Pottery reed pipe bowls.

Metropolis, Massac County, Illinois.

“The Metropolis Pottery” 1867

John, Alfred Slater/Mary Jane, and Nathaniel Shick.

In 1867 John Kirkpatrick and Alfred Slater left the Vermilionville Pottery and moved to Massac County, Illinois. Here along the Mississippi River at Metropolis they built a pottery. John Kirkpatrick's sister Mary Jane Kirkpatrick married Alfred Slater at Vermilionville in 1844. The two families formed the Kirkpatrick “Metropolis Pottery.” (Gums, Mounce, Mansberger, 1997). The pottery venture was first operated by John W. Kirkpatrick in 1867, who sold it to Nathaniel Shick and Alfred Slater, evolving into the Slater & Shick Metropolis Pottery. Shick became sole proprietor, when Mr. Slater died in 1870. On January 1, 1897, W.H. Roberts took charge of the pottery with Walter McCawley partnering with him on Nov. 8, 1898. This now became the operation of “Roberts & McCawley,” and later, L.P. Stalcup succeeded Mr. Roberts. At all times the manufactory was found producing the finest quality of hand-made jugs, crocks, flower-pots, churns, and vessels to be found in the area. (Biographical Review of Johnson, Massac, Pope and Hardin Counties, Illinois., 1893,” Biographical Publishing Company, 1893).

Nathaniel Shick came to Union County by 1860 from Pennsylvania. He was married to Mary Vance, daughter of Cpt. Alexander Vance of Cincinnati, Ohio. Other Alexander Vance daughters were married to Cornwall and Wallace. Cornwall was first married to Rebecca Vance, living at Covington, having three children. Rebecca died in 1848 and then Cornwall married her sister, Amy Vance. Cornwall and Amy moved to Point Pleasant, to Cincinnati, to Mound City, and on to Anna. They also had five children. Wallace Kirkpatrick married Amy's sister Martha and they resided in Anna. Wallace and Martha had three children. A fourth Alexander Vance daughter Mary was married in Cincinnati to potting associate Nathaniel Shick. She died at a young age in 1865 at Metropolis and Shick soon married the young daughter of Alfred Slater, Lela. Remarkably, Shick previously the brother-in-law of Alfred Slater and Mary Jane (Kirkpatrick) Slater, became the new husband of Lela and their new son-in-law. (Gums, Mounce, Mansberger, 1997).

Cpt. Vance's four daughters and the Vance family were a significant part of the Kirkpatrick family and the potteries. The Kirkpatricks, Shicks, and Slaters, were related by marriage. Not much is documented on John Kirkpatrick after 1870. He is believed to have removed to Missouri and to

Denton County, Texas, and on to California. Having firsthand knowledge of the craft of Cornwall and Wallace, John was certainly well familiar with the Anna Pottery operation. John likely immigrated to Texas and had an influence on nineteenth century Texas ceramics. He “possibly” had a bearing on the Texarkana Pottery about pig flasks and snake decorated jugs.

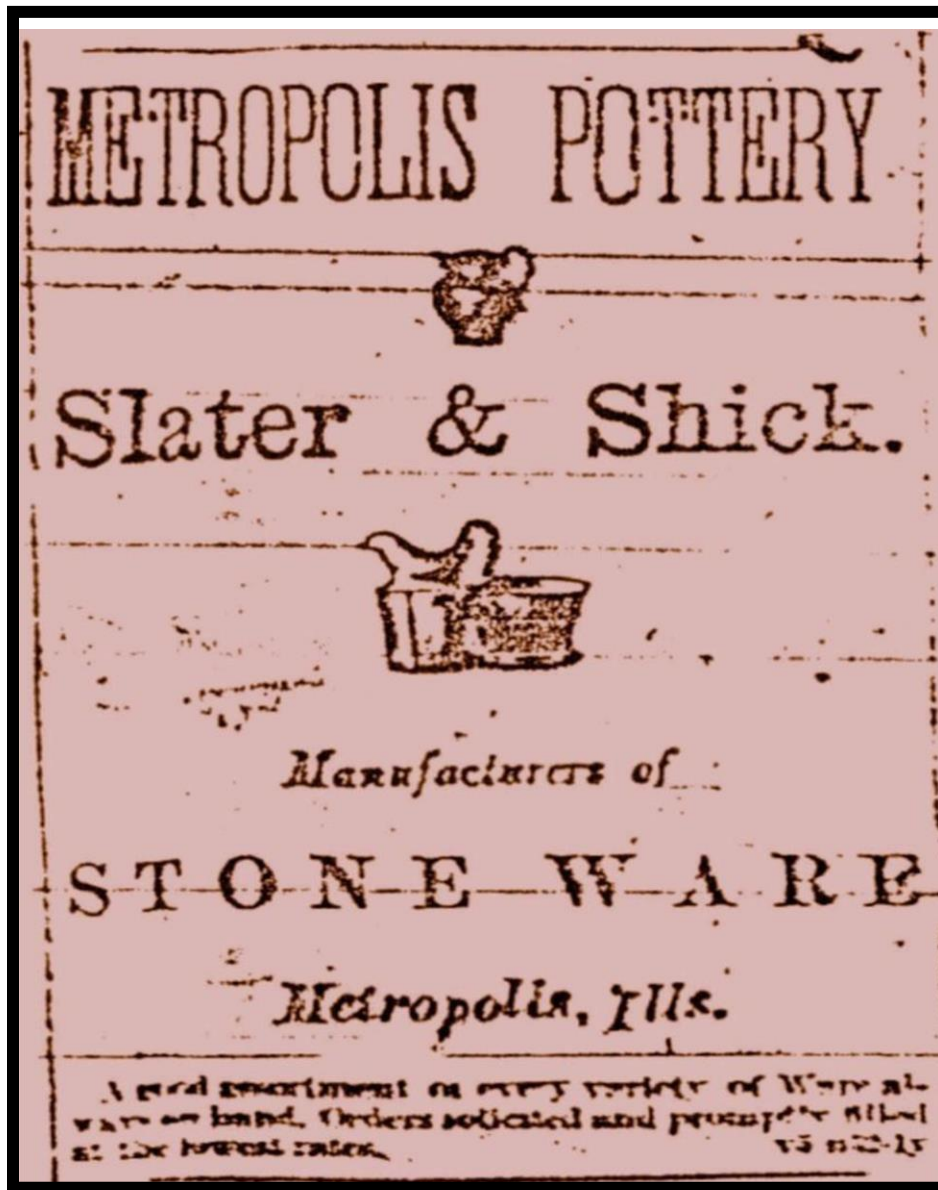


FIGURE 43: Advertisement in *The Promulgator*, June 4, 1870, Metropolis, Illinois: “A general assortment of every variety of Ware always on hand. Orders solicited and filled at the lowest rates.”

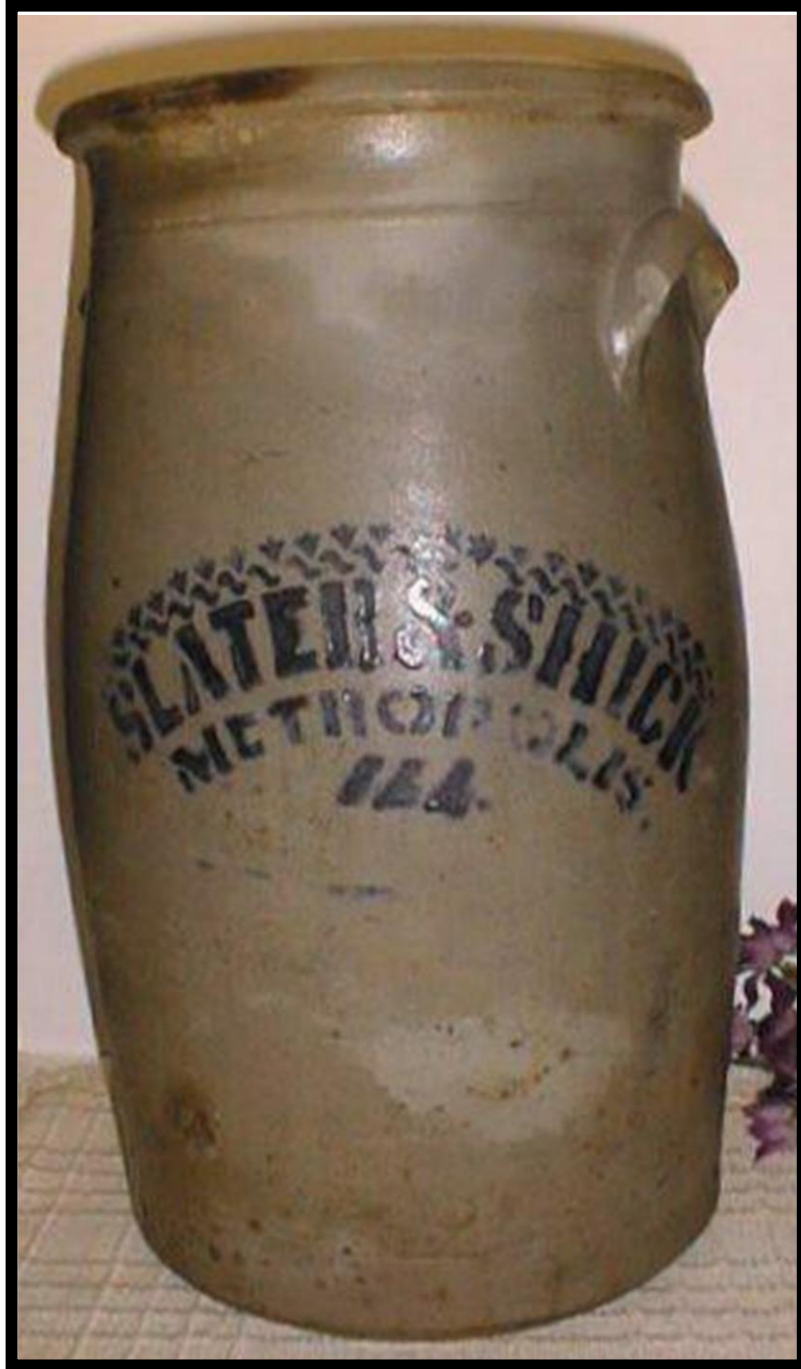


FIGURE 44: 6 gallon cobalt stenciled “Slater & Shick/ Metropolis/ ILL.” churn.

Pottery founded by John Kirkpatrick with brother-in-law Alfred Slater.

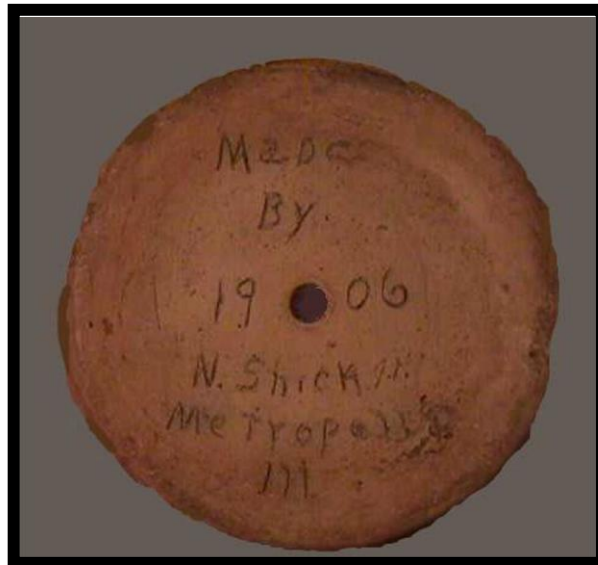
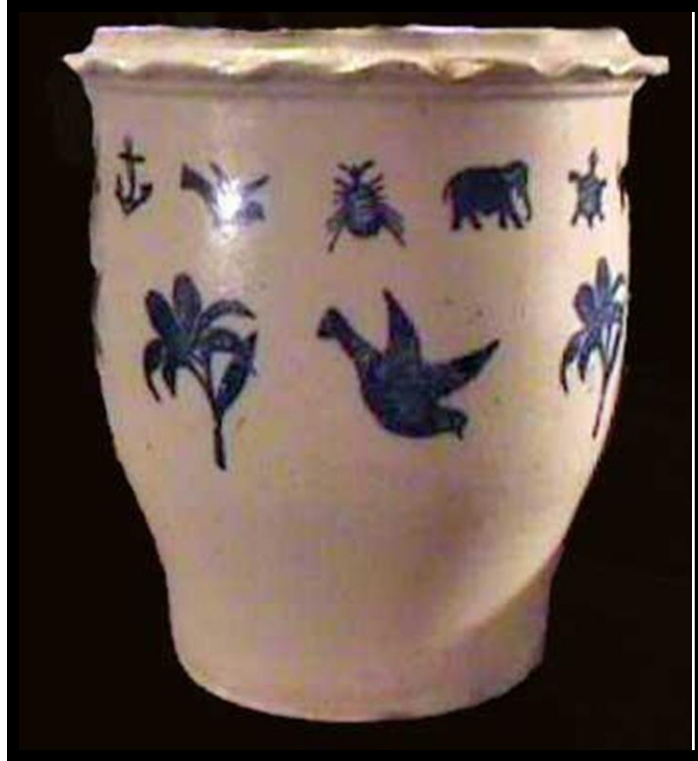


FIGURE 45: Metropolis Pottery planter.
Base inscription "Made / By / 1906 / N. Shick / Metropolis / Ill."

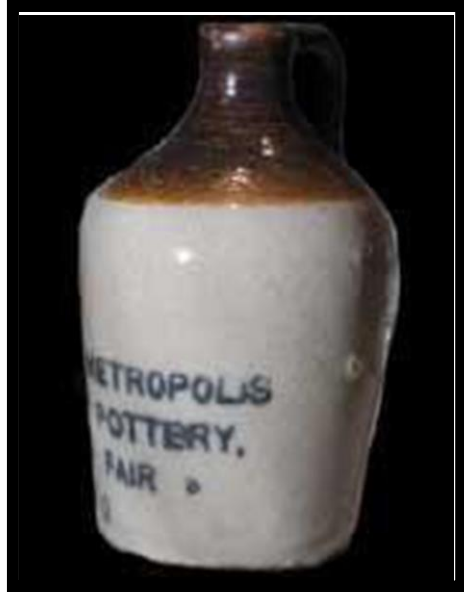


FIGURE 46: Metropolis Pottery "1900 Street Fair" mini jug, bank, and decorated pig flask.

CHAPTER THREE:

The Handcraft

THE MIDWEST POTTER: As America's Midwest frontier regions became settled in the early Nineteenth Century, many seeking improved social, economic, and religious conditions took advantage of the opportunity to obtain good quality ground at low prices. Beside affluent land speculators from the East, this opportunity attracted a variety of trades and was a promising means toward sustaining better livelihoods. Most common were those geared toward obtaining good ground for farming. Some that farmed potted on the side to satisfy their important household and storage needs. Occasionally, their secondary side talent of potting also provided wares to the neighboring farms and to the immediate community. Their potting grew further into the primary business at hand and farming became their secondary family task. Conversely, some potters immigrated to Midwestern boom communities with the sole intent to pot and to satisfy a community's demand for wares. These opportunists soon established their pottery business and often farmed on the side for family needs. Among them were the family operations of Andrew Kirkpatrick in Ohio and Illinois, and the family of Ulrich-Wietfeld at Upper Alton, Illinois. Specific Midwestern examples of the former, by start date are: Anthony Ulrich and John Wietfeld from 1836 to 1876 in Upper Alton, Illinois; Andrew Kirkpatrick in 1832 at Urbana, Ohio; son John Kirkpatrick in 1836 at Vermilionville, Illinois, and Metropolis, Illinois in 1856; Cornwall Kirkpatrick in 1839 at Covington, Kentucky, at Point Pleasant, Ohio in 1849, at Mound City, Illinois in 1856, and Anna Illinois in 1859 with father Andrew and brother Wallace Kirkpatrick. These "boom" communities can be described as ones with phenomenal upside potential to be sustainable and profitable for a potter producing great amounts of ware.

Historian Jeriah Bonham describes Cornwall Kirkpatrick as a noted "Artist, Modeler, and Manufacturer," and postulates "As clay in the hands of the potter, is impressed on our minds when called to contemplate the skill required, the scientific knowledge to properly blend the material, the component parts in the formation of the many articles, useful and ornamental, that are fashioned into shape and comeliness by the ingenuity of those skilled in the potter's art. It requires a genius for conception rarely concentrated in one mind, a fertility of imagination to create and direct all the fantastic shapes required in modeling the porcelain and stoneware clays of Illinois. But this combination of skill in this, one of the great industries of the country, is found fully developed in one of the leading manufacturers of this state—a man whom from his enterprise and public spirit is a public benefactor, not only of his own part of the state, but of the whole country." (Bonham, "Fifty

Years' Recollections with Observations and Reflections on Historical Events: Giving Sketches of Eminent Citizens, their Lives and Public services," 1877).

KILN SETUP AND PROCESS: To paraphrase archaeologist Robert D. Mazrim's writing "The Sangamo Frontier," the early Nineteenth Century potting process all began with locating suitable clays that were often retrieved from riverbanks or creeks. Often, the pottery set up located conveniently by the fine potter clay source, or the transport of the clay by horse and wagon became necessary. Once the clay was brought to the pottery, the clay was allowed to cure or season in a pit or cellar. When ready for use, it was mixed and refined in a pug mill operated by hand or horsepower and the processed clay was then stored in bails or blocks. Once needed for use on a hand powered kick wheel, a ball of clay was "kneaded" to remove air pockets and then placed on a simple foot-powered kick wheel and then "turned" and hand shaped into a desired vessel. A simple small block of wood, called a "rib," was usually the only needed tool used to smooth the surface of a vessel, or to create a complex rim design. Mazrim's writing clearly details the step of pulling the clay vessel from the kick wheel and allowing to air dry outdoors or in a pole shelter, and when totally dry, the "green" ware object was glazed by immersion into a liquid bath of powdered lead, clay slip, and silica, producing a clear glaze that slightly alters the color red. Additional coloring resulted by adding powdered manganese oxide to create various shades of brown surface finishes. Copper oxide produced a rich green hue and was rarely used. A serious side effect was that lead glazes were inherently poisonous and period recipe books and housekeeping guides often warned about using lead glazed earthenware. Midwestern potters utilized simple clear lead glazes that often included clay slips that upon firing generated a translucent color change to the ceramic. Beneath and these clear glazes were produced a spectrum of yellow-orange to deep red finishes that reflected the nature of the clays used with the varying low temperature firings. Some fragments found in waster pits featured uneven gray-black finishes, caused by an oxygen-reduced atmosphere in the kiln. Mazrim asserts most vessels are glazed on both their interiors and exteriors and these vessels appear to have been inverted before submersed into a liquid glaze bath. This important dipping step kept a ware's base free of glaze and avoided any fusing to the kiln floor or other ceramic, when fired. Likewise, the rims of the pots and bowls were wiped clean with a cloth to remove all glazing solution from the tops of the vessel, to permit rim-to-base stacking of the bowls and pots in loading the kiln.

Small amounts of manganese oxide were added to the liquid glaze that produced warm brown colored surfaces on pots and bowls. When fired at higher temperatures, the manganese glazes have a thick, liquid appearance, and when underfired this glaze yielded a slightly metallic appearance. In some instances, potters casually dusted or brushed powdered manganese across the surface of the ware prior to firing that produced a brown-speckled or clouded effect. Simple incised-line decorations were frequently applied to the shoulders of pots and bowls as well. These prepped vessels were allowed to dry for several more days and were then carefully stacked into the kiln.

Robert D. Mazrim's significant archaeological research and writing confirms that "Midwestern earthenware kilns were simple updraft kilns, built of soft mud brick, and resembled a bottle in shape. Most were ten to fifteen feet in diameter, and were fired with wood through two opposing fireboxes. Vessels were stacked on top of each other inside the kiln, being separated with stacking tiles and wedges that prevented glazed vessels from sticking together during firing. Kilns often accommodated several hundred vessels and poorly stacked kilns resulted in the breakage of dozens of vessels. Once firing commenced, hardwood was stacked into the fireboxes in such a way as to create a slow and even heat which was allowed to rise to a temperature of approximately 1800- 2000 degrees Fahrenheit. After about two days, this temperature was reached and the kiln was allowed to cool slowly. Loading, firing, and cooling a kiln of ware took five to seven days. Then, after a kiln of pottery had slowly cooled, it was carefully unloaded. Wares were soon packed onto a wagon and delivered to nearby retailers, or sold direct at the pottery." Mazrim explains that "a produced lot of 325 pots had a wholesale value of £49-62 or the equivalent of about \$1,000 in today's dollars in today's market. Rejects, the pots that had broken, stuck together, or warped during firing, were tossed into a nearby ravine, the kiln site's waster dump. Often recovered from a site's waster dump are shards that reveal a potter's rim style trait and features that indicate vessels were either finished by hand or with a finishing tool." Today, these simple parts of broken shards and dig features reveal much to archaeologists, historians and students about a given potter and the study American ceramics. (Robert D. Mazrim, "The Sangamo Frontier," The University of Chicago Press, pp 190-191, 2007).

Earthenware production utilized a soft paste clay and clear lead glazes containing additives that created a wide spectrum of colors. Varying shades of brown, red, and yellow, were created from the reaction of the chemical makeup of the glaze mixture, the clay composition, the temperature fired, and the position in the kiln. Midwestern pottery operations produced stoneware

vessels much in the same manner but required finer quality clays that required a much higher temperature firing. (Kenneth B. Farnsworth, 2012 interview).

The Kirkpatrick kilns produced a vast amount of ceramics technically classified as redware, soft past pottery-stoneware, and salt glazed stoneware. Over a period of time that nearly transcends the entire Nineteenth Century, the Kirkpatricks utilized varying glazing applications at numerous Midwestern locations. Their kilns manufactured great varieties of vessels for utilitarian use for storage and food serving, decorative garden vessels for use in homes and at the cemetery, drain tile, sewer pipe, tobacco reed pipes, flower pots, garden vases, hanging baskets, fire brick, wall pockets, cornice wall decorations, fireplace hearth tiles, stove flu pipes, window arch sills, roof tiles, chimneys, chimney pipes and chimney caps. In addition to utilitarian vessels, countless novelty art creations were produced. On top of it all, in a separate Anna Pottery sideline business, the Kirkpatricks mined, sold, and filled large orders for kaolin and other fine clays that were shipped to many outside markets.

