

## HIGH DEFINITION PLATES



PLATE 1: Victorian style Riverlore Mansion chimney top, Cairo, Illinois. 43" H, 18" W.



FIGURE 2: Chimney bears fine hand sculpted adornments of applied flowers, rings, ropes, spikes, finger welding about edges, cross hatching busywork, and inscription “Anna Pottery.”