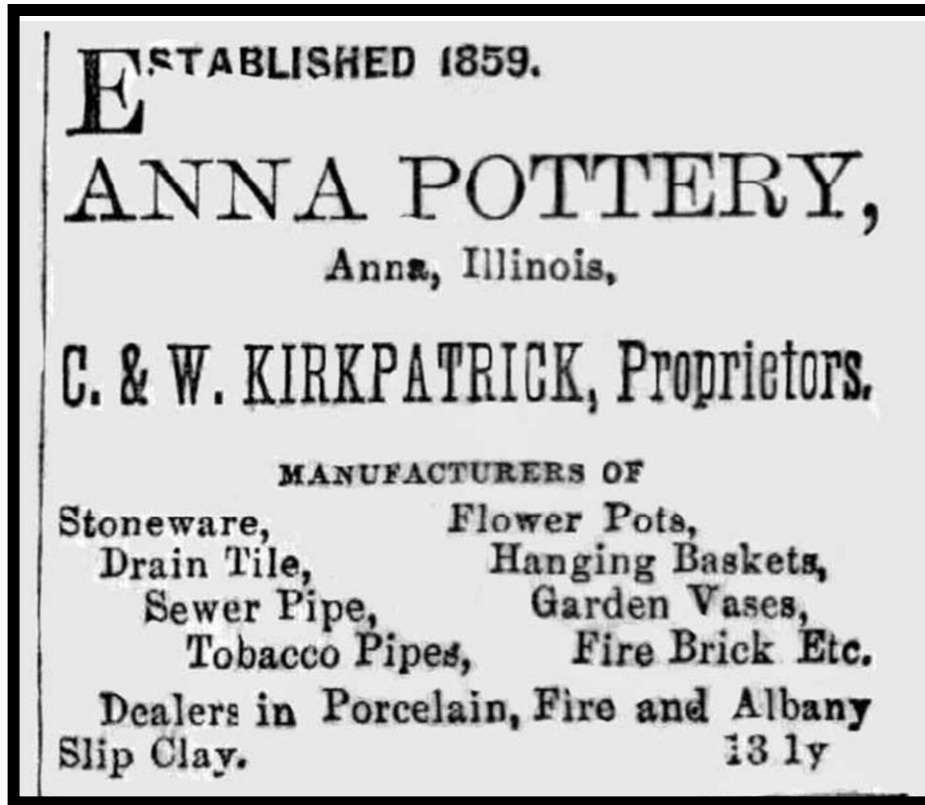


FIGURE 47: Ad often appearing in The Farmer and Fruit Grower weekly newspaper.

Kirkpatrick utilitarian wares for serving, storage, and display.

Necked jar - a vessel narrower in diameter at the rim than at the slight incurved body. The area near the top of vessel resembles a neck on a shoulder.

Incurved jar - a vessel wider at the rim than at the base with a gradual incurved shape.

Straight walled jar - a near vertical vessel wall, formed with a jigger, created this crock-like shaped vessel. Vessels are usually produced in graduating capacities of half gallon, and one to six gallons. Larger sizes for Kirkpatrick attributed vessels are uncommon.

Shelf jar / churn - an inside ledge formed to accommodate a stoneware lid or churn lid was applied to a three to five gallon jar. This inside ledge is referred to as the vessel's shelf, and the separate ceramic lid provided best content preservation.

Preserve jar - an ovoid shaped, direct rim vessel accommodated smaller portions.

Canning jar - a half gallon capacity, necked jar, direct rim, hand turned, vessel with a canning jar type insert at top that accommodated a ceramic or tin lid.

Jug - a hand turned, ovoid or beehive shaped body with an applied smooth or ridged strap handle attached to the neck or body.

Basin - a heavy, large two to three gallon bowl.

Incurved bowl - a vessel larger in diameter at rim and slightly incurved shape.

Hand turned bowl - a shallow vessel with rounded bolstered rim. The straight wall connects to the base at a 45 degree angle.

Table pitcher - bulbous body with direct rim and smooth strap handle and tall slip height, and often bearing a multiple grooves treatment.

Batter pitcher - sharp everted rim, bulbous body of various capacities bears short spout, 90 degrees of applied smooth strap handle, for the common right handed user.

Squat pitcher - similar to batter pitcher, only shorter and wider proportioned body.

Cup - large, one and a half cup capacity, sharp everted rim, hand turned.

Cuspidor - spittoon commonly in one gallon or less capacity.

Chamber - hand turned, bulbous shaped, sharp everted, one to two gallon capacity slop jar with lid.

Flower Garden Urn - Victorian style tall, heavy, hand turned vase, bearing distinct finger molds about rim edges, with two distinct molded cherub head figurals serving as handles, and are accompanied by a separate applied leaf decorated base.

Due to the incomplete nature, and often-shattered state of recovered vessels, it is often extremely difficult to assign a production method to archaeologically recovered vessels. For these reasons, only a limited number of production methods are identified. These are extruded (almost exclusively utilized for handles), jiggered, molded, slip cast, and unknown. No specifically wheel thrown vessels are identified, although it is probable that some vessels, or portions of vessels were thrown. Although many sample vessels may have been turned, a process where vessels were thinned and shaped on a lathe, none were positively identified (Cox 1935:73-76; Gates 1984:43). More specifically, traditional Nineteenth Century potting methods include ware forms that are:

Extruded. Extrusion is the process of forcing clay through a small mold to form ribbon-like elements such as a mug or chamber pot handles.

Jiggered. Jiggering is the process of molding clays of medium plasticity onto a rotating wheel to form the desired shape and thickness. A steel or wooden plate with the desired outline, known as a “jolly” (Cox 1935:51), was lowered into the rotating clay-filled mold (Department of Commerce 1915:150). Vessels may be left on the mold after jiggering to accommodate for drying of the clay body, or they may be set immediately to dry on racks or shelves (Rhodes 1973:43).

Jiggering is typically used for molding plate

or bowl-like vessels with minimum molded applications (Barber 1893:7; Cox 1935:51). This mechanized form of production began being utilized at industrialized eastern markets by the 1850s (Mansberger 1997:94).

Molded. Complex motifs such as figures, animals, vegetation, or words were often produced through the application of individual plaster molds or a multiple part vessel mold. Small “sprig” molds were also utilized to produce delicate motifs (Stradling 2005:16). Elaborate jars, pitchers, and figurals were usually produced through a molding process. Where clay was pressed into a mold, the term “press molded” is often used. The use of molds implies the expertise of a modeler, however such craftsmen may have provided their services to more than one manufacturer (Claney 1996: 107).

Slip Casting. A version of molding where a carefully prepared batch of slip is poured into a plaster mold (Barber 1893:10). Filtered and dried clay is mixed with water to produce a

viscous liquid that will properly fill the mold body (Rhodes 1973:69). The clay body was then allowed to dry before firing. Slip casting “lends itself to shapes that are refined and delicate, and to those that have flutings or raised ornament.” (Cox 1935:46), as conveyed in “Banding, Cable, and Cat’s-Eye: An Archaeological and Historical Examination of Nineteenth Century Factory-Made Cincinnati-Area Yellow Ware.”(abstract of Roberta. Genheimer,2001).

GENERAL CATEGORIES OF TRADITIONAL CLAY CERAMICS

The three general categories of traditional clay ceramics are earthenware, stoneware, and china whiteware. Chemical compounds added to earthenware clay and specific additives to clear lead glazing solutions combine to produce ceramics sub-typed as redware, yellowware, Rockingham style glazed, and Bennington style glazed earthenware.

In the last half of Nineteenth Century America, common salt was introduced to the kiln during a one step firing of salt glazed stoneware. Wares utilizing glazes other than salt required an initial ware biscuit (bisque) firing step that was followed by a separate glaze sealing firing step. Around 1880, a brown Albany

slip clay glazed stoneware was produced by many Midwestern potteries with a shift occurring around 1900 from the brown colored ware to a white Bristol slip glazed stoneware. Few Midwestern operations possessed the desire, the operational setup, or the access to a quality kaolin clay required to produce a china whiteware. Though fine kaolin clay sources were scarce, plentiful kaolin clay pits were owned by the Kirkpatricks at Anna, Union County, Illinois. The mining and shipping of this fine clay to distant outside markets was a prosperous sideline business for the Kirkpatricks. (Ester Mary Ayers, WRJA “Insight” Radio interview, 1973).

The clay body quality coupled with the firing temperature the clay tolerates are two major factors that can determine a ware’s clay ceramic category. Approximate firing requirements are: Earthenware 1700°F to 2100°F; Stoneware 2100°F to 2400°F; Whiteware (china/porcelain) 2335°F to 2550°F. Overlaps in the production of a ceramic category often occurred at pottery operations at different time frames, when the transition for the ware manufactured was dictated by the necessity to satisfy demand, or was required to simply remain competitive. For instance, in the 1860s typical yellowware was common among earthenware ceramics and a shift occurred toward nice soft paste

and enhanced standard texture clays that yielded a ware to better withstand heat. To over-generalize, earthenware was most common prior to the civil war, and stoneware became the most popular ceramic after 1860.

EARTHENWARE vessels are composed of low quality clay that must be fired at lower temperatures, producing wares with more porous surfaces. Earthenware clay is retrieved close to earth's surface, processed, shaped, dried, and formed into a utilitarian vessel that requires an initial ware firing that is followed by the ware receiving a clear lead glaze solution applied to its inner and outer surfaces. A second ware firing seals the glazed surfaces, yielding a ware that deters leakage and better preserves contents. Added compounds to the earthenware clay and to a clear glaze solution, combined with firing factors of fluctuating kiln temperatures, time, and kiln position, all contribute to produce a ware bearing a spectrum of colored surface colors termed *redware*. Similarly, earthenware clays with a content formula that produces a yellow cast color is classified *yellowware*. Other additive compounds within the clay and glaze formulas produce color variations of redware featuring red, deep dark brown, dark orange, deep red, yellow, dark yellow, or greenish yellow, that manifest about the lead glazed surface during the firing of the earthenware clay vessel. Earthenware kilns are fired in a temperature range of 1800°F to 2000°F, and after firing, the object surfaces are porous and often remain white or gray unless they are glazed. Earthenware terra cotta pots, roofing tiles, and low fired utilitarian use table wares for storage and serving, were the primary ceramic of the first half of the Nineteenth Century.

The abstract of Robert A. Genheimer of the Ohio Archaeological Council in 2001 supports Felts work (Sudbury 1979:161), speculating the Cornwall Kirkpatrick operation produced redware in Covington, Kane County, Kentucky. However, this speculation has not been confirmed archaeologically. Possibly others utilized the Kirkpatrick pottery at Covington, following Cornwall's departure. For instance, William Thomas advertised as a potter at the Banklick Road location in 1850. (Schmeing 1977).

Redware earthenware was the dominant ware of the early American kilns that bore wide color variety of brown, reddish, and yellow cast colors. Glaze solution additives, kiln temperatures, and other factors contribute toward either a glossy clear lead glazed or a satiny surfaced vessel.

Yellowware earthenware vessels were a significant part of the redware color spectrum that featured a variety of yellow color shades from specific clay compositions, lead glaze additives, kiln position and temperature firing (Kenneth B. Farnsworth interview, 2012). Prior to 1860, squat pitchers, cups, pots, bowls, and pipkins were intended for heavy daily use and were vessels composed of a quality clay that lower firing temperatures could accommodate. Use of very similar redware vessels continued through the 1870s to the 1890s, especially in regional German communities of the Midwest. For instance, the Alton, Illinois yellowware manufacturer Julius Wilhelms and Company operated 1855 to 1887. Examples of Wilhelms earthenware hand turned vessels are known that feature either a solid canary yellow color, or a yellow-bodied surface bearing a Rockingham-like manganese “spattering” applied decoration. The decorative step was randomly applied to the vessel’s outer surface, prior to the glaze firing step. Though not documented, clay sources around Upper Alton, Illinois, and sources at nearby White Hall, Green County, Illinois, likely provided the Wilhelms and Company the clays used in their manufacturing. Redware and yellowware subcategories of earthenware were produced prior to the 1860 and for decades afterwards in such Midwestern regional areas as East Liverpool and Cincinnati, Ohio; Covington, Kentucky; Southern Wisconsin; the St. Louis, Missouri area; and at Galena, Quincy, Carbon Cliff, and Alton, Illinois.

Around 1860 the major transitional shift occurred toward a durable, more sanitary, better sealed ware for the consumer. Accordingly, the Julius Wilhelms and Company of Alton, Madison County, Illinois, entered their transition utilizing finer quality clays readily available at nearby Upper Alton and at White Hall, Greene County, Illinois. The Wilhelms’ kiln temperatures could be increased to produce harder green-bodied stoneware utilitarian vessels that were more durable and withstood high heat atop a hot stove. Wilhelms’ transitioned from yellowware earthenware to produced some fine hand turned egg-shell thin walled wares, and true green-bodied stoneware. Known are shard and complete vessel examples of earthenware-yellowware and the green-bodied stoneware that are securely attributed to the Julius & Henry Wilhelm Company. The George Swettenham pottery of Upper Alton, Madison County, Illinois, operated 1845 to 1865 and produced, solely, fine glazed mold made yellow earthenware that compared closely to ceramics attributed to the East Liverpool, Ohio pottery district. An important technological distinction is that all known ware of Swettenham production are all mold made, while the earthenware vessels of the nearby Julius Wilhelms & Company pottery are all hand turned. (Farnsworth interview 2012).

STONEWARE is considered the most durable, desirable, and functional utilitarian vessels from 1860 through 1930 in America. The Stoneware class clay consists of a much higher quality that affords a higher firing temperature that produces a much harder, less porous, and more improved durable vessel than earthenware. Several types of slip clay glazes composed of various recipes were used by the Midwestern potter to manufacture very distinct classifications of stoneware ceramics: salt glazed - clear, grayish, greenish surface; Albany slip - brown surface; Bristol slip - white surface; Yellowware (after 1860) clear lead glaze solution with additive– yellow surface; Rockingham style glazed ware - clear lead with additive and manganese dabs – yellow with brown spots or runs. Based on plasticity, vitrification, viscosity, and flux content factors of the higher quality clay and the glaze solution applied, stoneware production kilns require temperature firings between 2100°F to 2400°F.

Salt glazed stoneware vessels provided a better sealed, more sanitary, easier to clean, and more durable ware for many years of service. Common inexpensive salt, when infused and accepted properly during the firing process, provided an impermeable surface to the ware. Salt glazing was first introduced in Illinois by John Neff Ebey in 1833 at the Heath kiln in White Hall, Greene County. This glazing process was widely used throughout America during the second half of the Nineteenth Century. (Mounce, 1989). During the late 1850s, the Kirkpatrick kilns produced salt glazed stoneware: 1857, Point Pleasant, Ohio; and Kirkpatrick Illinois kilns at Metropolis in 1957, Mound City in 1857, and Anna in 1859.

Albany slip clay glazed stoneware was commonly utilized during the late Nineteenth Century Midwestern potteries. The brown slip clay originated from Albany, New York, and was also obtained from other closer sources. Solid brown surfaced jugs, jars, churns, and other stoneware was inexpensively produced and provided the customer with a well sealed vessel at an affordable price. These brown surfaced very common and generally unappealing stoneware vessels deserve greater appreciation among serious students and collectors of stoneware. Often, that common little brown vessel possesses an identifiable trait that matches a securely attributed historically important shard that was uncovered by the archaeologist or pothunter. Solid brown slip clay glazed jugs, jars, churns, and other stoneware was inexpensively produced and provided the customer with a well sealed vessel at an economical price.

Bristol slip glazing was developed in Bristol, England in 1835 and Bristol slip glazed stoneware production commenced around 1900 in Midwestern America. The white Bristol slip glazed stoneware replaced the brown stoneware produced for utilitarian use. Bristol glaze is a feldspathic glaze-slip using zinc oxide that requires only a single firing. Likewise, Midwestern potters abandoned the salt glaze and began to employ the Bristol glaze that pottery a white or white- mottled finish. Unlike salt and alkaline glazing, the Bristol glaze required commercially produced components to be produced by combining feldspar, calcium carbonate whiting, kaolinitic sedimentary ball clay, and zinc and tin oxides. The underlying cause for potteries to switch to the Bristol glaze was to be competitive with the giant stoneware manufacturers of the Midwest. Even many smaller traditional pottery operations were forced to adopt the use of Bristol glaze as late as the 1920s, in order to compete with the white Bristol glazed ware produced by the large competition killing potteries of Ohio, Indiana, Illinois, and Minnesota.

Yellowware manufacturers of Ohio, Kentucky, and Illinois, obtained fine pottery clay from local sources. The Julius Wilhelm and Company obtained a superior whitish cast fire clay could be used to improved manufacturing of stoneware pitchers, squat pitchers, cups, pots, bowls, and jars. (Mounce, 1989; Farnsworth interview, 2010).

Rockingham style glazed pottery features a very distinctive glass-like surface of gold, yellow, with very dark brown and black blotches that often streak and inter swirl. This decorative Rockingham style lead glaze was applied to the wares of the George Swettenham pottery at Upper Alton, Illinois. Whole vessels and shards attributed to George Swettenham have been excavated that feature both the standard Rockingham type and the “pumpkin” Rockingham type decorative style surfaces. (Farnsworth interview, 2010). These Rockingham style spattered manganese decoration applications originated in England and Germany and came with immigrants to the Eastern shores and continued further to Midwestern America. Skilled English and German Potters brought their expertise and an occasional slip cast mold in their immigration to Bennington, Vermont, through East Liverpool, Ohio, and onward to Midwest America. The beautiful Rockingham style glazed vessels were definitely admired and very proudly displayed by the lady of the house.

The Rockingham style glaze application of European influence made its way to the Anna Pottery kiln. A small number of Anna Pottery figural pig flasks were produced with a clay

composition that received glazing applications to create yellow and gold color surfaces. In addition to solid yellow pig flasks, the Anna Pottery of Anna, Union County, Illinois was commissioned by the St. Louis, Missouri queensware merchant Sanford & Wells in 1878 to produce pig flasks bearing a beautiful Rockingham style surface. Also, in addition to manganese spattered Rockingham style glazed Anna Pottery pig flasks without inscriptions, a few commission order Rockingham style glazed “inscribed” Anna pig flasks are known. Some pig flask figurals feature a beautiful “pumpkin” Rockingham style glazing and are inscribed “Pigged in the Year 1876.” All are treasured Anna Pottery pig flask creations (see pages 196, and 197).

WHITEWARE is produced with kaolin clay regarded its primary clay. Having few impurities, kaolin is the main ingredient used in making china and porcelain wares. Compared to other types of clay, kaolin is not very plastic due to its larger particle size and kaolin is used extensively in the ceramic industry with its high fusion temperature and white burning characteristics most suitable for producing “whiteware ” china. In a moist unfired state, kaolin tears when it is bent and in the manufacture of whiteware, the kaolin needs mixed with approximately equal amounts of silica and feldspar and a somewhat smaller amount of plastic light-burning ball clay. These clay body components are required for satisfactory plasticity, to compensate for shrinkage, and for a proper vitrification of ware during the high heat firings of 2335°F to 2550°F. Wares become very hard and melted surfaces become very smooth and shiny. A surface glaze firing is not needed. Since the first Kirkpatrick kiln firing at Anna, Illinois, in late 1859, it is highly probable that every clay material combination and every glaze solution formula known (or ever dreamt of) were rigorously assessed and tested by the Kirkpatricks. Over the following four decades countless ceramic combinations produced general utilitarian wares and a plethora of elaborately sculpted and decorated artful creations. Among all the successes, countless failures and ware rejects made their way to the waster dump. Problem clay and glaze combinations were quickly dropped from further production. For instance, the Rockingham style glazed “Sanford and Wells” pig flasks most often bore an obliterated glazed filled script writing that was unreadable and a flawed result. Though beautiful, their commissioned intent failed and were not a suitable “calling card” or promoter for any business. This trial was short lived. The Kirkpatricks of Anna, Illinois, experimented and tested a production of a china whiteware on a very limited basis and decided to leave this production to other makers. Known are very few whiteware china-like pig flasks and decorative plates (see pages 265-266).



FIGURE 48: Sample of waster dump shards, wads, spacers, and kiln furniture artifacts.

IRKPATRICK WARE TRAITS

Rim Style Trait

The outer upper edge of the hand turned stoneware vessel is referred to as the rim. Rim style is a major criterion when analyzing the shards recovered from known waster dumps of given pottery sites, and then matched to complete vessels attributed to the potter and pottery. When a preponderance of vessels of the exact rim style is identified, a sound assumption may be made that a given vessel was produced at a certain site, perhaps by a known turner, and within in a certain time frame. Moreover, the rim style of shards recovered from a waster dump, cistern, or privy, may possibly be dated with other items such as bottles that are intrusive to the site. The rim style is the result of a developed style or “habit” of the turner while producing hundreds or thousands of pieces of stoneware during his potting life span. Occasionally, the style or habit was carried from one pottery to another as the potter worked at more than one pottery. In general, rim style is very specifically categorized as everted, bolstered, direct, collared, lid insert, or spouted.

The everted rim style is very distinct. Facing the vessel it takes the shape of the left top half (or arm) of the letter “Y”. The everted rim is common among vessels attributed to earlier pottery vessels and appear less frequently on Anna Pottery vessels produced in the 1880’s. Note the thinness of the rim, or lip, when qualifying a rim as a sharp everted, medium everted, or heavy everted rim style:

EVERTED RIMS

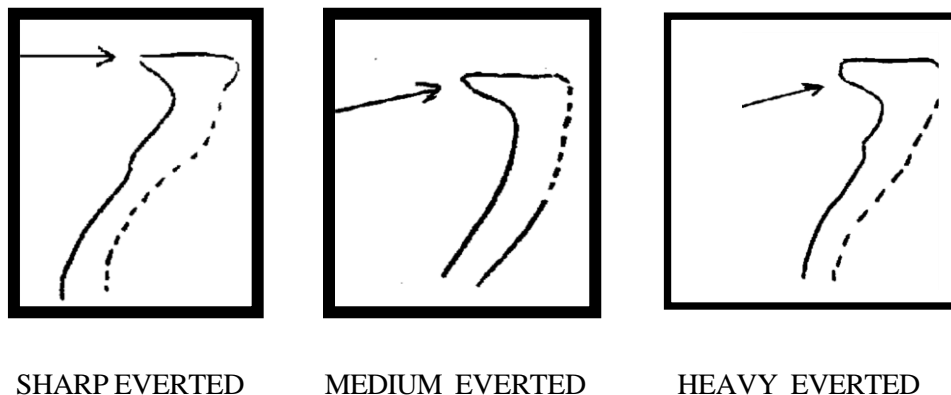


FIGURE 49: The everted rim trait types.

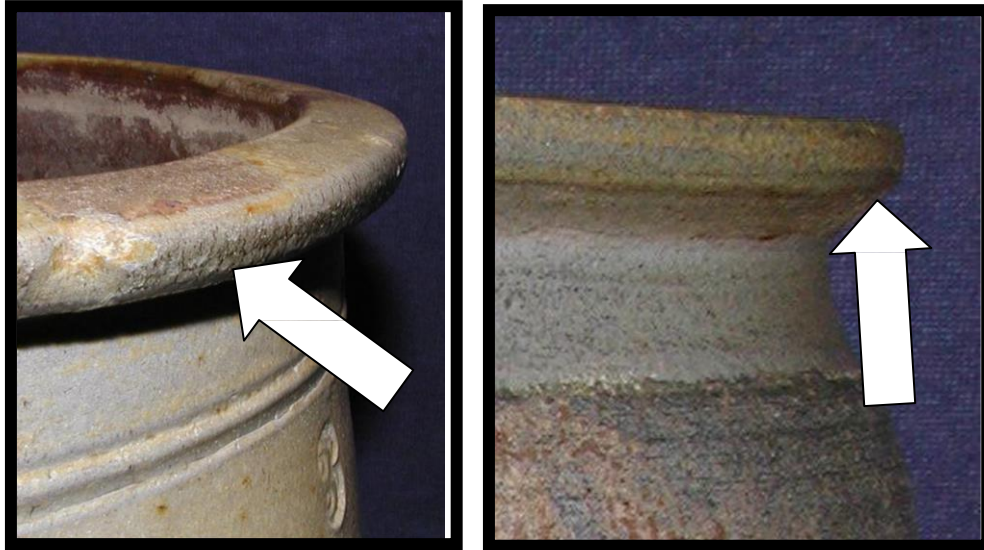
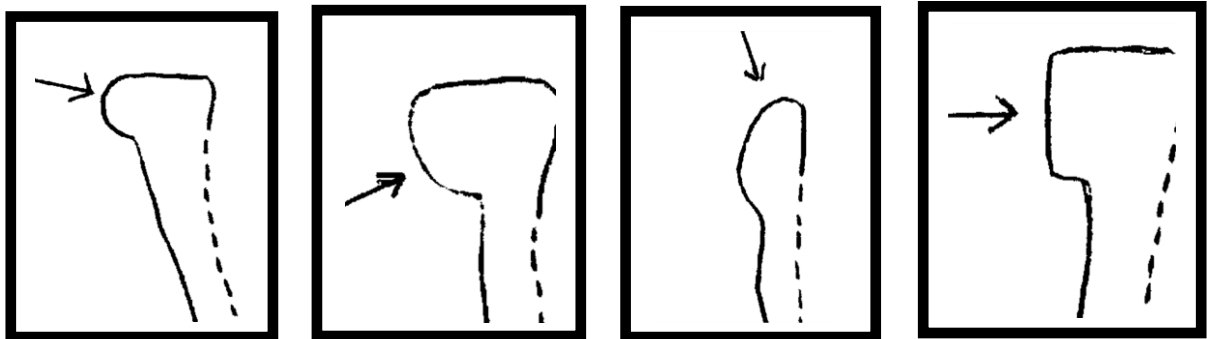


FIGURE 50: Samples of vessels featuring the heavy everted rim trait.

Commonly, Kirkpatrick jars feature the rounded bolstered, beaded bolstered, and tapered bolstered rims. The most common rim style of the Anna Pottery jars are the heavy thick bolstered rims. This style is a noticeable heavier duty, more rugged style, and a dominant characteristic of the pottery (see Figure 48).

BOLSTERED RIMS



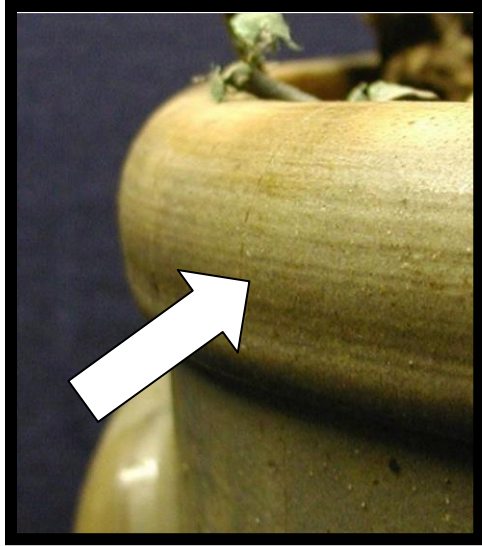
ROUNDED

BEADED

TAPERED

SQUARE

FIGURE 51: types of bolstered rim traits.



Heavy Rounded Bolstered Rim trait.

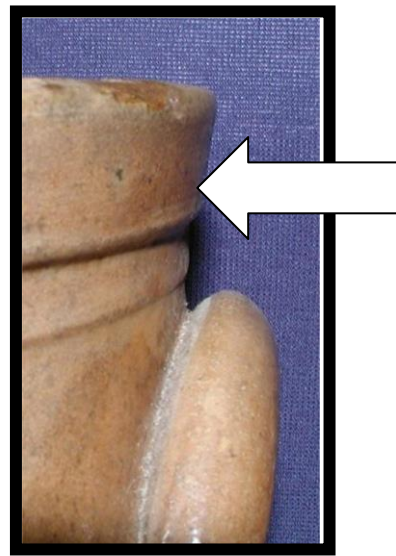


Beaded Bolstered Rim trait.

FIGURE 52: Sample of vessels featuring heavy and beaded bolstered rim traits.



Tapered Bolstered Rim trait



Squared Bolstered Rim trait.

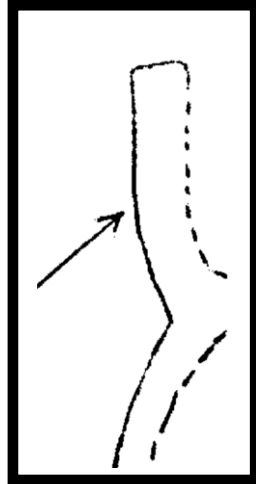
FIGURE 53: Sample of vessels featuring tapered and squared bolstered rim trait types.



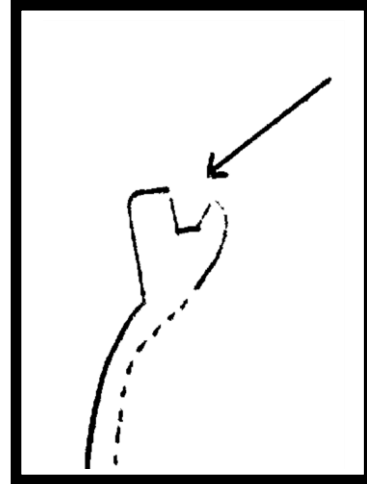
FIGURE 54: Sample of Kirkpatrick vessels bearing varied rim styles.

Few vessels were marked as the added step was time consuming, reducing a day's output. Few known examples have survived the test of time that bear some variation of the manufacturers impressed mark "KIRKPATRICK," "ANNA POTTERY," "Anna Ills.," or "C.W.K. ." A few bear a cobalt stencil mark instead of the impressed typeset fashion, and a few dozen survive that bear the known applied decorative cobalt "Quill" mark.

The direct rim is easiest categorized of all rim styles, as no outer lip is developed, either inner or outer. The rims are a simple extension of the vessel's walls, and are the same thickness. Examples of the direct rim style appear to be limited to shelf jar/churn vessels.



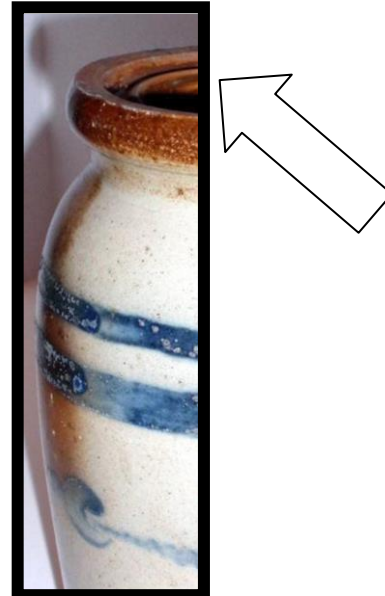
Direct Rim



Lid Insert Rim



Direct Rim Storage Jar



Lid Insert Rim Canning Jar

FIGURE 55: Sample of vessels featuring direct rim and insert rim types.



Ribbed rim spout on Mound City shoulder jug.



FIGURE 56: Decorative busywork incised onto ribbed rim jug surface.

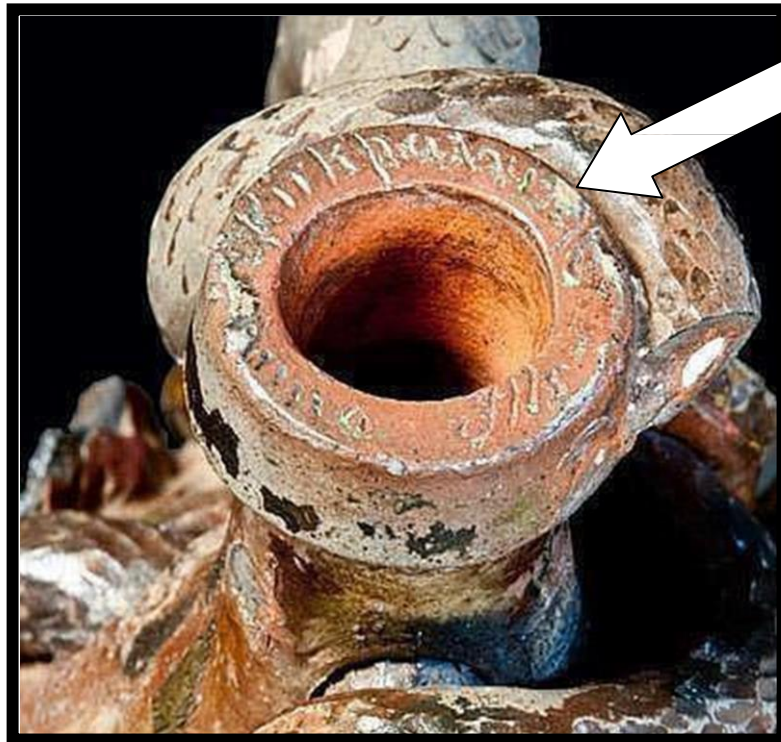
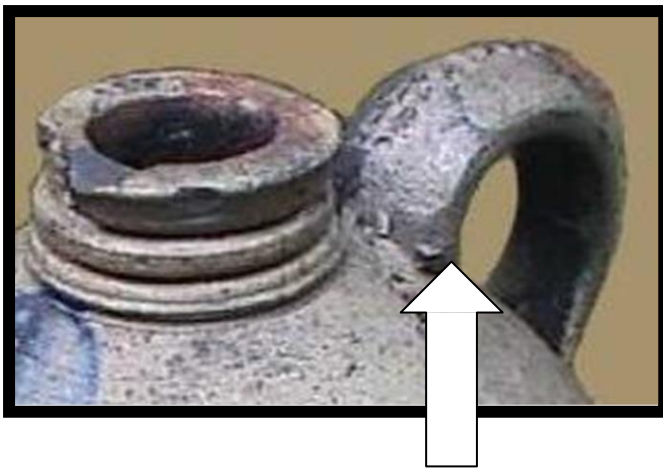


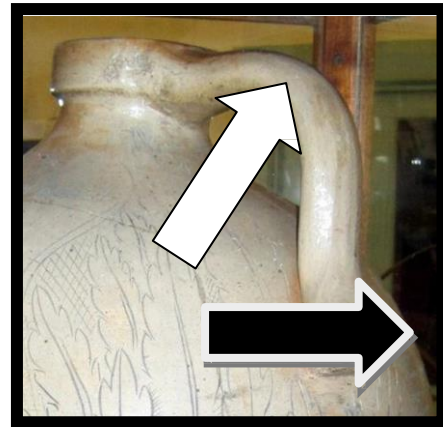
FIGURE 57: Samples of square bolstered rims ornately incised "Kirkpatrick/ Anna Ills."

Handle Design Trait

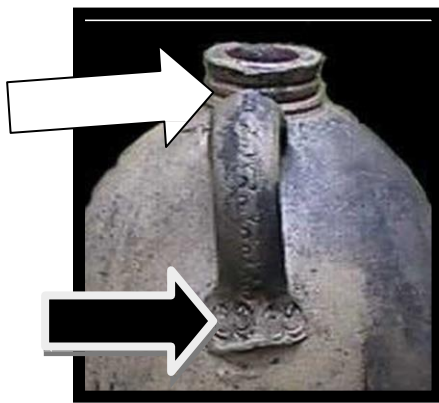
Strap handles are featured on a variety of vessels produced by the Kirkpatricks. The lower end of a strap handle is attached vertically to the jug's body with the top end of the strap attaches to the jugs body just below the rim, or actually to the rim. The potter hand forms the strap and affixes it vertically to the jug in a curve-like ergonomic shape similar to a sturdy pliable strap. Kirkpatrick table pitchers, squat pitchers, chambers, cups, and other table serving vessels utilize the applied vertical strap handle.



Type I strap - handle attaches to the vessel body.



Black arrow denotes ornate "screw head"
Type II strap - handle attaches to rim.



Black arrow denotes double decorative impressed "3's" capacity mark.



FIGURE 58: Sample of Kirkpatrickjug handle traits.

A common recognizable trait of the Anna Pottery is the heavy duty jar lug handle. These were attached most securely and designed to accommodate heavy loads, and were durable through the life of the jar. Unlike any other major manufacturer, seldom has an Anna Pottery lug handle popped off during the firing process, or separated from the jar during its many years of rugged use. Upon close inspection, their ergonomic design is unique, taking on a thick, broad, “cuplike,” finger accommodating, ergonomic style. This design accommodates the “lift” of the jar better, whereby fingers fit better into the handle. This yields a distinct feeling of sturdiness and security while lugging a filled heavy jar. Lug handles are hand formed and attach horizontally to the upper area of the outer jar wall, and are normally applied to utilitarian stoneware jars larger than two gallons handles. One pair of lug handles is applied per jar and positioned directly opposite each other. While giving the user a better grip while lifting and lugging a heavy cumbersome jar, lug handles greatly simplified the everyday task of transporting stored and preserved foods. A larger jar and its contents often exceed fifty pounds. Lug handles made lifting full smaller jars above waist level much easier, and were much appreciated when loading any size jar onto a cupboard shelf or onto the back of a wagon, or buggy.



FIGURE 59: Cup-like lug handle trait samples.

Kiln Furniture Marking Trait

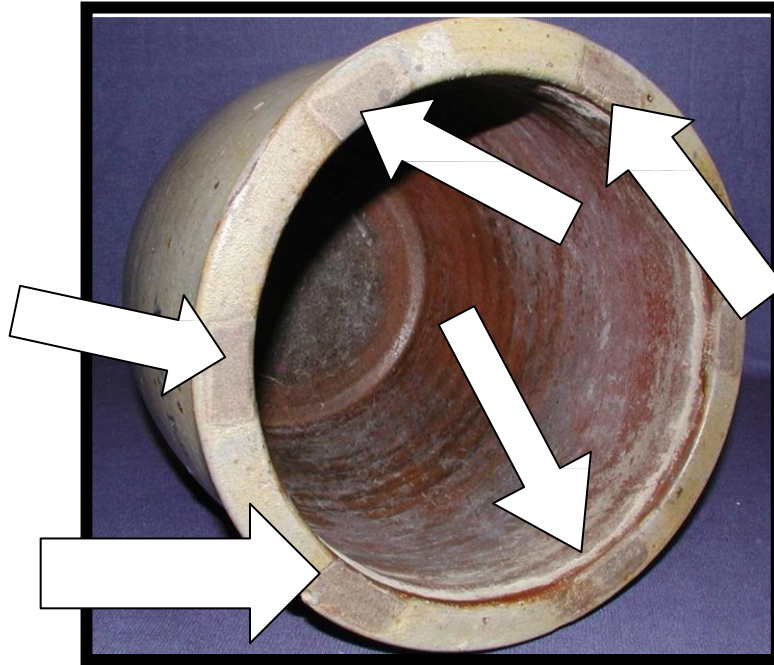


FIGURE 60: Early salt glaze 3 gallon ovoid jar, and sample of kiln furniture wads, pads, and spacers.

Cut Edge Base Trait

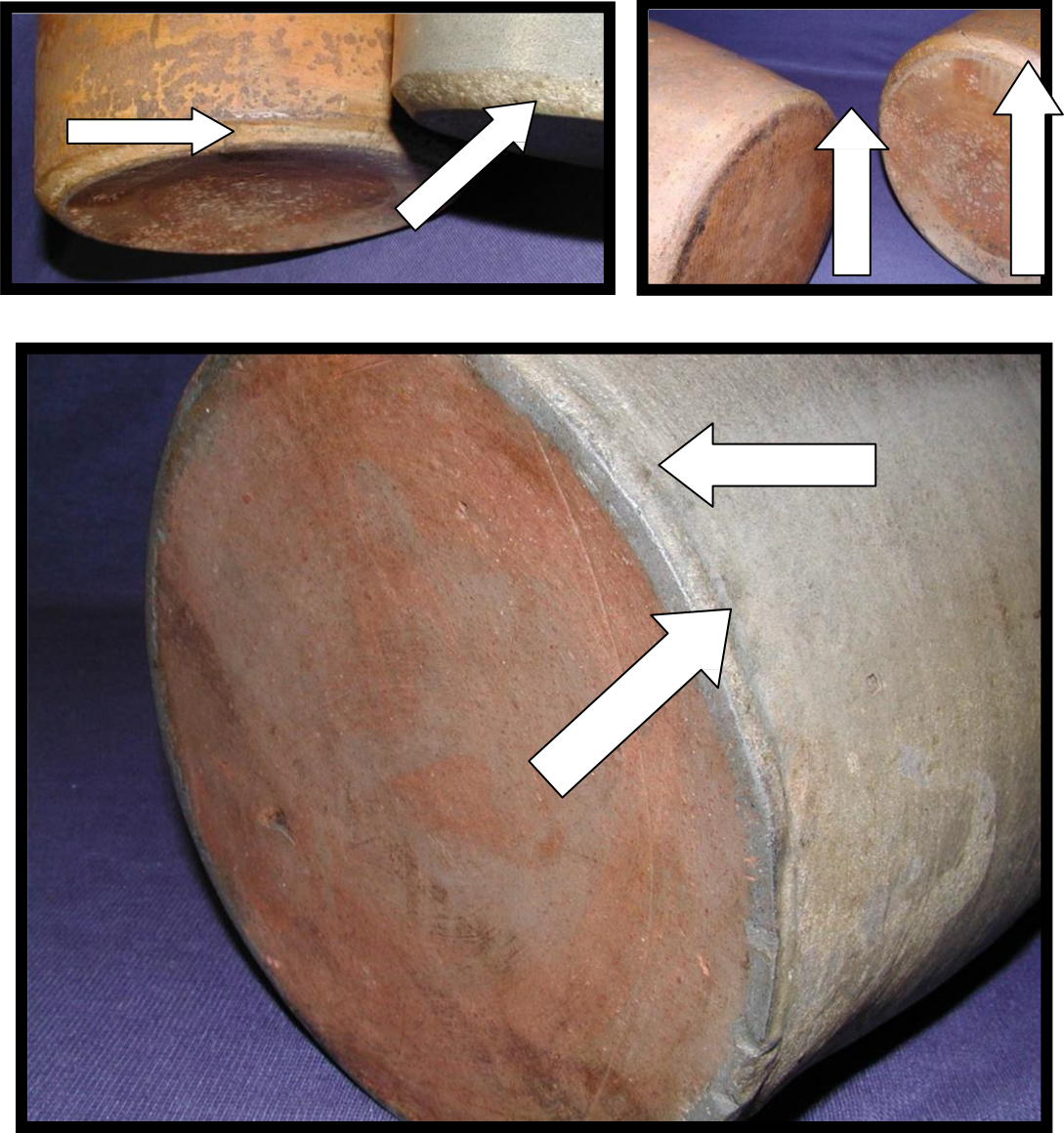


FIGURE 61: Cut edge base trait.

Ridged Bottom Trait

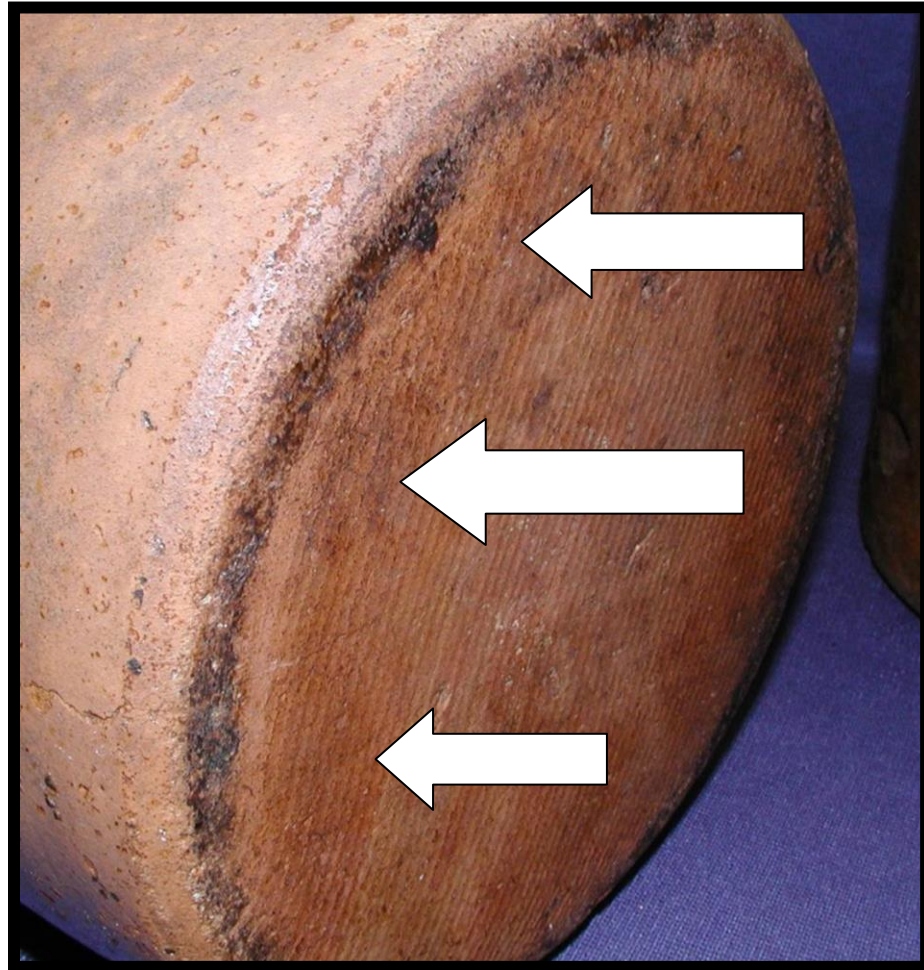


FIGURE 62: Ridged pattern bottom trait.

Known marked examples of Anna Pottery and vessels bearing the “Quill” mark cobalt decoration have smooth plain bottoms, some have kiln markings, and some feature a ridged bottom (above) consisting of many evenly spaced, parallel, shallow, and ridges that resulted from the “wire” cutting of the vessel from the kick wheel. All applications assured the vessel from “sticking” to the kiln floor or shelf below, during firing. This bottom trait exists on regular production utilitarian jars and jugs and occasionally on “quill” marked vessels.

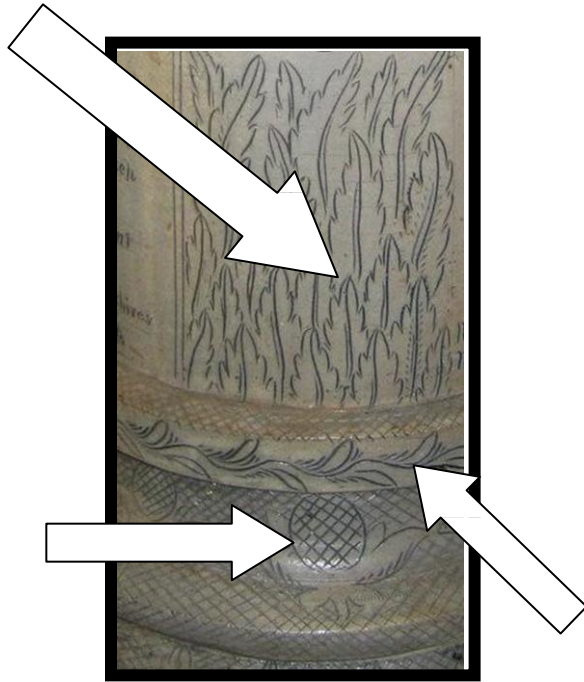


FIGURE 63: Busywork includes, vertical leaf clusters, horizontal vine leaves in wind, hatch marks, incised flowers with pedals, and incised screw head on handle. See white arrows.



FIGURE 64: Kirkpatrick Mound City storage jar with classic traits: Heavy bolstered rim, kiln furniture marks on rim, cordon primary treatment, two grooves secondary treatment, standard impressed capacity “4” stamp, and distinctive “cup” style lug handle trait. Each is denoted with a black arrow.



Mound city "6"

Slater & Shick Metropolis "6"

FIGURE 65: Anna Pottery impressed 2, 3, 4, 5, capacity marks, and impressed "6" marks of Mound City and Metropolis vessels.



FIGURE 66: Sample of Kirkpatrick vessels bearing multiple capacity mark impressions.

MANUFACTURER MARKS



Scarce incised Masonic Cipher "ANNA / POTTERY," reversed.

FIGURE 67: Sample of Kirkpatrick manufacturer marks.

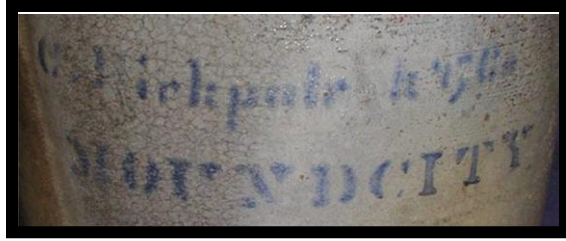


FIGURE 68: Sample of Kirkpatrick manufacturer marks.



FIGURE 69: Variations of the renowned cobalt decorated Quill mark.



FIGURE 70: Sample of distinctive cobalt Quill decorations.

KIRKPATRICK UTILITARIAN WARES

Around 1870 the Anna Pottery continued to employ about a half dozen potters and a varying number of helpers that produced vessels for regular utilitarian use, the core business. This freed time up for Cornwall and Wallace Kirkpatrick to dabble at creating special gifts and presentations, whimsical hand modelled objects, and inspirational novelty art. The advent of glassware and tin ware became popular in the late 1800's, being lighter, easy to clean, inexpensive, and perceived as "new," and "improved." Glassware and tin was replaced by today's Tupperware and hard plastic ware. The Kirkpatricks received two patents on tin ware inventions, showing their involvement in progressive changes of their era.



FIGURE 71:: Ovoid jar "ANNA Pottery" w/ double stamp "3," 1 gallon lidded preserve jar impressed "KIRKPATRICK./ ANNA ill.," and vertical cobalt stencil 3 gal jar.



FIGURE 72: Sample of marked Anna Pottery jars.

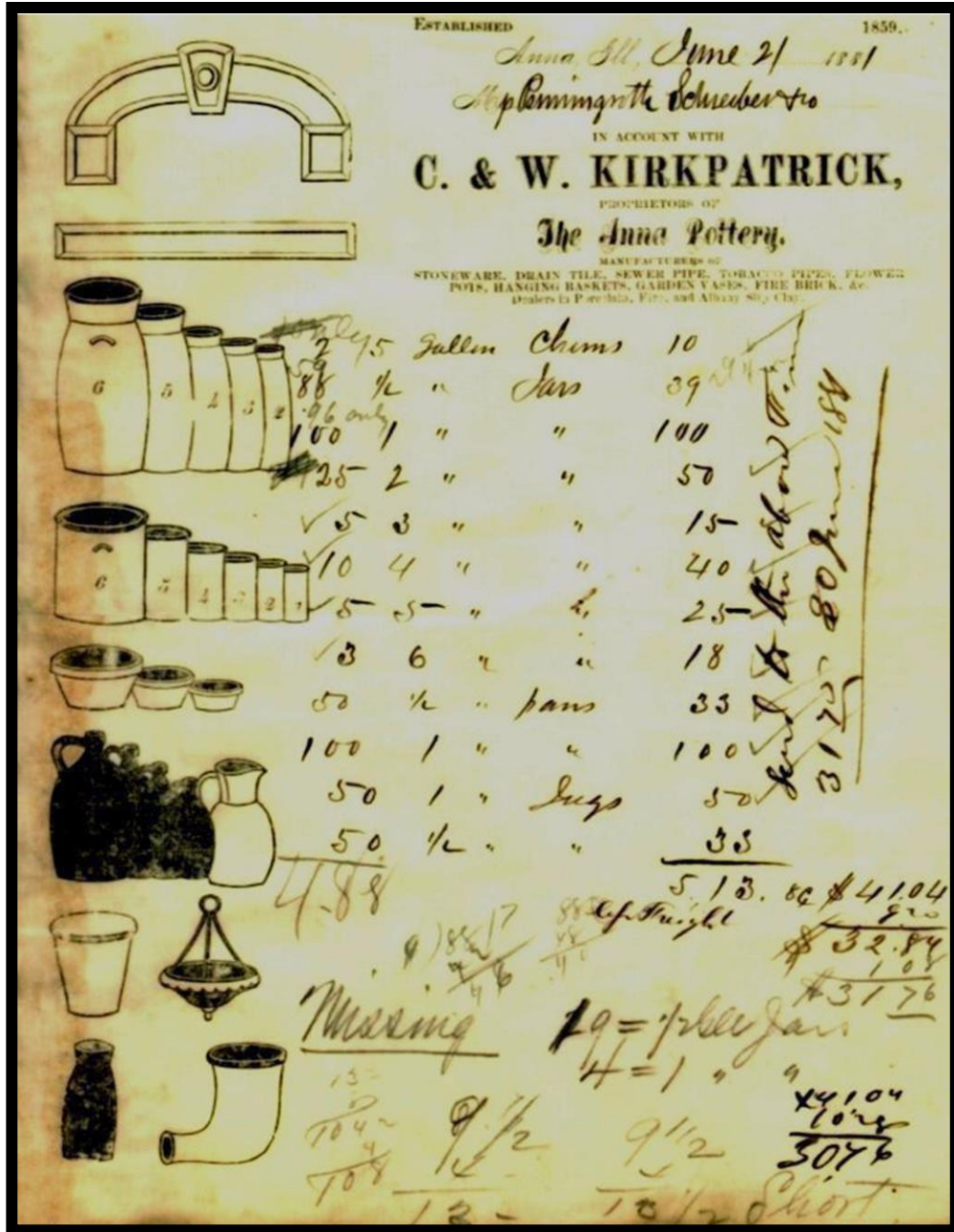


FIGURE 73: Kirkpatrick packing receipt order shipped to Pennington Schriber, Red Bud, Illinois, June 21, 1881. The charge of 8 cents per gallon equates to 531 gallons totaling an amount of \$41.04



FIGURE 74: Sample of Anna Pottery utilitarian salt glazed vessels.



FIGURE 75: Sample of Anna Pottery fruit funnels and half gallon preserve jar.



FIGURE 76: Sample of Anna Pottery utilitarian half gallon storage jars and lids.

COURT HOUSE SANDER AND INKWELL

The Anna Pottery made the inkwell and sander used in the Union County Court House, Jonesboro, Illinois. A pinch of sand was sprinkled on an unwanted ink spot to absorb it from a document. After Cornwall passed away in 1890 and Wallace passed away in 1896, the pottery was operated by Toler and Wallace Kirkpatrick's widow, Martha. Around 1899, Ellis Toler became sole owner and the operation ceased all manufacturing attempts in 1903. (Denker, 1978).



FIGURE 77: Union County Court House sander and inkwell. 1 ½" H, 4 ½" W.



FIGURE 78: Albany slip grease lamps. 6 ½" H, 8" L (w/handle), 5 ½" W.



FIGURE 79: Anna Pottery coffee pot, 4 $\frac{3}{4}$ " H, 6" L, 5" W.
and coffee jar. 6 $\frac{1}{2}$ " H, 6 $\frac{1}{2}$ " W.



Sugar bowl, 2 ½" H, 3 ¼" W(w/handles).



Egg cup, 2" H, 1 ¾" W.

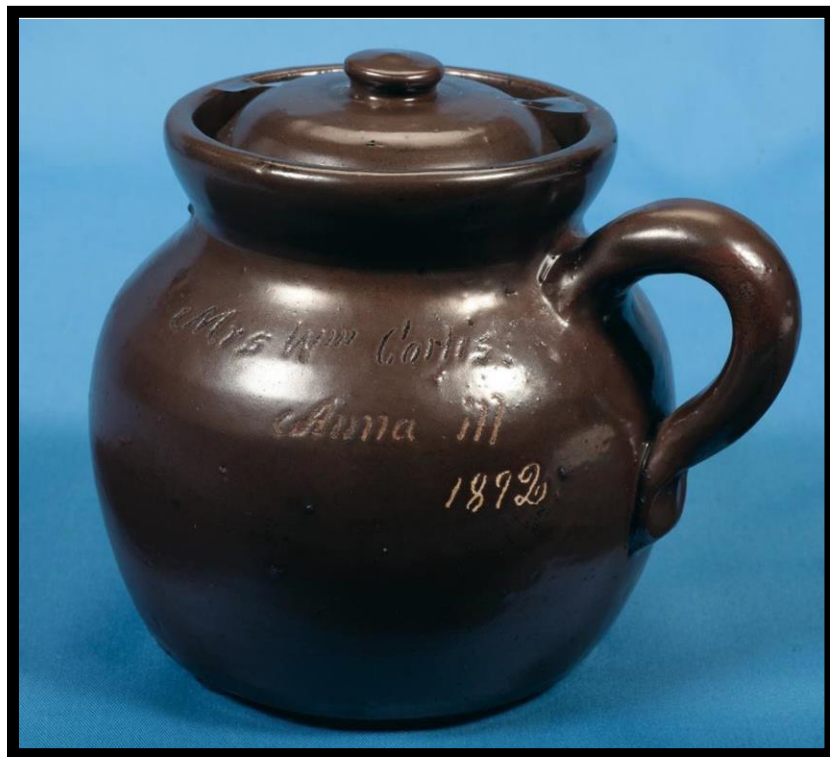


FIGURE 80: Anna Pottery sugar bowl, egg cup, and bean pot
4 ½" H, 5" W (w/handle).



FIGURE 81: Sewer tile drain end cap and standard drain tile pipe section. Approx 18" L, 6" W.



FIGURE 82: Anna Pottery cemetery plot steak marker. 14" H, 4" W.



FIGURE 83: Anna Pottery chicken water fountain. 10 1/4" H, 5 3/4" W.

CHAPTER FOUR:

The Allegory

The Kirkpatrick family initially manufactured utilitarian wares to fill the needs of their family, local neighbors, and the nearby communities. In time, throwing ware became a full time business operation that provided a good livelihood and both directly and indirectly benefited many. Preceding chapters have presented many specific details about family members, where they lived, where kilns were located, the general types of ware classifications and ceramics produced, the manufacturing and marketing tactics of the operations, and the lessons learned from both their successes and failures. In addition to the time and the labor intensive work required toward producing and moving product, some artistic “lunch hour” and “presentation” pieces creations were sculpted for amusement and made their way into the kiln. Initially, Kirkpatrick expended little time for artful items as Kirkpatrick manufacturing progressed relentlessly with clear vision to capitalize on opportunities of producing and moving lots of wares for utilitarian use. Later, around 1870, artful creations were produced that were much admired and found thought provoking and as years passed this evolved into a sideline business. A brief glance toward any of the hand modelled objects often evoked an emotion of admiration, trust, acceptance, apprehension, fear, terror, amazement, surprise, sadness, loathing, disgust, anger, annoyance, or joy, leaving the observer caught up within a resulting “general” reaction of contempt, remorse, aggressiveness, optimism, love, submission, awe, approval or disapproval. (Robert Plutchik, 2002). The prolific sculpting skills of Murray, Wallace and Cornwall aroused varying emotions, making their skills quite entertaining and admired then, today, and tomorrow. Subsequently, this talent at fusing Kirkpatrick allegory and a ball of clay that successfully stirred an emotional reaction became the icing on their cake --- their prolific ceramic producing capability. Producing these artful whimsical novelties made Kirkpatrick tick.

The Kirkpatrick impact in Southern Illinois spread across the Midwest to contribute greatly to the utilitarian stoneware and novelty ware folk art of Nineteen Century America. Though the medium of clay they expressed, communicated, and even preached many of their sincere personal feelings regarding ethics and high character and their position on important social, religious, economic, and political matters of the time. Expressed through profoundly strong metaphor and symbolism Wallace and Cornwall addressed and cleverly evoked varying responses on morality, righteousness, temptation, greed, bigotry, jealousy, judging, hypocrisy, pleasure, danger, corruption, ethics, gluttony, consumption, rightfulness, prejudice toward age/race/gender/sexual preference, and sin. Many ubiquitous shortcomings of man have existed since the beginning of time

and the judging and hypocrisy in deeds of others are common behaviors instilled in literally every being. These faults occurred at Anna, just as they persist everywhere today. To some degree everyone sinned then, just as everyone does today. Through a hand modelled clay creation Kirkpatrick allegory coaxes man to make the correct choice about which fork in the road of life to travel. Kirkpatrick high character is validated through their efforts expended at the fraternal International Order of Odd Fellows society and Lodge of the Masons, and while Cornwall and Wallace sought to help the less fortunate and needy in the Anna area and expended time and energy to support the Southern Hospital for the Insane.

It cannot be overstated that the Kirkpatrick's paramount objective was to establish a cost effective profitable operation to manufacture utilitarian wares that satisfied the local demand within a hundred mile radius. Realizing an immense opportunity the goal was increased in the late 1860's with the challenge to capture a greater share of the outer markets. In essence they expanded the Anna Pottery market radius and added sales that cut into profits of the prestigious stoneware manufacturers of Ohio, Central and North-western Illinois, and Minnesota. The Kirkpatricks utilized their unlimited access to high quality clay, the multiple means of transportation, their efficient, skilled, motivated workers, and applied their prior management experience. These key advantages were combined with sound marketing schemes that gave the Anna Pottery huge opportunities to make money for everyone involved and guaranteed the successes of the pottery, which in turn contributed significantly to the economy of many areas and of the City of Anna. Sales are the life's blood of any business and every manufacturing organization requires "selling," combined with the delegation of task responsibility, oversight, supervision, and compartmentalization. Both Wallace and Cornwall were apparently great at multitasking. Wallace executed the important showman role that effectively promoted the Anna Pottery. Wallace "drummed" up much business. Cornwall managed the operation, kept the books, and oversaw orders and shipping. Their day to day tasks required great focus on the business of the pottery, an active involvement in city government, contributions to social and fraternal organizations, involvement in State appointed positions with the Southern Illinois Hospital for the Insane, and their commitments to the many events and fairs of the region. All drew Wallace and Cornwall from an actual physical involvement in utilitarian ware production and in the late 1860's their personal involvement was greatly reduced. This afforded more time for them to shift their potting passion toward hand sculpting remarkable creations.

Hand modelled striking symbolic figurals were deemed anywhere from simply delightful to grotesque. Many bore a script in either Wallace's or Cornwall's hand plugging the business's signature mark "by Anna Pottery" and witty slogans. An object served a dual purpose of being an effective business card for the merchant and of representing the superior quality and workmanship of the Anna Pottery. To top it off, the artistically sculptured object often conceals an underlying meaning that becomes insightful and "inciteful" in conversation. Kirkpatrick novelty art was a platform to express personal feelings toward pressing issues. A fat Anna pig figural symbolizes prosperity and gluttony, and its inscription "In a Hog's" metaphor suggests what really dispenses from the critter's butt. Different interpretations are formulated, determined by the conservative or a liberal social viewpoint on Temperance. Ornate fair urns and jugs, covered with ornately incised flowers, leaves, names and events, little brown jugs, and pigs, are attributed among the works of Cornwall. His vast metaphoric inscriptions on these were witty and humorous. Fair jugs, hanging flower baskets, cemetery and garden urns, jugs, and decorative flower table vases commonly bear Cornwall's incised distinctive style busywork of artistic leaves, cross-hatching, flowers and stems waving in the wind, nicely utilize space that other potters simply leave blank. His added busywork was labor intensive but carried importance. It reflected Cornwall's evident personal appreciation and love of flower gardening. Similarly, the lifelike sculpted reptiles, like frogs, snakes, and turtles, are attributed to Wallace and were clearly inspired by his great appreciation of the outdoors and his passion for hunting and fishing. Wallace was fascinated by snakes and enjoyed capturing, collecting and showing off his accumulation. Quite prideful, he exhibited a snake collection at the Anna Pottery site that often attracted an audience. In a carnival-like side show, Wallace took advantage of the gathering to demonstrate to interested onlookers his artistic skills at throwing jugs and applying a figural serpent for a jug's handle. Here, many youngsters were first introduced to potting by Wallace which possibly sparked an initial interest of some to work later at the Anna Pottery. Wallace is attributed turning snake jugs and for modeling and applying hand sculpted snakes, frogs, lizards, insects and reptiles. Wallace and Cornwall added inscriptions that bear their distinguished, elaborate, artistic writing style.

The general consensus of scholars finds Kirkpatrick's position on Temperance a sincere one. Many deduce that applied snakes clearly symbolize danger and evil. A different interpretation is held by a well supported polemic faction that concludes many Kirkpatrick objects were produced tongue in cheek and are mere concoction of jest, containing no deep message. This writer

concedes both schools of thought are correct, finding certain creations were obviously fashioned on a whim, while many apply Kirkpatrick allegory and convey great sage and purpose. Moreover, all were artistic and more than simple mud-dobbing.

Popular whimsical creations like pig flasks and shoo fly jugs were so admired by liquor dealers that the Anna Pottery received commissions to produce them in quantity and grosses. Fair novelties, like Wallace's cobalt decorated swamp frog on shell inkwell, most effectively created excitement and interest for Anna Pottery. Countless examples of Wallace's artful work commanded great admiration and earned the attention of many. His skillful talent created much desire to own Anna Pottery products and well promoted the pottery. So demanded were Wallace's and Cornwall' sideline whimsical creations like pig flasks, Shoo fly jugs, and inkwells, that merchants and liquor dealers commissioned the pottery to fill many orders for special presentation and gift creations. This novelty art ware became a separate business in itself, a business that could not be imagined back in Urbana, Ohio, decades earlier.

Hand modelled creations bore inscribed prose and sermons of multiple meanings, and Kirkpatrick's style rang out and provoked thought, laughter, puzzlement, and caused a person to contemplate through their personal self discovery about matters deemed wrong and sinful. Meanings were conveyed somewhat harshly in some instances and subtly in others. While John, Cornwall, Murray Wallace, and other family members were proficient at their endeavors, some put on the hats of entertainers, comics, artists, sculptors, salesmen, reporters, teachers, and preachers. The serious student, analyst, admirer, and collector of object and knowledge, all have to remember a Kirkpatrick hidden message usually remains to be uncovered and further interpreted.

Abject and fine Anna clay are fused together and become homogenous in a given whimsy. The shoo fly jug figural projects dual meanings. Some find it initially promoting miscegenation, and self realization about being a bigot "sits in" among others. Further, the shoo fly jug's inscribed simple message "total package" may initially be found quite humorous by a Southern alcoholic hillbilly, as to them what could possible beat good whisky combined with an inappropriately positioned, compromised, ("N" expletive) black girl. It is very funny to them until they realize that are a simple pitiful bigot. The inscription "Total package" processes in a man's brain as wine, women, and merriment, and is a dual phrase referring to well endowed female figural. While the shoo fly jug is profoundly degrading and disgusting at first, the creation and message are not

intended by Kirkpatrick to be pornographic at all. In time and contemplation, abject soon dissipates and the harsh critic settles down and self realization occurs. Thus, Cornwall's point is made where he attacks both disgusting debasing bigotry and ignorance.



FIGURE 84: Anna Pottery stanhope jug at left. $\frac{3}{4}$ "H, reference Indian cent, and two small Temperance trinket jugs at right. cc: 1880.



FIGURE 85: Sample of stanhope jugs excavated at the Anna Pottery waster dump.

Photograph courtesy of the Kirkpatrick Anna Pottery Museum, Anna, Illinois.

Small Temperance trinket size mini jugs were worn on lady necklaces and ribbons to declare great support for the local Temperance movement. Possibly the lady wearing the jug trinket.

featured necklace implied to her man “it’s your choice: the liquor jug or her heart.” A tad larger at 7/8”h. in size are symbolic stanhope jugs that are bottomless. Having no capability ability to hold liquor, a stanhope lens featuring an message etched upon a tiny lens that is inserted through the bottom and positioned upward at the spout. While peeping through the jug’s spout end, the lens’ message is magnified and viewable. Four types of lens were installed by Kirkpatrick: One lens projected the image of a snake signifying “danger,” a second stanhope jug displayed the Lord’s Prayer promoting “religion; a third projected “The Ten Commandments,” signifying our Maker’s directives; and the fourth lens style projected an image of a “naked lady” signifying lust, temptation, and sin. Complete small jugs have survived in very small numbers, as the tiny inserted lens’ became disengaged, easily separated from the jug, and were lost. Two complete “Lord’s Prayer” version stanhope jugs are known.

The most difficult political issue the mayor had to deal with in Anna was Temperance, one of the strongest social reform movements in the nineteenth century. The primary target of temperance advocates was “public drunkenness ---a menace to decency and an affront to the genteel.”(J.C. Furnes, 1965). As the temperance movement spread throughout Southern Illinois and existed at Anna since its founding in 1854 through the 1870’s, public drunkenness and alcohol consumption was heatedly debated. In September 1855, before city limits were officially posted, Anna Trustees passed an ordinance to restrain “the sale of intoxicating liquors.”(J.C. Furnes, 1965). The ordinance was repealed in April 1858, before the Kirkpatricks departed Mound City, Illinois. Saloons opened and closed based on the party that occupied official office. When non-temperance factions prevailed officially, saloon doors were open, but did closed for a few days when patrons became too disorderly. When strict temperance minded officials presided, saloons were closed, and even druggists could not provide liquor for “medical” purposes. (Denker, 1978).

As City Mayor of seven one year terms, Cornwall served all the people of the community and remained neutral the temperance issue and kept personal opinions guarded. Depending on the reader’s social position, Cornwall’s declaration in 1884, of his “State of the Town” message to the city council carried a varied interpretation, announcing “And as the sovereign people have decided in the majesty of their right, that we barred the time-honored privilege of congregating in public saloons and quenching our thirst with the grateful foaming Teutonic beverage of the bourban

straight, I would recommend as a substitute, as far as may be, by providing another well in the second ward at some point on Railroad street between Main street and the People's Mill." (Minutes of the Anna City Council, May 5, 1884.) Upholding his obligations as a public elected official, Cornwall jailed drunkards in the similar way Sherriff Andy did in Mayberry, to sleep it off and "dry out." In the Jonesboro Gazette edition of August 18, 1876, a reporter asked the readers "Have you seen Constable Mayor Kirkpatrick, inviting the WEARY stranger to a place of repose at the city expense 'Walk into my parlor said the spider to the fly'."

Mayor Kirkpatrick addressed the needs and welfare of Anna. As concerns about water shortages arose, new city wells were installed. He strove to control the spread of disease by addressing the common practice of herding pigs through the streets where townspeople disposed garbage for these pigs to eat. Cornwall strove to keep streets clear of garbage and dead animals. During his lengthy tenure as Mayor of Anna, Cornwall served as a board member trustee of the Southern Illinois Hospital for the Insane, improved the city cemetery landscape and assured it be well maintained, and was active in the Egyptian Chapter of Royal Arch Masons and the Hiawatha Lodge of the International Order of Odd Fellows. ("100 Years of Progress" Lam, 1954). Cornwall relayed breaking news about corruption; political events; election results; fair officials, event participants, contests and winners; and Wallace and Cornwall produced special fair gift presentations thru the medium of their hand craft. Wallace was also active in the interest and support of the Temperance movement. The overriding design of this writing is to build upon the exhaustively researched works of preceding scholars and renowned historians, to add more data and to render additional interpretations of the Kirkpatrick's and about their so admired creations. We are all students.

The Anna Pottery Pig Flask

A most significant creation of Cornwall Kirkpatrick is his Anna Pottery stoneware pig bottle design that was clearly formulated by his personal involvement and close family and business connections to towns in and around the "Pork Packing" city of Cincinnati on the Ohio River. These fascinating anatomically correct flasks are artistically hand sculpted and always cause varying degrees of curiosity and admiration. On the surface the object is merely a figural container for liquor, featuring a humorously and oddly located spout. Soon the utilitarian purpose turns to

actually what the pig is intended to symbolize, a very impacting factor on life in Midwestern America, in Cincinnati, Cairo, St. Louis, Chicago, and all points in between and beyond. The pig artifact represents progress, success, and literally bringing home the bacon for the farmer, slaughter house, transporter, wholesaler, retailer, and consumer. Figuratively and allegorically the pig is easily one of the Kirkpatrick's most complex novelty and nostalgic folk art creations. Over a thousand of the pig flasks were produced, some singularly and some by the gross. Many have survived the test of time and are positioned top shelf in private and museum collection. Over time many were deemed grotesque meaningless worthless oddities and simply discarded. Though many flasks bear similar themes, each is individually hand crafted making each unique.

Below the pig's physical surface lay deep connections to economy, markets, transportation, politics, society, religion, temperance, corruption, and history. Often, hand etched inscriptions bear multiple meanings that can be interpreted differently by different people. Inscribed metaphors become riddles that require ample thought and time to discern. The railroad and river guide pigs profess the quickest, cheapest, safest and most reliable improved means of transportation of goods to outside markets by rail and by river boat. Horse and wagon are not mentioned on pigs, though short routes run alongside known stagecoach routes and overland pony express routes. Routes accommodate and connect the towns and become a network for getting product onward from any starting point. The fact the shortest distance between two points is a straight line becomes wrongfully assumed. Major obstacle like impassable hills, steep ravines, and river rapids exist along that straight line. The Illinois Central Railroad and the Ohio and Mississippi rivers were the interstate highways of the last half of the nineteenth century for the transport of product and passengers of Southern Illinois.

Cornwall was more than a native of Ohio, being born at Fredericktown, he was an Ohioan. Cornwall was raised at Urbana, formally schooled in bookkeeping at Cincinnati as a teenager, departed on an adventure of seeing the world on the Ohio River onward to New Orleans. At Cincinnati Ohio he found romance, love, and parenthood in separate marriages with two Vance sisters, Rebecca and Amy, and manufacturing stoneware in and nearby our nation's "Porkopolis" at the Fulton Pottery, Covington, and Point Pleasant kilns. Wallace married another Vance sister, Martha, making the Kirkpatrick family, the Vances, Anna and Cincinnati strongly connected. Also, a military connection possibly existed between father Andrew Kirkpatrick and father Alexander Vance, both being veterans of the War of 1812.

Before a life in Illinois, Cornwall was most familiar with pigs and their economic importance to the region. Cincinnati housed its first slaughterhouse when it was first incorporated as a city in 1819 and from was our nation's chief pork processing center in the late 1820's to the mid 1830s. Cincinnati's easy access to river transport was most logistic and helped much to facilitate transport of farmer crops and livestock to and from the region's major processing point. While pork packing and slaughtering was a source of financial wealth, the herding of pigs wandering the streets at times caused embarrassment for the local area.

Cornwall easily comprehended the reason that Cincinnati's title of "Porkopolis" was short lived and being replaced in 1861 with Chicago as the leading meat processing center. The same relocating reason for establishing a pottery in Anna from Mound City resulted from the establishment of the Illinois Central Railroad that ran product from Cairo, through Anna to Chicago. The I.C.R.R. combined with river transport, the connection Great Lakes, and a network of short rail routes made possible by the passed Granger laws. Granger most positively affected getting product quicker to market in a most safe and reliable route. The metaphor "Time is Money" remains true then and today. Getting agriculture and strawberries and other perishables in ice cars from Little Egypt to Chicago faster and fresher was most appreciated and profitable.

The pig bottle design was a natural symbolic choice for Cornwall to convey his feelings about tremendously important factors that impacted Midwestern economics, his personal life and the lives of those relying on railroading and river travel, pigs, corn, grain, stoneware, clay, agriculture, livestock, and a plethora of manufactured goods. Though the transport of corn was not overly profitable, pigs were fed corn and corn was used in distilling whiskey. Pigs were cute and popular with the general public that distillers capitalized with a super marketing tool of the glass pig figural bottle. Crude, feature lacking, glass bitters pig figural bottle was produced in Massachusetts for Beiser and Fisher of New York made between 1860 and 1870. Also in the mid 1860's a glass "Bitters" pig that likely inspired Cornwall's design was manufactured by Anthony and Edmund Amann at Cincinnati that bears the embossed marking on its side "BERKSHIRE BITTERS / AMANN & CO / CINCINNATI, O." A similar design appears in the Suffolk's Bitters produced for Philbrook & Tucker of Boston around 1870. Likely the Massachusetts maker created the monster that carried to the Midwest manufacture of glass bottles, and on to Cornwall, indirectly. Most interesting is that the Anna pig had influence on glass figural bottle design of the producers Kentucky Glass Works, Louisville, Kentucky, and the Southern Glass Works. Around 1880, a

deep amber glass Duffy Saloon pig figural featuring modelled hooves, ears, facial detail, tail, testicles, spout hole at butt, and an embossed rooster perched on a crescent moon by “Crescent Saloon / 204 Jefferson Street / Louisville / KY” was produced that is nearly identical to Cornwall’s overall design, advertising, and effective marketing tactic. This shows Cornwall’s stoneware pig figural concept influenced the marketing and packaging of others. Cornwall being well acquainted with business and bottlers in and around Cincinnati, Louisville, and Elberton, was certainly aware of this glass pig figural that may well have sparked Cornwall’s stoneware hand crafted stoneware design turned and modelled by his hand with a ball of Anna clay. Like all the above glass pigs, Cornwall’s flask requires a cork to seal the contents at the pigs butt hole, the spout of the bottle. This afforded the Amann & Company glass pig bottle and others the opportunity for crude and rude jokes or slogans to enhance the product, like SOMETHING GOOD “IN A HOGS _ _ ,” with the arrow pointing to the rear. Cornwall modified his metaphoric slogan to simply get a snort of “Good old Bourbon In a Hog’s – with a line or arrow pointing to the spout at hog’s rear and genitals. This raises the astute point and divine question of “who dares” to put their lips there and for how long. Here, Cornwall implies that a so glorified pig represents the evils of drink and makes a strong suggestion for those that must take a drink, partake in moderation. Like pigs being herded to slaughterhouses in Cincinnati, the alcoholic contents of the pig might be interpreted as the pig’s revenge on people. An 1869 edition of the Jonesboro Gazette summed up “It is rather a hoggish propensity to be guzzling whiskey, and if the habit is indulged in, will soon reduce a man below the level of the hog, and cause him to wallow in the gutter.”

The Anna Pottery produced pig flasks bearing a variety of glazes and intentions. Glazes applied were: the brown Albany slip with few inscriptions and incised eyes; brown Albany slip with multiple inscriptions and incised eyes; brown Albany slip with multiple inscriptions and featuring artfully cold paint decorated eyes and genitals; brown Albany slip having inscriptions white kaolin clay filled; yellow Rockingham; yellow Rockingham with applied manganese daubing decorations; white shiny ironstone china type glaze; salt glazed with inscriptions; salt glazed with cobalt filled inscriptions; and salt glazed with inscriptions and incised eyes; salt glazed pigs featuring incised eyes; rare salt glazed pigs featuring glass eyes; and rare salt glazed pigs featuring concave curved, cobalt glasslike eyes. Often, the intention of the pig can be determined by the preposition inscribed. That is, an inscribed “To,” or “For,” indicates a presentation piece, likely one or one of very few produced as a gift or award. An inscribed “From” usually indicated a commissioned piece where

several or many were produced to satisfy an order placed by a merchant or dealer. For example, a dealer impressed by the work of Kirkpatrick requested the pottery to produce two dozen for the business. Likely, many dealers obtained them for gifts to their best customers, or to promote their business to potential future customers. Anticipating a pig will get passed around to many as a curiosity and conversation piece, dealers received a lot of bang for the buck. Important is advertising that is remembered. Customers soon pitch or lose a business card, but are quite likely to treasure, show off, and value the pig with pride. Some pigs reflected a historical or political theme or position that could provoke laughter or an active debate on the spot. Regardless of the pig's original intention, it becomes an effective business plug for the Anna pottery's capabilities and talents, especially the pigs bearing the inscribed preposition "By" above an eloquently inscribed "The Anna Pottery." The Anna pig effectively advertised the proficiency of the Anna potter, the quality of the clay and the pottery's product, and the sagacity and wit of Kirkpatrick. It was word of mouth advertising and a Kirkpatrick figural that would be remembered for years. The flask creation quickly became a brilliant effective marketing tool.

Pigs were so admired and impressive the Kirkpatricks were commission to fill orders to promote private businesses and to provide personal give-away and presentation gifts. Orders were placed by fine china and glassware merchants, clothing merchants, cigar and whisky wholesalers, and saloons. Commonly, the business's name and address were incised on the pig flask's that could be easily located with the assistance of local residents, through city directories, population census records, and manufacturing census records. City directory information provides more than a mere address in the instance of the Rockingham style glazed pig commissioned by "Sanford, Wells & Co. / 214 N. Main / St. Louis, Mo." Specific details from the directory show that the flask order was actually placed and filled within the years 1869 and 1870, as their business entry appeared in St. Louis city directories only these two years. Also revealed, the Sanford, Wells and Company were "Importers of China, Glass and Queensware". Knowing this and the fact that the Kirkpatricks shipped their fine Kaolin china quality clay to china producers, one can soundly speculate that conversations between Sanford, Wells & Co. and the Kirkpatricks occurred about the potential opportunity for fine china ware production at the Anna Pottery. Few of the beautiful yellow Rockingham style glazed Anna pigs were produced, due to letter obliteration issues with glaze application over-run that caused inscriptions to be unreadable. Often, the yellow Rockingham style

glaze runs filled carved details in hooves, ears, mouth, and eyes. Though these commissioned pigs were beautiful, these shortcomings dampened commissioned reorders.

The general Anna pig flask was intended to serve several purposes. First, according to the inscription scratched on his left side: Latest & Most Reliable Railroad & River guide/Compliments of Anna Pottery /With a little good old Rye. The whiskey bottle's function as guide depends on a map like network of lines that cover the pig's back, rump, and right side, with identifying place names and initials. Prior to 1890, Anna pig flasks bear common inscriptions and incised lines that designate the location and proximity of the: "I. C. R. R.," Illinois Central Railroad; the "C & SL," signifying the narrow gage Chicago & St. Louis; "C. & V. R. R.," the Cairo & Vincennes Railroad; and "O. & M.," the Ohio & Missouri rail line. Along the hog's spine flows the "Miss. River," and a midway point converges with St. Louis and the common inscribed prediction of the day of "St. Louis, the future Capital." of the strong movement pushed for relocating the nation's capital from D.C. to St. Louis in order to be more centrally located. The popular political slogan "St. Louis the future Great" that was commonly incorporated in speeches of local politicians to jeer audiences. The word "Great" meant future great city, which St. Louis certainly was during the nineteenth century, rivaling the greatest cities in the world like Paris and London with high level society, the arts, entertainment, restaurants, and residences. Similarly, appropriately significations appearing on the swine's anatomy are "Chicago, the Corn city;" "Cincinnati, the Pork City;" "Louisville, the Falls City;" "Louisville, the Fats City;" "Cairo" (positioned at the hog's butt hole;" "Vincennes (sic, the original spelling for Vincennes); "Centralia;" "Carbondale;" "Mound City;" "Grand Tower- the Iron City;" "Anna - the Jug City;" "St. Louis - the future Great" (city); and many more depicted along the I.C.R.R. line and along other important routes. Customers were drawn to appreciating these pigs while connecting their personal experiences and knowledge of the inscribed towns, rivers and railroads. Thus, Anna pig flasks were great giveaways and commissioned items and were presented as fascinating souvenirs, intriguing special gifts, commemoratives, and effective sales advertising and marketing tactics. Large numbers of pigs were produced by the Kirkpatrick Pottery to catch attention and generate additional business. The Kirkpatricks were commissioned to produce advertising related items as is the case with creations inscribed "From John Gaubatz, No 115 Christy, St. Louis, Missouri," a St. Louis saloon in 1872 through 1874. (see page 199). Similarly, flasks inscribed "Brown / Dealer in Wines / Liquors and Cigars / Elberton G.A. / 1883," bearing the St. Louis and Kansas City Northern

Railway route. Several pig bottles bear an advertisement of the Northern Railway on the obverse having inscribed in large script “the Shortest Quickest Cheapest and only Safe and Reliable Route to California and the Black Hills.” Most Anna pig bottles are plain, incised only with brief slogans “Good old Bourbon” and “In a Hogs” nearby the pig’s butt spout hole.

After Cornwall death in 1890, the production of the classic pig design completely disappeared. Anna pigs produced after 1890 are attributed the work of Wallace and bear a radically different sculpted pig face, head, ears, and hand script style incising. (see pages 200 and 201). Wallace’s for the World’s Columbian Exposition in Chicago commonly bear the common inscription “From the World’s Fair / with a little good old Rye in—1893” with “Cut Rates / to Chicago” at pig’s rear. Known are Wallace’s pig flasks that are inscribed “St. Louis to California and Black Hills / To My Old Friend,” and dated “1893” on the pig’s rear. Incised about this pig’s side is the route that coincides with historic stagecoach hubs between St. Louis (at pig’s nose) and California (by pig’s butt spout hole). Another similar Wallace style pig flask is known where Wallace inscribed “To My Old Friend / with a little good old Rye / in a Pigs,” dated “1894,” upon which he accurately incised the I.C.R.R. Illinois network designating over twenty important town and city destinations that include St. Louis, Rock Island, LaSalle, Mounds, Tunnel Hill, Junction (town was first Union County seat), Anna, Carbondale, DuQuoin, Tamora, Centralia, Sandoval, Pinckneyville, Odin, Effingham, Bloomington, Kaskaskia, Cincinnati, Vincennes, and numerous short cut rail lines.

Anna pig flasks were produced for giveaways and commissioned items to be fascinating souvenirs, intriguing special gifts, commemoratives, and effective sales advertising and marketing tactics. They made their way across America and even her boundaries. They often bear a special gift inscriptions on the obverse with a famous railroad map incised on the reverse. Some obverses display political, social, temperance, and history related slogans and the positions held by the press and by the socially liberal Republican public. Prior to 1890, Republicans were usually liberal on social issues.

LARGE ALBANY SLIP GLAZED STANDING PIG FLASK.

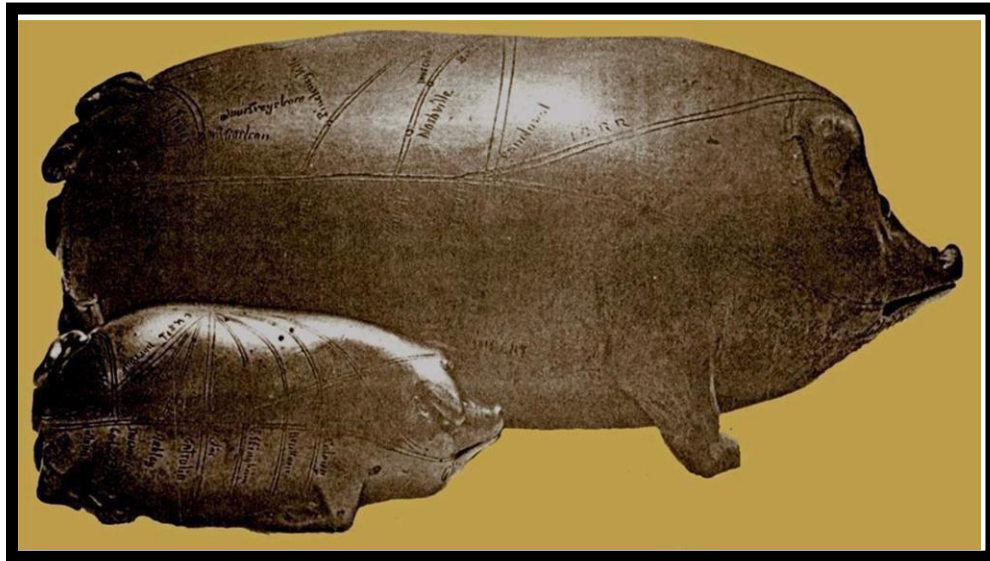


FIGURE 86: Large standing Anna Pottery railroad pig. 7”H, 16”L, 6½”W, 20” girth.

Photograph courtesy Eloise Taylor.

ALBANY SLIP GLAZE FLASKS WITH INSCRIPTIONS.

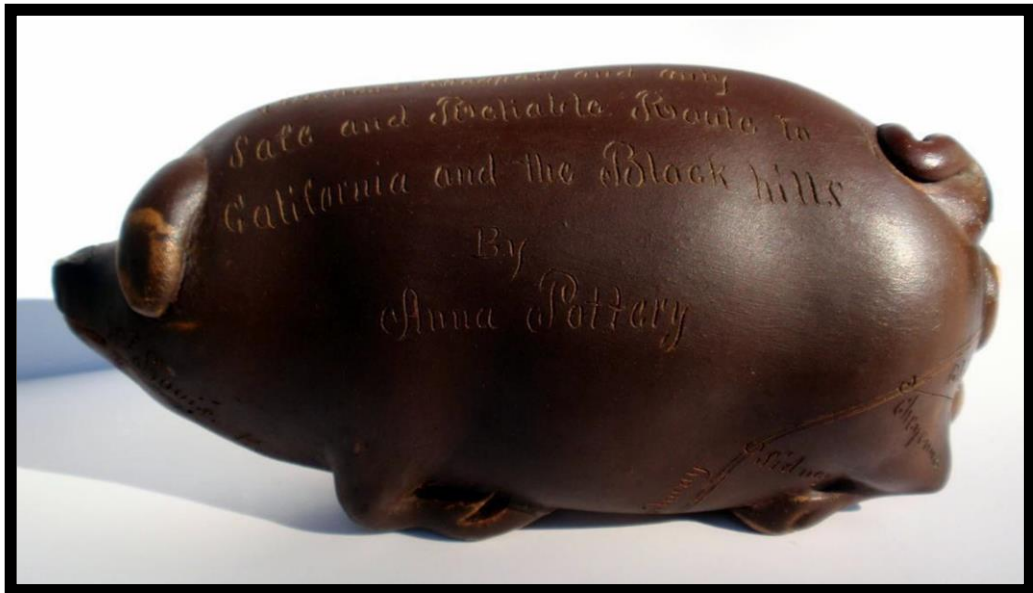


FIGURE 87: Sample of Illinois Central R.R. and Great Northern R.R. Albany slip pig flasks.

3½" H, 7½" L, 3" W.

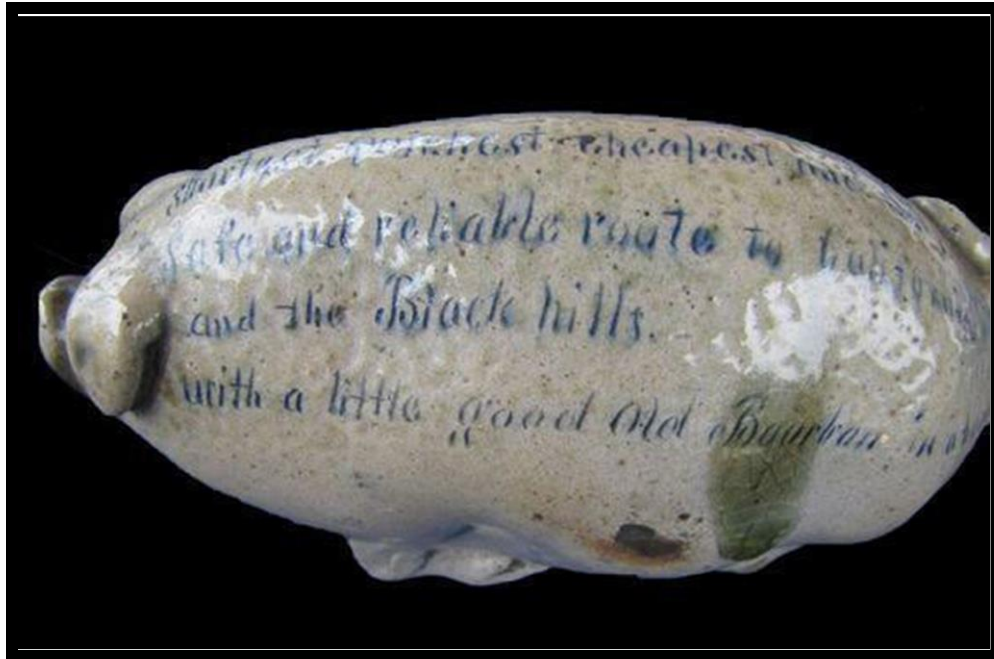


FIGURE 88: Salt glazed Black Hills pig flask. 3" H, 6 ½" L, 2 ½" W.

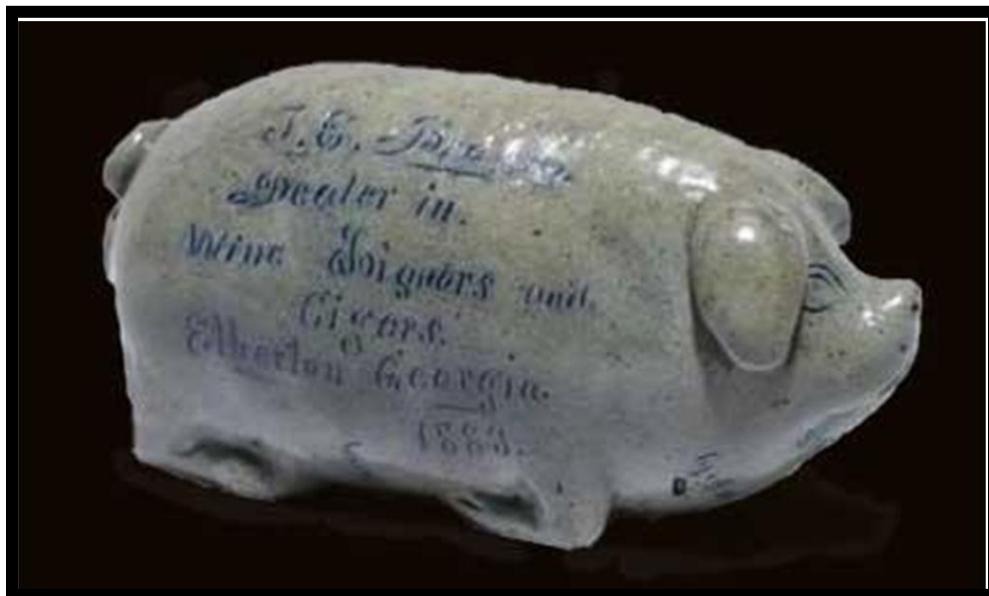


FIGURE 89: "J.E. Brown/ Dealer In/ Wine Liquors And Cigars / Elberton, Georgia/ 1883."



FIGURE 90: Anna Pottery pig lamp inscribed “The Pride of Chicago/ Nature and art combined /
 The Lamp of the age / A perpetual burner supplies itself with the pure lard oil in ---- / Patent
 applied for in----” Connects enduring “enlightenment” and Chicago’s importance to art, farming,
 agriculture, and the I.C.R.R.

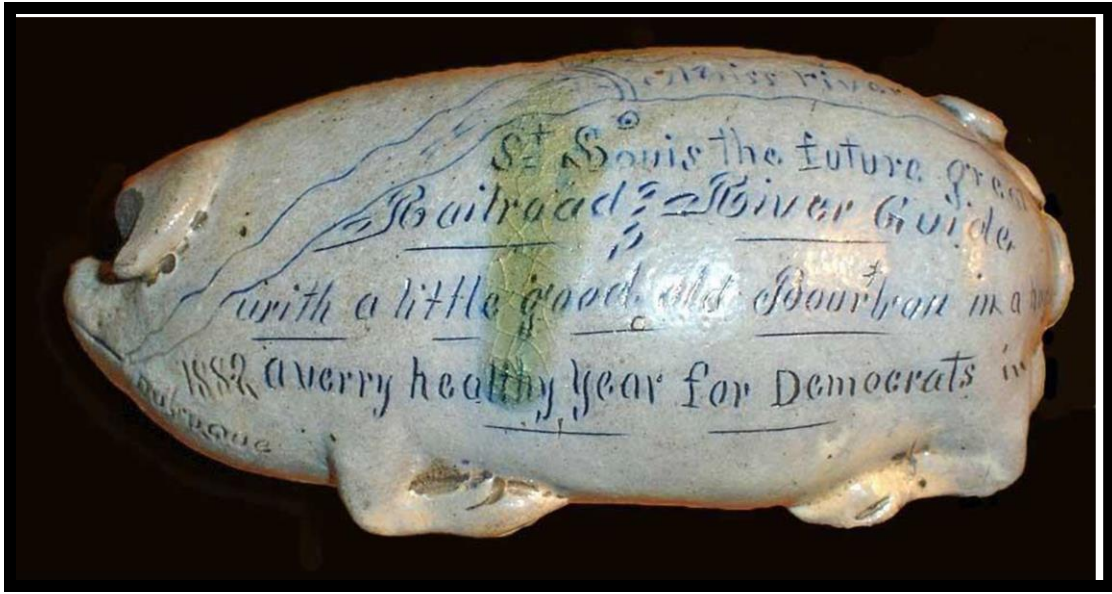


FIGURE 91: “Good Year For The Democrats” salt glazed pig with glass eyes Indiana pig flask. 3 ¼” H, 6 ¾” L, 2 ¾” W. Flask features an uncommon railway route through Scott and Greene counties, Illinois, eastward to Indianapolis, Indiana.



FIGURE 92: Rockingham style glazed pig flask. 3" H, 6 ½" L, 2 ½" W.



FIGURE 93; Standard "commission order" Rockingham style glazed pig flask.
3" H, , 6 ¼" L, 2 ¾" W.

CENTENNIAL PIG FLASKS.



FIGURE 94: Pumpkin Rockingham style glaze "Pigged In The Year 1876" Centennial pig flask.
3 ½" H, 7 ¼" L, 3" W.



FIGURE 95: Albany slip inscribed "1876 Centennial" pig flask.

3 ¼" H, 6 ½" L, 2 ½" W.



FIGURE 96: St. Louis Advertising Pig “John Gaubatz” with detailed I.C.R.R. map, featuring most elaborate cold painted eyes.

3 ½” H, 7 ¾” L, 3” W.



FIGURE 97: “St. Louis to California and Black Hills / To My Old Friend”
flask by Wallace Kirkpatrick. 3 ½” H, 6 ¼” L, 2 ¾” W.



FIGURE 98: “ St. Louis the future Great / With a little good old Rye in / By the/ Anna Pottery/ 1891.” 3 ½” H, 2 ½” W, 7” L. Pig flask bearing script of Wallace Kirkpatrick with I.C.R.R. network, Cairo to Dunleith (Galena), Illinois, at pig’s left eye.

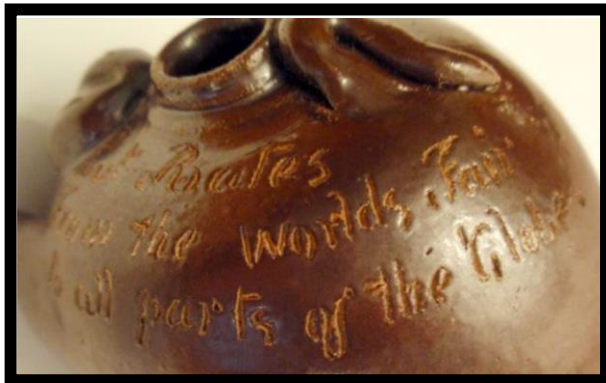


FIGURE 99: "1893 Chicago World's Fair" flask by Wallace Kirkpatrick.
3 ½" H, 5 ½" L, 2 ¾" W.



FIGURE 100: Albany pig and jug “Brachmann & Massard Importers and Dealers” of Cincinnati.



FIGURE 101: Salt glazed St. Louis “Importers and Jobbers of Tailors Trimmings” pig flask.
3 ½” H, 6” L, 3” W.



FIGURE 102: Anna Pottery inkwell / quill pen holder bearing intricately incised busywork.



FIGURE 103: Inkwell base etching by Cornwall Kirkpatrick bearing an accurate depiction of the Anna Pottery around 1870. The historic city well and patron appear in foreground. 4 ½”W, 2”H.



FIGURE 104: "What's a Home without a Mother / 1889;" match holder.
1½" H, 6¼" L, 4½" W.



FIGURE 105: Manganese dabbled pigs, "What's a Home without a Mother / 1889."



FIGURE 106: Lion figural sander, paper weight, and quill pen holder with bold “Kirkpatrick” multi impress marked base.



FIGURE 107: Large salt glazed Anna Pottery doorstop frog featuring glass eyes.
5" H, 12" L, 7" W.



FIGURE 108: Frog paper weights featuring cold green paint applications, 3 ½” H, 3 ½” L, 3 ½” W.



FIGURE 109: Cobalt decorated swamp frog paper weight with base inscribed “Anna Pottery, 1887.” 3 ½” H, 3 ½” L, 3 ½” W.

Identifiable lifelike features of spine, feet, and eyes of prolific modeler Wallace Kirkpatrick.



FIGURE 110: Large frog inkwell with incised "Anna Pottery / 1887"
with hatching busywork applied on base. 4" H, 3 ½" L, 3 ½" W.



FIGURE 111: Salt glazed “Chicago Pioneer / 1832” fright mug, typeset stamped “ANNA, ILL.” The Chicago River area settlement was a village in 1832, becoming a town in 1833, and incorporated a city in 1837. 2 ½” H, 4 ½” W (w/handle).



FIGURE 112: Large “Cairo Market / Price Current” fright mug. “Frogs on foot – 1 Cent.”
3” H, 5 1/4” W (w/handle).

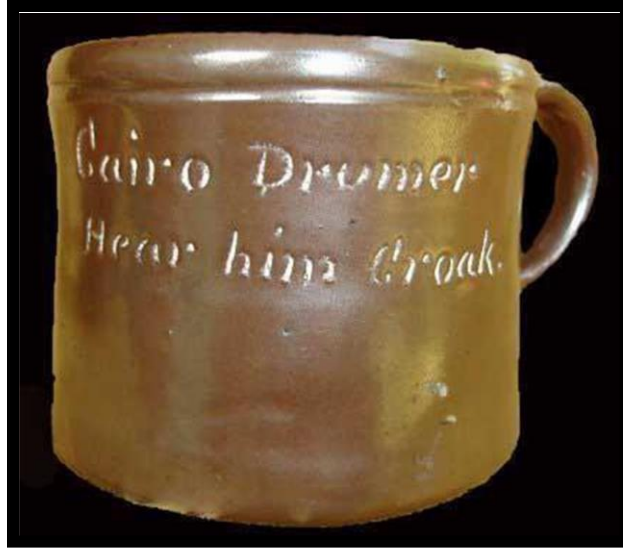


FIGURE 113: “Cairo Drummer” fright mug. 3” H, 4 ½” W (w/handle).



FIGURE 114: “Anna Fairground’s Lake Island Most Distinguished Vocalist /1884”
frightmug. 3” H, 4 ½” W (w/handle).

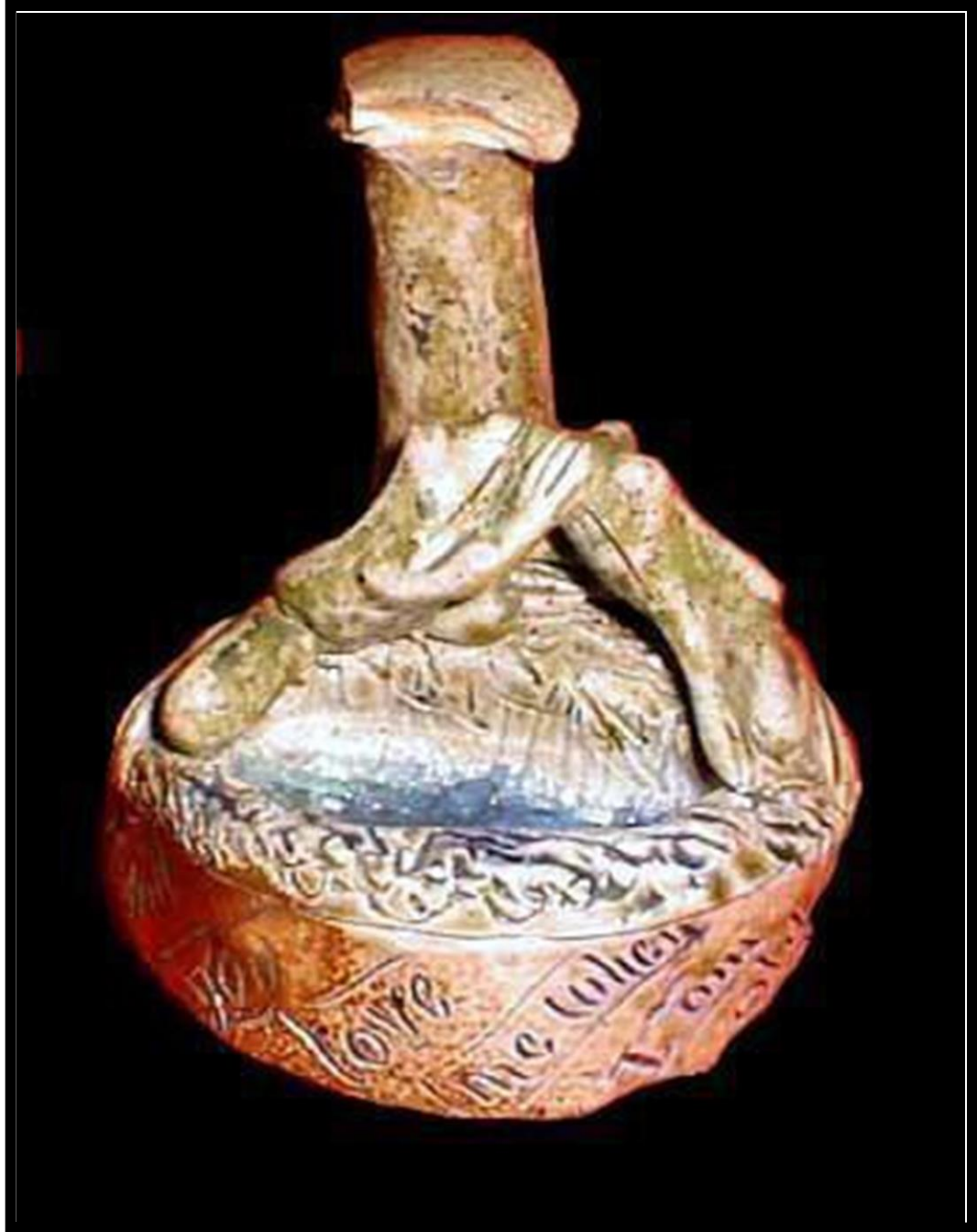


FIGURE 115: Kissing Frogs “Will You Still Love Me When I’m Old Darling” toadstool.
6 ½” H, 4” L, 4 ½” D.



FIGURE 116: Kissing Frogs “Will You Still Love Me When I’m Old Darling” toadstool.



FIGURE 117: Kissing Frogs, base inscribed “Anna ill (sic)/ 1891.” 3 ½” H, 5 ¼” L, 6” W.



FIGURE 118: Wallace's personalized gift to wife Martha "Mollie" Vance Kirkpatrick.

Wordage deviates from original ballad title "Will you still love me when I am old darling"
to "Do You love me Mollie darling."



FIGURE 119: Sample of decorated Anna Pottery spaniel doorstops. 11 ½" H, 8" L, 5" W.



FIGURE 120: Large cat with kitten doorstep. 12 1/2" H, 8" L, 8 1/4" D.



FIGURE 121: Sample of the miniature cold painted "cat in baskets." 4 3/4" H, 2 1/4" L, 2 1/2" W.



FIGURE 122: Dung beetles “The Rolling Ball Stops” on-strike paper weight.
2 ½” H, 3 ¼” L, 3 ¼” W.



FIGURE 123: Dung beetles “Uncle Sam in Danger” paper weight.



FIGURE 124: Dung beetles “Knights of Labor” paper weight.



FIGURE 125: "Cairo/ Hum Bug" figural. 1 ½" H. 7" L, 4 ½" W.



FIGURE 126 Small cobalt quill decorated jar with ornate dung beetle lid.
4 ½" H, (w/ lid), 2 ½" L, 2 ½" W.



FIGURE 127: “Little Brown Jug” with applied snake inscribed “By Anna Pottery / 1880” (top left); “Little Brown Jug / To / Bischoff 1878” with Chester Idol etched base (top right); and miniature ewer pitcher inscribed “Anna Pottery / 1881” (bottom). 4 ¼” H, 3 ¾” W (w/handle).



FIGURE 128: 1 pint 1871 Illinois State Fair novelty jugs, bearing impressed typeset mark “Anna, Pottery/ State Fair, 1871.”
5” H, 3 ½” W. (w/ snake handle), 4” H, 3 ½” W (w/ regular handle).



FIGURE 129: Sample of small “8 to 7” Little Brown Jugs. 5 ½” H, 4 ½” W. (tallest).

One of three variations of the phrasing “8 to 7,” and “7 to 8,” and with hatch marks “~~III~~-III to ~~III~~-II (8 to 7)” was inscribed by Kirkpatrick on whimsical jugs, pigs, fair vessels, to reflect the tabulation of the votes cast by a High Joint Commission of fifteen members composed of five from the Senate, five from the House, and five from the Supreme Court, that would come to determine the outcome of presidency of 1877 between Tilden and Hayes. William Tilden having received 250,000 more popular votes than Rutherford Hayes and Hayes totaling only one electoral vote over Tilden, most felt Hayes “stole” the presidency. When Republican operatives challenged the original election results in Florida, Louisiana, and South Carolina, both candidates agreed to assign a commission to settle the dispute. The commission was arranged to consist of seven Republicans, seven Democrats, and one Independent (Justice David Davis of Illinois). Just prior to straight party line voting, the Independent Davis withdrew to become a U.S. senator from Illinois. When a replacement was chosen, the drama ended soon as all remaining Supreme Court justices were Republicans and the charge of the commission became evident. Though winning eight votes to seven votes, Hayes still needed to have some congressional Democrats to go along with the commission's vote that he accomplished by offering his personal promise to Southern Democrats to withdraw federal troops from the South and to end Reconstruction of the South. His promise was fulfilled in March 1877. After under the table lobbying for benefits to various southern States, and possible dirty politics, an era slogan was born "eight villains to seven patriots."



FIGURE 1: Cold painted decorated doll head inscribed "Anna Pottery / 1885."
5" H, 3" L, 2" W.



FIGURE 131: Albany slip “Shoo Fly” flask. 6 ¾” H, 4 ¼” L, 2 ¼” W.

The “Shoo Fly” flask is equally thought and conversation provoking. Initial reactions often evoke comedic bigoted feelings that eventually evolve toward shockingly racist ones in self-discovery. The minstrel show song “Shoo Fly Don’t Bother Me” was a favorite among black Union soldiers in the Civil War who included verses bearing today’s forbidden “N” expletive. Their version expounded “Shoo Fly, ‘N,’ don’t bother me while I’m sleeping.” Featured is an enslaved servant clinging to the jug’s spout, wearing a finely detailed period hair style, blouse, skirt, shoes and leggings. An annoying fly peers up her skirt, being attracted as she wears no underwear. The enslaved servant expounds “Shoe Fly, Don’t Bother Me !” This abject racist depiction quickly turns any initial comic reaction into the realization of the inhumane treatment of African Americans that still continues today.

SLAVE FLASK CREATING SELF REALIZATION OF RACISM AND/ BIGOTRY.

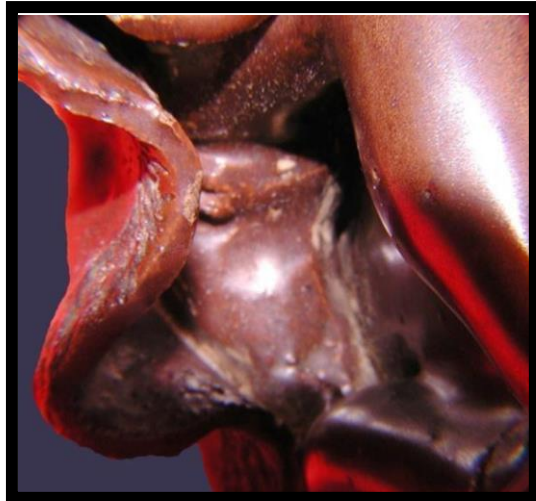
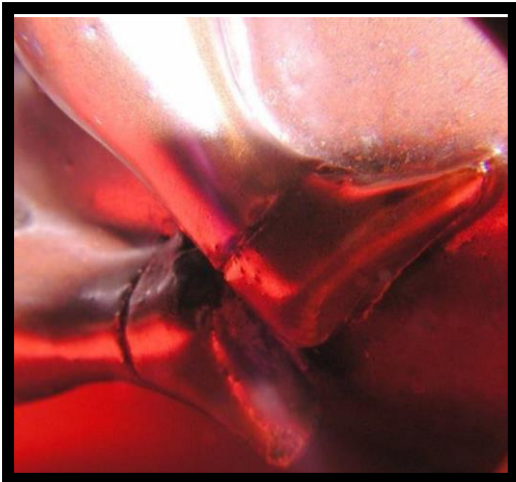


FIGURE 132: Slave girl in a compromised position saying “Shoo” to the fly, with feet appeared tied together, and wearing no underwear under dress. A bigoted implication of this combination of a “n” girl combined with a fine bourbon is “The Total Package.”



FIGURE 133: Miniature chamber pot “Fine Fence Perfume 1886.” 2 ¼” H (w/lid), 2 ½” W.



FIGURE 134: “Fine Perfume / From the Fair – Chicago 1893”
miniature Anna Pottery chamber pot and lid.



FIGURE 135: Novelty ware dipper – gourd ladle “ANNA POTTERY,” featuring knob on handle’s tip to affix string to water bucket. 2 ½” H, 6” L. 2 ½” W.



FIGURE 136: Anna Pottery Parrot on Cracker figural with typeset base mark
“KIRKPATRICK / Anna Pottery.” 5 3/4” H, 3 1/4” W. Photography courtesy Gene Kelly.



FIGURE 137: Samples of decorated owl whistles inscribed “Night Operator,” featuring glass eyes. 5 ½” H, 3” L, 3” W.

The whistle produces a sound similar to the Midwestern species screech owl.



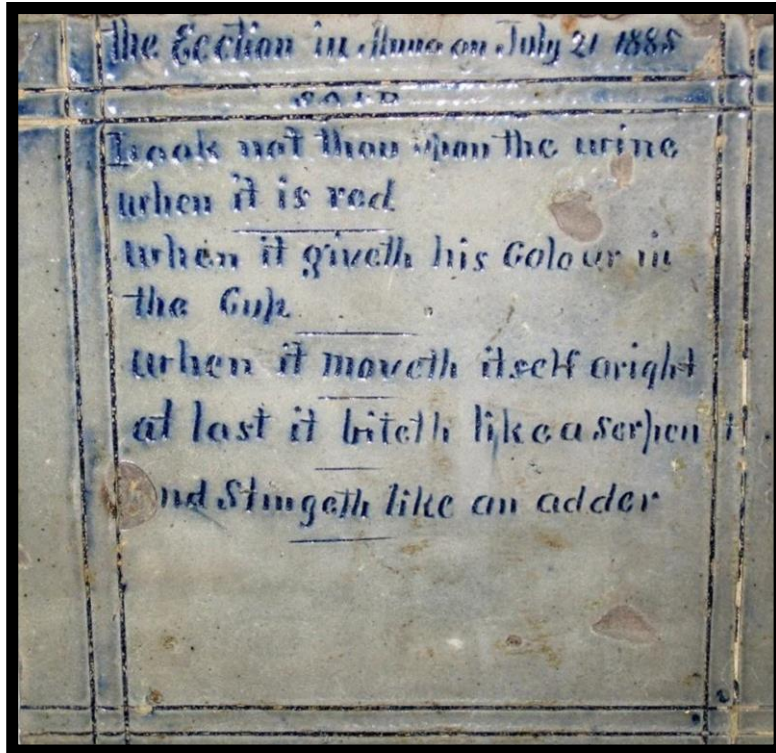
FIGURE 138: Elaborate frog table pitchers, one featuring monkey handle, and the other frog pitcher with tree branch handle. 13 ½" H, 9" L(w/handle), 7" W.



FIGURE 139: Salt glazed swamp frog on soft shell turtle inkwell. 3” H, 4” L, 4” W.



FIGURE 140: Albany slip glaze “Greely Lightning Express / Anything to beat Grant” grease lamp atop soft shell turtle inkwell, and another example is inscribed “This animal is Fast / Anything to beat Grant.” 2 ½” H, 4 ¼” W.



Look not thou upon the wine

when it is red,

when it giveth his colour

in the cup,

when it moveth itself aright.

At the last it biteth like a serpent

and stingeth like an adder.

FIGURE 141: Salt glazed fireplace hearth tile. “ - Proverbs 23 - King James Version.”

4 ½” H, 4 ½” W.



FIGURE 142: Fireplace hearth tiles featuring Cornwall's residence.

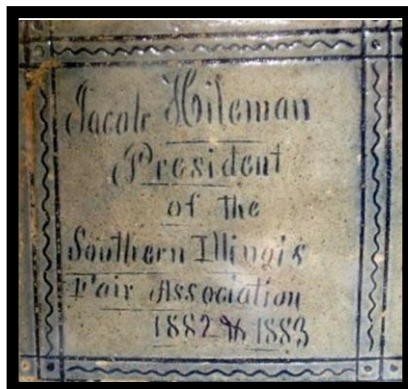
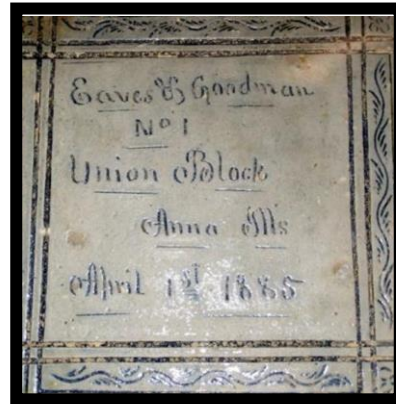


FIGURE 143: Sample of fireplace hearth tiles.

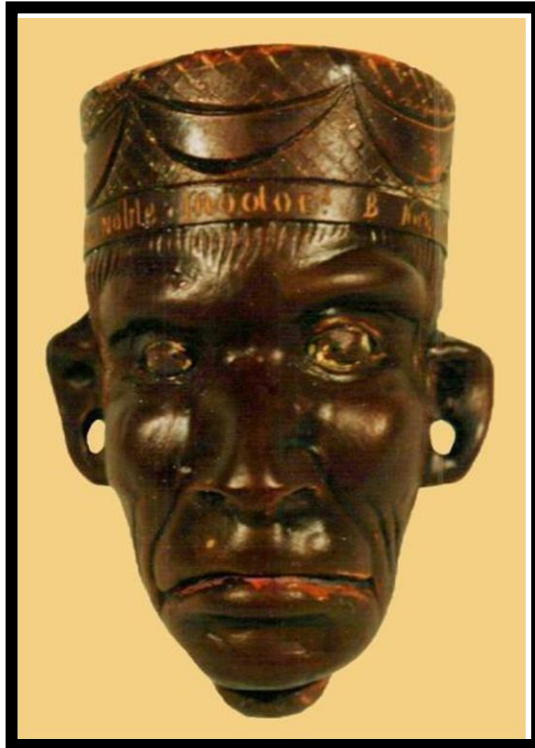


FIGURE 144: Indian princess pipe bowl figural, incised "Black Hills" and the "St. Louis and Kansas City Great Northern Railway" line. 2 ½" H.; and the Captain Jack "Last of the Noble Modocs" face pipe. 7" H.

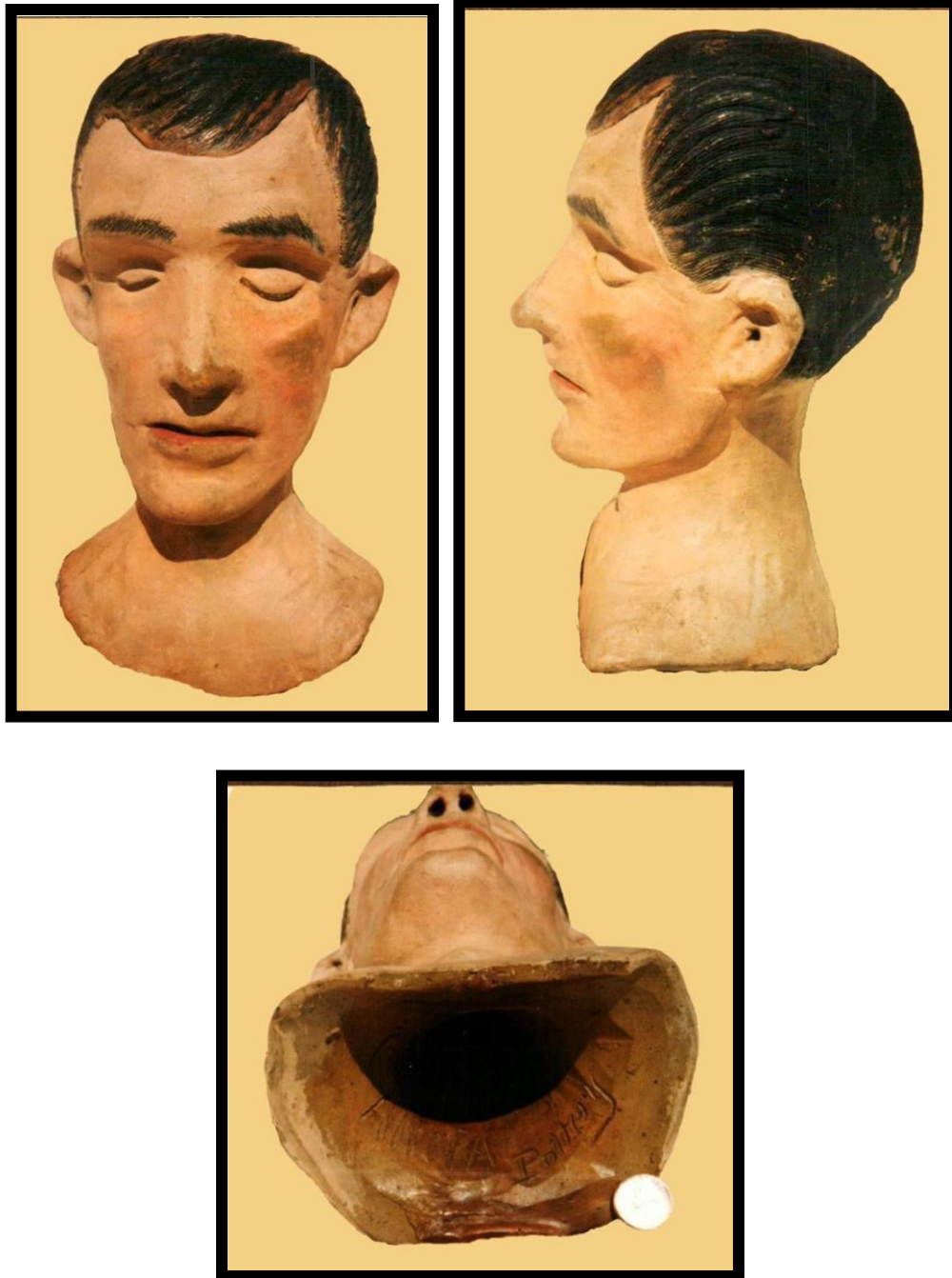


FIGURE 141: IOOF ceremonial death mask/ dead head manikin size figural with multi color cold paint applications and inscribed "Anna Pottery." 13 ¼" H, 7 ½" L, 7" W.



FIGURE 142: Ornate cobalt decorated cherub wall pocket 10 ½" H, 7 ½" W, 5" D. (top),
and small wall pocket. 4 ½" H, 4" L, 2" W. (bottom).



FIGURE 147: Anna Pottery flower basket, 5" H, 5" L, 3" W; and small cobalt decorate wave and leaves flower vase, embellished with oriental and gothic incised designs of a distinctive Victorian style. 5" H, 2 3/4" W.



FIGURE 148: Cobalt decorated salt glazed hedge hog flower frog. 5 1/2" H, 16" L, 11" W.



FIGURE 149: Hanging basket with cobalt filled cut wave decoration. 7"W, 6"H. (top), and ornate cobalt decorated vase with applied flower and leaves. 6"W, 6"H. (bottom).



FIGURE 150: Mottled gourd vase with vines (top left) , biscuit surfaced vase with applied mythological child with staff riding dragon (top right), and vase with applied winged dragons (bottom).

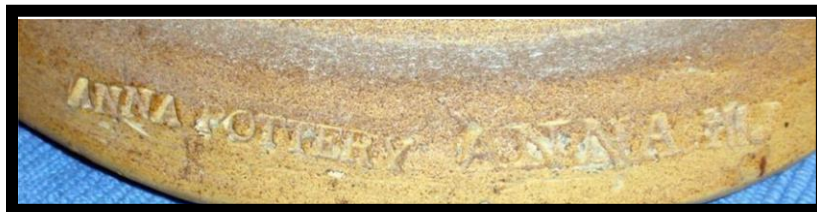
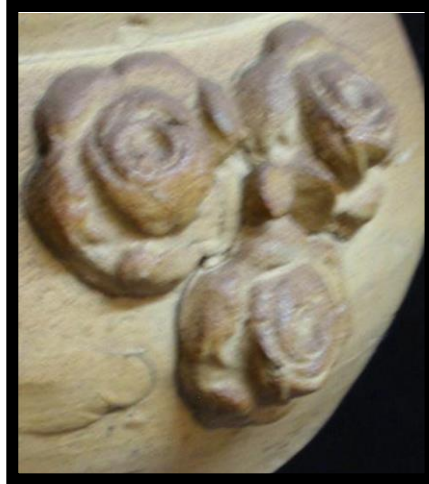


FIGURE 151: Ornate flower urn stamped "ANNA POTTERY, ANNA, ILL."
13" H, 10" W.

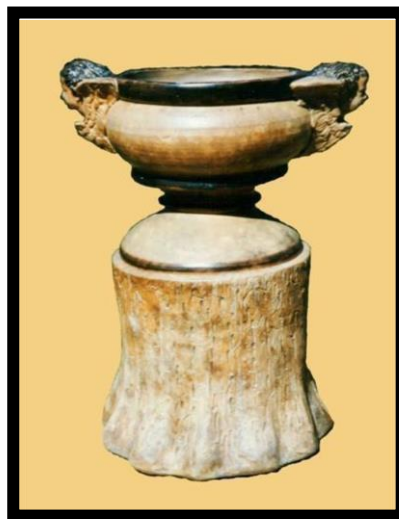


FIGURE 152: Garden urns with cherubs and applied fender well decorations. 23" H, 16" W.
Photograph courtesy of Merle Glick.



FIGURE 153: Floral garden urn with cherubs on stoneware stump base 22" H, 14" W.



FIGURE 154: Floral cemetery urn with ornate leaves and stump base, "Nathaniel M. Kirkpatrick"
cemetery urn. 43 ½" H. 17 ½" W.

Collection of Illinois State Museum, gift of Bess Kirkpatrick.



FIGURE 155: Ornately decorated salt glazed stump base inscribe “Anna / 1884” (top left), cemetery urn base (top right), highly sculpted planter (bottom left), and flower urn (bottom right).

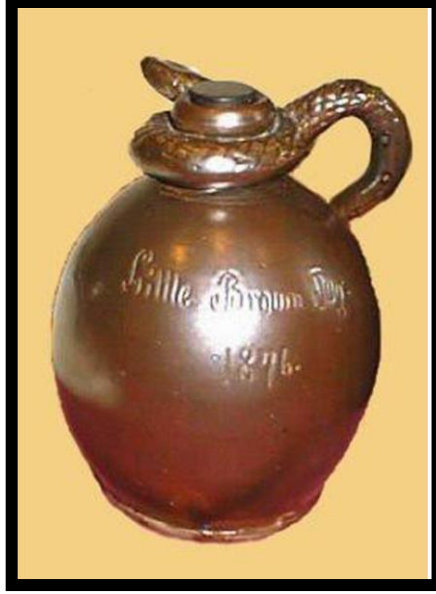


FIGURE 156: 1 quart Albany slip glazed jugs:
“ANNA POTTERY/ STATE FAIR 1871,” and Centennial “Little Brown Jug / 1876.”



FIGURE 157: Snake jugs bearing multiple cold paint features of man's lips, eyes, and frogs.
Approx. 10" H.



FIGURE 158: The “Boss Tweed Gang” snake jug presented to cartoonist T. Nast of New York City in 1871. Base inscribed “From Kirkpatrick Anna, Ills to TH Nast N.Y.” 12 ½”H, 11” W.

The serpent human heads, vessel top left, depict NY City Treasurer Peter “Brains” Sweeney at left; Thomas Nast is 2nd from left; ringleader William “Boss” Tweed is 3rd from left; followed by city comptroller Richard “Slippery Dick” Connaly; Tweed’s front man mayor “Elegant” Abraham Oakley Hall; and at far right the editor of the Democrat, LaCross, Indiana, Brick Hall. Cornwall Kirkpatrick was quite inspired by the Nast cartoon that appeared in the September 23, 1871 edition of Harper’s Weekly bearing the caption “A Group of Vultures Waiting for the Storm to “Blow Over” – Let Us Prey.” The Tweed gang members were soon removed from office in the November 1871 elections. Some fled the country. Tweed was tried and found guilty of fraud in 1873. Kirkpatrick here communicated in the median of clay his compliments to cartoonist Nast by replacing normal snake heads with those snake heads that Nast so honorably cut off. The Tweed gang was very corrupt while misappropriating millions of city fund dollars. The Tweed snakes were high level thieves and likely drank more than milk. This vessel speaks to the serpent and to corruption. Collection of National Museum of American History, Smithsonian Institution.

The “Whisky Revenue Collector” salt glazed snake jug, top right, is inscribed “Respectfully Presented / To the / Smithsonian Institute Philadelphia / By / C. & W. Kirkpatrick / of Anna Union County Illinois / AD 1876.” with the added inscription “Conspiring to / Defraud the / Government / Whisky Ring / in trouble / 1876 Whisky revenue / Collector / One / whose / ways / are dark.” Four men with their heads stuck into the side of the jug and having their backs and ankles secured by snakes and frogs depict an obvious connection of corruption to alcohol. Accepting kickbacks as well as offering kickbacks are tempting and unscrupulous acts of cheating based on greed for money and could be seen as “shorting” what is due to the Government and stealing from the Government and the “people.” Corruption, greed, and stealing are unethical and sinful. The snakes, or serpents, as usual represent Satan. These men with their backs and ankles bound down by snakes can symbolize the act where men involved in these rings, the shady revenue collectors and the tax cheats, fell to temptations of evil and are firmly under Satan’s control. Frogs may represent the many bystanders just watching it all go down not knowing which way to jump or just be complacent about it all. Kirkpatrick fuses abject with his clay object creation and respectfully presents his caricature to the Smithsonian. Not too obtuse is the view that liquor supports corruption and sin.



FIGURE 159: American “1876 Centennial” and “Whisky Revenue Collector” snake jugs. Collection of National Museum of American History, Smithsonian Institution.



FIGURE 160: The “Drunkard’s Doom” salt glazed snake jug. 10 ½” H, 8 ½” W. cc: 1870.

The Anna Pottery was commissioned by Joseph G. Cormick, an Anna resident and railroad conductor on the Illinois Central Railroad to create a special gift, the Drunkard’s Doom snake jug, for his friend Bill Coulier, the “pioneer” conductor on the New Jersey Railroad. Cormick was known a great lover of the humorous and loved perpetrating jokes and pranks. The Drunkard’s Doom puzzle jug well satisfied Cormick’s request. On this creation Kirkpatrick included underlying themes on the Drunkard’s Doom jug prank that certainly applied to alcoholic related shortcomings of a railroader’s life. Below the inscription “Things to Do” appears a train conductor on the job attending to passengers and keeping things under control, while the conductor’s facial expression conveys mad despair. Looking upward to the heavens with a hand on his head he appears fed up and really needing a quick snort or two, to continue onward with his trip. Another vessel inscription “Nice Young Man Going In” is inscribed directly above a modelled figure with the upper half of the body inside jug, which implies over consumption and one getting under the influence. The headlining inscription reflects the powerful theme of the vessel “Drunkard’s Doom” that requires no explanation for current or recovering alcoholics.

An etched representation of the Anna Pottery is accurately depicted on the vessel's left side and over the jug's surface are applied hand modelled dung beetles at work rolling and shaping a dropping into a ball, as peering frogs, salamanders, lizards, and grasshoppers all homed and roaming in all directions. These coincide with common known delusions of chronic alcoholics, along with having the "shakes," seeing slithering snakes, and holding a terrifying fear that vipers might be inside the alcoholic's boots or about to strike at his face. Drunkards' minds are entrapped and liquor is always in firm control. On this vessel the largest serpent, Satan, has unlocked his jaws and is taking in his prey head first. As usual snakes represent fair warning and symbolize "danger," as Kirkpatrick communicates the evident connection of excessive drink, to hallucination, and to Satan. Though found comedic by many, this vessel is perhaps among Cornwall Kirkpatrick's strongest temperance related creations while suggesting the consumption of alcohol in moderation and that one "knows his limitations."

Alcoholics are often in denial about public drunkenness being any sort of a serious problem. The occasional "drinker" will find this puzzle jug an amusing prank upon attempting a short snort of the contents. As the target person of the joke raises the bottom upward gravity re-routes liquor through the hollow handle out the mouth of the hollow open mouthed frog above the handle, thereby shooting the brew to the side of the face of the drinker. All present laugh except the targeted person, the drinker. Likely a good amount of whisky spewed onto the man's shirt that later required a fast creative explanation to his wife upon arriving home. The drinker soon realizes that a finger over the frog's mouth plugs the opening, creating the normal flow through the jugs spout atop. The heavy drinker, half loaded, probably does not notice leakages nor does he care, as he spills the poison everywhere, all the time, anyway. As he staggers around struggling to consume another drop from the jug, he generates a real gut buster for the pranksters. Sober onlookers find the spectacle just another display of public drunkenness. Here the vessel is interpreted as a grand vehicle to pull a humorous fun loving prank on a targeted social drinker, and later the prank becomes an act causing self realization of the pranksters and onlookers. Now, the trick becomes deemed a not so funny joke being pulled on a heavy alcoholic after realizing it was demeaning to the alcoholic, his wife and family. Jokes appear humorous on the surface and everyone likes to laugh, yet the puzzle snake jug

prank becomes a pity when so wrongly played. Not unlike any ill-founded prank pulled on a handicapped person.

First and foremost to understand is that Cormick perfectly executed the “trick” on the New Jersey Railroad conductor Coulier that was no doubt repeated over and over on other railroaders on the New Jersey line. The design of a good natured entertaining prank is coupled with Kirkpatrick’s deeper hidden messages that encourage positive self discovery and drinking in moderation. As reported by a newsman in 1874, Kirkpatrick “preaches sermons in stone.” The major hidden message conveyed by Kirkpatrick with this creation conveys that man lives in a fallen world, and in life every man makes important choices. While drinking in moderation is acceptable to many, drinking in excess is deplorable. Simply put, snakes represent evil and danger, and addictions to liquor become a killer. Aside cirrhosis of the liver, psychosis and the drunkard’s hallucinations set in and become the heavy drinker’s fate, the drunkard’s doom. Though found comedic by many, this vessel is perhaps among Cornwall Kirkpatrick’s strongest temperance related creations and sermons.

The Camp Dubois vessel features hand modelled applied Civil War Union soldiers from Camp DuBois involved in historical saloon brawl in at Anna inn 18 62. Caricature depicts Colonel Maison playing the drum while Captain Davison Lieutenant Short slides off the jug, as A.G. Barnes dives in one side of vessel. Areas bear blue and red cold paint applied and dabbed manganese decorations. A female siren figure playing harp was modelled from a popular cast iron trivet and applied wearing no under clothing. Then, like today, liquor was the key cause of boldly spewed insults that incited brawls. As usual, the largest snake, depicting evil, is in firm control and is taking A.G. Barnes in head first. Too much drink was in control. Likely, many in the Anna town saloon supported the South.

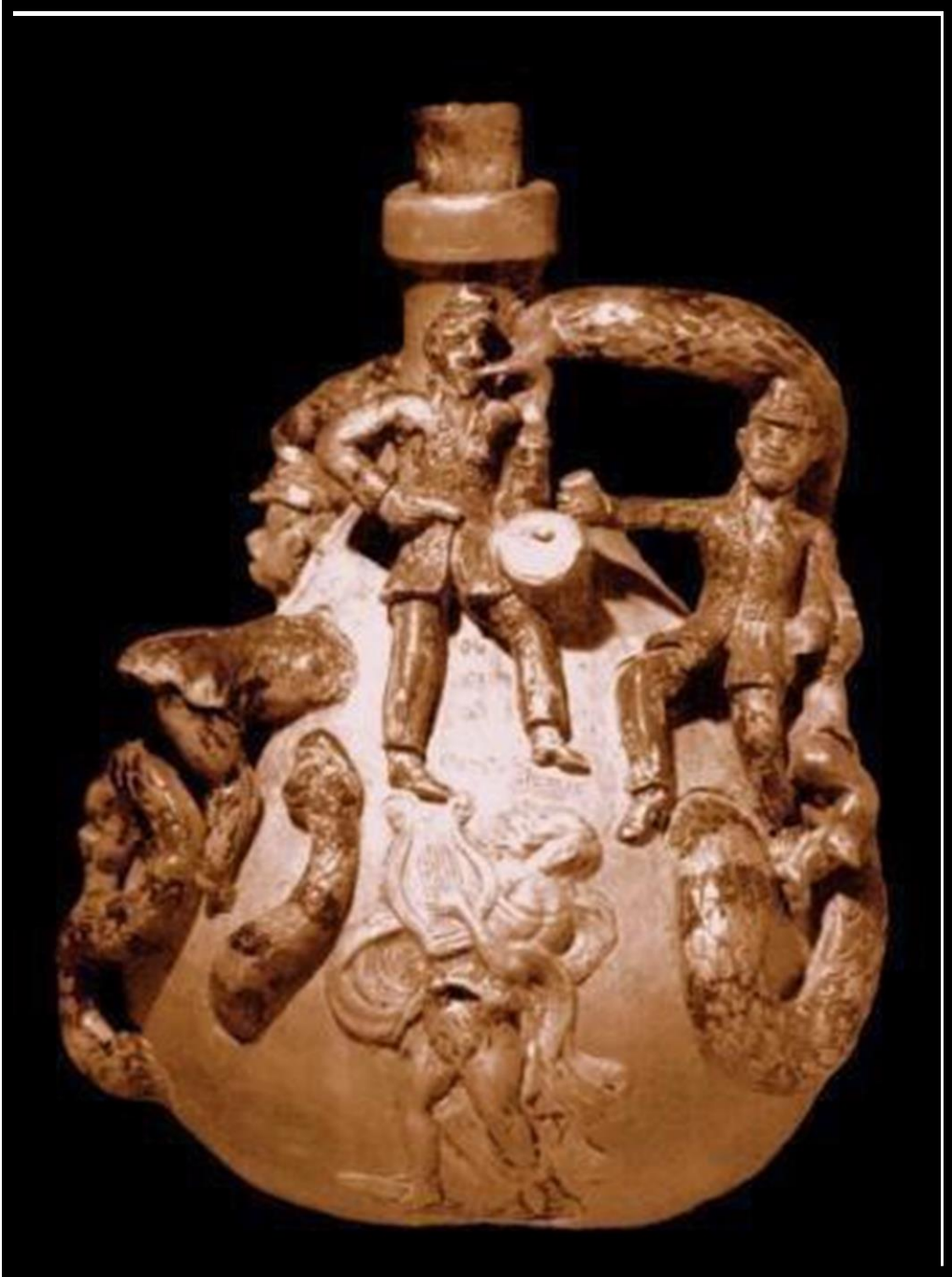
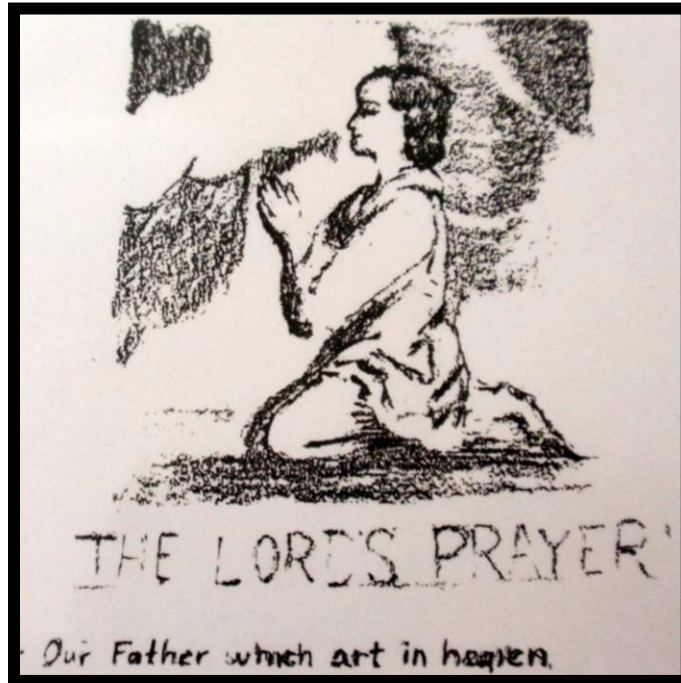


FIGURE 161 “ Kirkpatrick Anna Pottery/ Anna Union Co / Illinois/ Jan 17, 1862/ Camp Dubois.” 9 ½” H, 9” W. cc:18 62. Pri vate collection.



FIGURE 162: Cobalt snake jug with applied river/creek mussel shells.

11 ¼" H(w/stopper), 7" L (w/handle), 6 ½" W.



Kirkpatrick produced small bottomless jugs and inserted a very small stanhope lens inside at neck of jug. While peeping through jug's bottom and pointing jug spout toward light, the stanhope lens image above "THE LORD'S PRAYER/ Our Father which art in heaven" appears.



FIGURE 163: Anna Pottery stanhope miniature jug, $\frac{3}{4}$ " H, $\frac{1}{2}$ " L, $\frac{1}{2}$ " W.



FIGURE 164: Half pint Anna Pottery “Sequel to Little Brown Jug” stanhope.
3 1/2” H, 3” L(w/handle).

Photograph courtesy The Kirkpatrick Anna Pottery Museum, Anna, Illinois.



FIGURE 165: Anna Pottery miniature log cabin stanhope $\frac{1}{2}$ " H, $\frac{1}{2}$ " L, $\frac{1}{4}$ " W (top),
Stanhope photograph courtesy Merle Glick.

Log cabin bank 3" H, 4" L, 2" W (bottom).

Cabin bank in the collection of Kirkpatrick Anna Pottery Museum , Anna, Illinois.



FIGURE 166: Anna Pottery “Hat” ashtray 1 1/2” H, 4” W, and “Boots” hat pin holder 3 1/2” H, 3” L, 1 3/4” W. Collection of The Kirkpatrick Anna Pottery Museum, Anna, Illinois.



FIGURE 167: Tweed-like figural nodder popping through egg. 3½”H, 2½”L, 2½”W



5 ½" H, 3" L, 2 ½" W. (tall), 4"H, 3" L, 2 ½"W. (short).

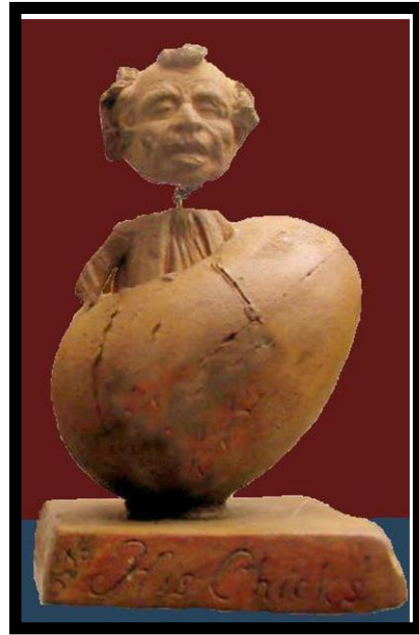


FIGURE 164 : Sample of great detailed facial featured nodders. 3 ½" H, 2 ½" L, 2 ½" W.

Boss Tweed nodder (bottom right) bears inscription "Don't Count Your Chicks."

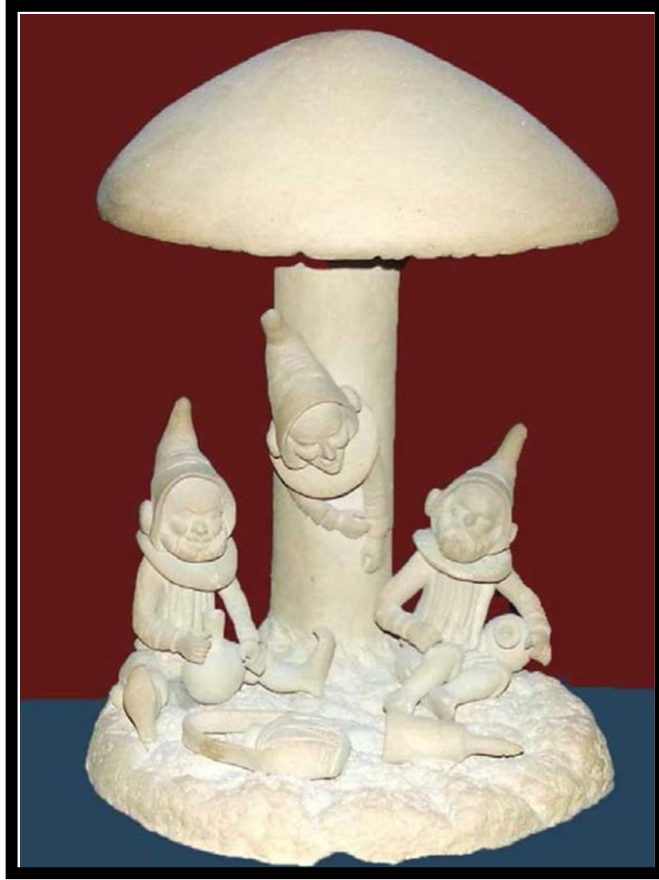


FIGURE 169: Elves figural noddors at rest and play. 6 $\frac{3}{4}$ " H, 5 $\frac{1}{4}$ " L, 5 $\frac{1}{4}$ " W.



FIGURE 170: "Out of Your Gourd" figural paper weight, base inscribed "C. Kirkpatrick/ Anna Pottery." 3 ½" H, 3" L, 3" W.

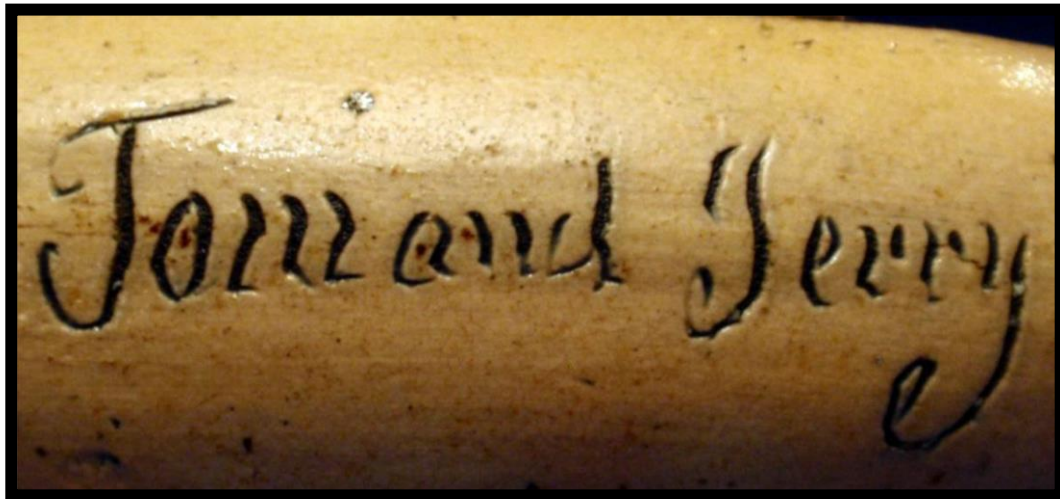


FIGURE 171: Manganese and cobalt decorated “Tom and Jerry” flask. 6 ½” H, 3” L, 1 ½” W.

MARTIN BIRD HOUSE / GARDEN ORNAMENT CASTLE



FIGURE 172: Sample of martin bird house castles.
11" H, 12" L, 11" W (top); 7" H, 5 ½" L, 4" W, (bottom).
These castles likely served also as most decorative garden ornaments.



FIGURE 173: Table flower vase with incised Masonic symbols and applied grapes.
9 ½" H, 10" L, 5 ½" W. Kirkpatrick family heirloom.

Owning high quality beds of kaolin clay, Kirkpatrick deliberated greatly over the opportunity for the Anna Pottery to produce a possible line of china products. The Anna Pottery decorative china plates below were likely a test run. Conversations between the Sanford & Wells Co. of St. Louis, Mo., “Importers of China, Glass and Queensware,” probably occurred about the sound opportunity for china ware production at the Anna Pottery. The Jonesboro Gazette, January 23, 1873, edition reports the Kirkpatricks are “only prepared to make stoneware, while they have an abundance of material for finer wares.”



FIGURE 174: Ornately decorated whiteware plates with applied vines. ½” H, 8” W.
Kirkpatrick family heirloom.



FIGURE 175: Whiteware china-like Anna Pig style flask inscribed “A little old bourbon / in a hogs (pointing hand) arrow /Joseph Walters.” 3 ¼” H, 7” L, 3” W.

Cornwall and Wallace Kirkpatrick decided not to raise the raise or gamble the needed capital to modify production methods or risk expenses involved in extracting and preparing additional clay from beds. Relaying the disappointment of many locals, including newsman Dr. M. Haywood, that the Anna Pottery had discontinued plans to expand production to include white ware, the Jonesboro Gazette edition of January 25, 1873 relates that “Messrs. C. & W. Kirkpatrick have extensive pottery works here, but they are only prepared to make stoneware, while they have an abundance of material for finer wares. They ship annually large quantities of clay to Eastern manufacturers, out of which some of our best stone china, and queensware are made. Lest some think this statement exaggerated, I shall attempt to prove its truthfulness by copying the substance of a letter from Mr. _____ Superintendent of _____ pottery works in New Jersey, which letter Mr. C. Kirkpatrick kindly furnished me. After enumerating the various kinds of ware that can be made from these clays, Mr. _____ says: ‘From the clay sent me I have made the finest atore

china I have ever seen in my life. In your area of the country and west and Southwest is where the bulk of crockery is going to be made, that the American market consumes, and made to enormous profit. The saving of transportation from the sea-board would be a big profit of itself, and with you fuel is fifty percent cheaper than it is with us. Our clay costs us from \$9 to \$20 per ton, we have not the first thing in New Jersey, not a pound of raw material we use. Some we get from Conn., and some from the states of Pa. and Md., yet the pottery interests have grown to the staple trade of the past. From one or two small shops, in the space of about 12 years it has grown to sixteen large works, of the capacity of yearly production, of over three million of dollars, and increasing. Is it not plain to be seen that with all of your raw materials at your door, the cheapness of fuel, the saving of inland freights, a country filling up with people, West, South-West and North- West of you, that the advantages are much greater than making the same goods on the Atlantic seaboard? You have a vast market already, and a ½ million a year would not supply it.” The edition offers up the question “Now if others can see us in this light, how ought we to see ourselves?”

The Mysterious “Chester Idol” Applied Etching.



FIGURE 176: “8 to 7 snake jug with male “Chester Idol” etching. Base inscribed “Kirkpatrick/Anna/III/1877.” 11” H, 9” W. Collection of Illinois State Museum.



FIGURE 173: Sample of Little Brown Jugs that bear the “Chester Idol” base etching and marked “Anna Pottery:” One presented to H.P. Bischoff of Collinsville, Illinois, and one (at right) a Centennial “Little Brown Jug / 1876.” 5” H, 4” (w/handle). This mysterious figure possibly represents a regular patron from Cairo that often visited the Anna Pottery, or perhaps the “Master” potter himself.....Wallace.



FIGURE 174: Pig flask featuring the "Chester Idol" etching on flask side.

3 ¼" H, 7 ½" L, 3" W.



FIGURE 175: Small vase with a happy “Chester Idol” holding banner,
reading “Anna ill (sic) 1887.”

4 ¼” H, 2 ¾” W.

5TH SOUTHERN ILLINOIS FAIR.

Anna, Ill., Aug. 26-29 1884.

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| " H—C. M. HILEMAN, | " P—W. KIRKPATRICK. |

FIGURE 180: Poster of the 5th Southern Illinois Fair at Anna in 1884.

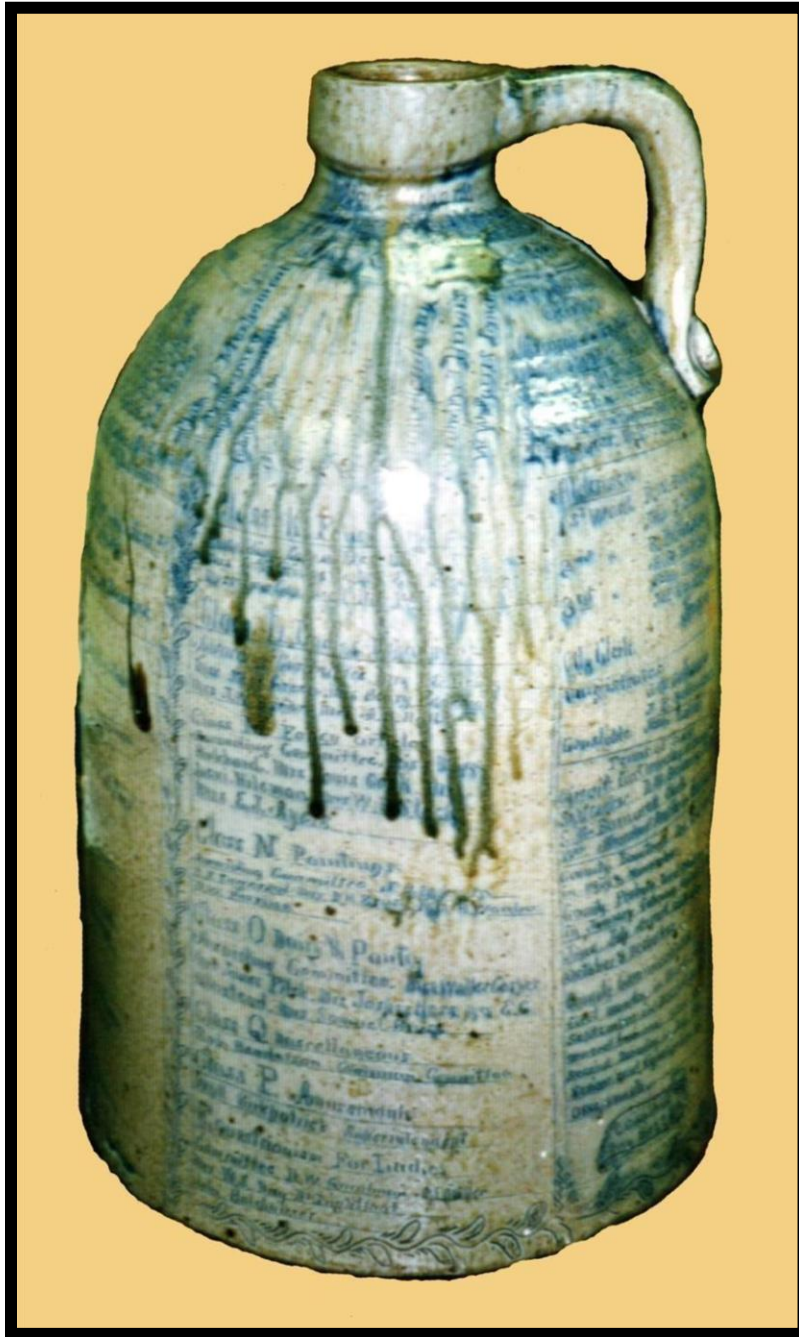


FIGURE 181: Anna Pottery fair jug. 20" H, 12 ½" W (w/handle).

Photograph courtesy of Merle Glick

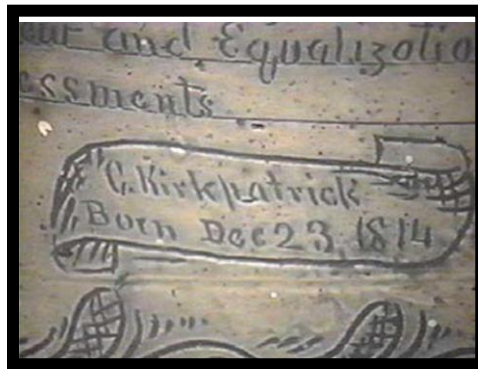


FIGURE 182: Sculpted screw head on handle, and “C. Kirkpatrick” inscription on vessel.



FIGURE 183: Anna Pottery fair jug. 21" H, 11" W.

Collection of Union County Historical and Genealogy Society and Museum.

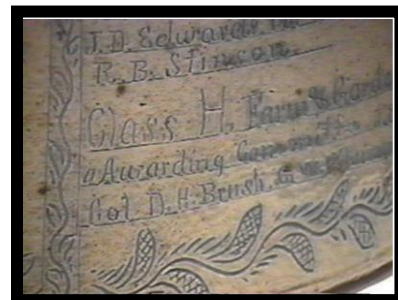
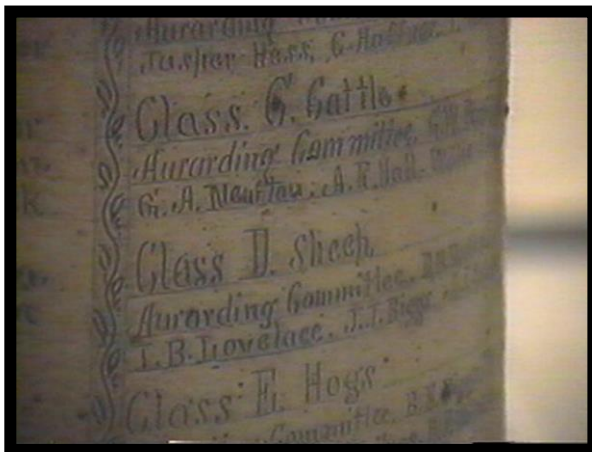
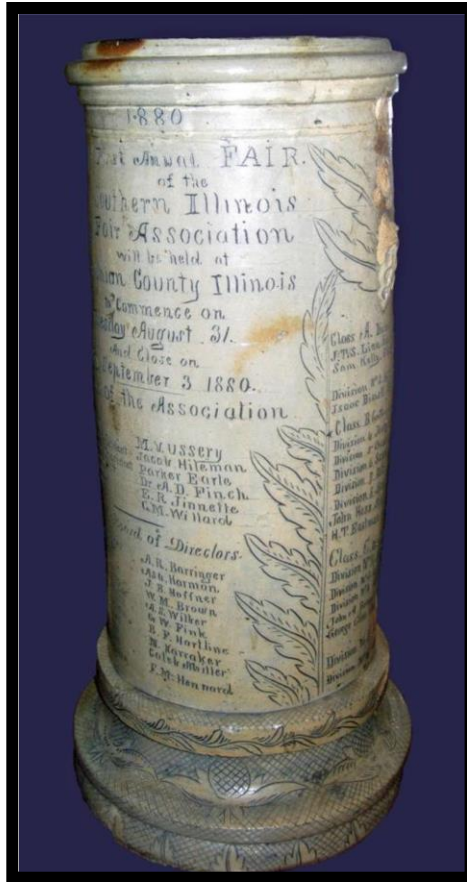


FIGURE 184: “First Annual FAIR/ of the/ Southern Illinois/ Fair Association”
1880 Union County Fair umbrella stand. 24” H, 10” W.

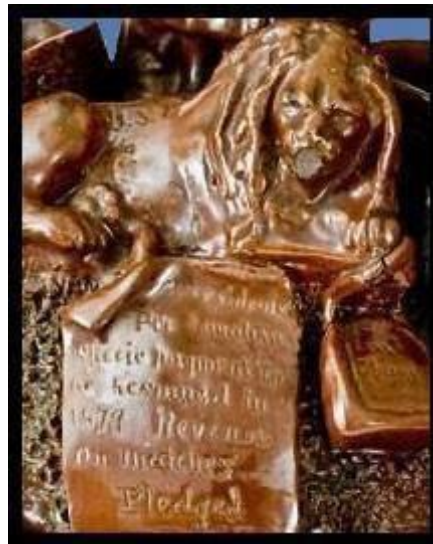


FIGURE 185: Elaborate MONUMENT sculpture.

Winterthur Museum Collection.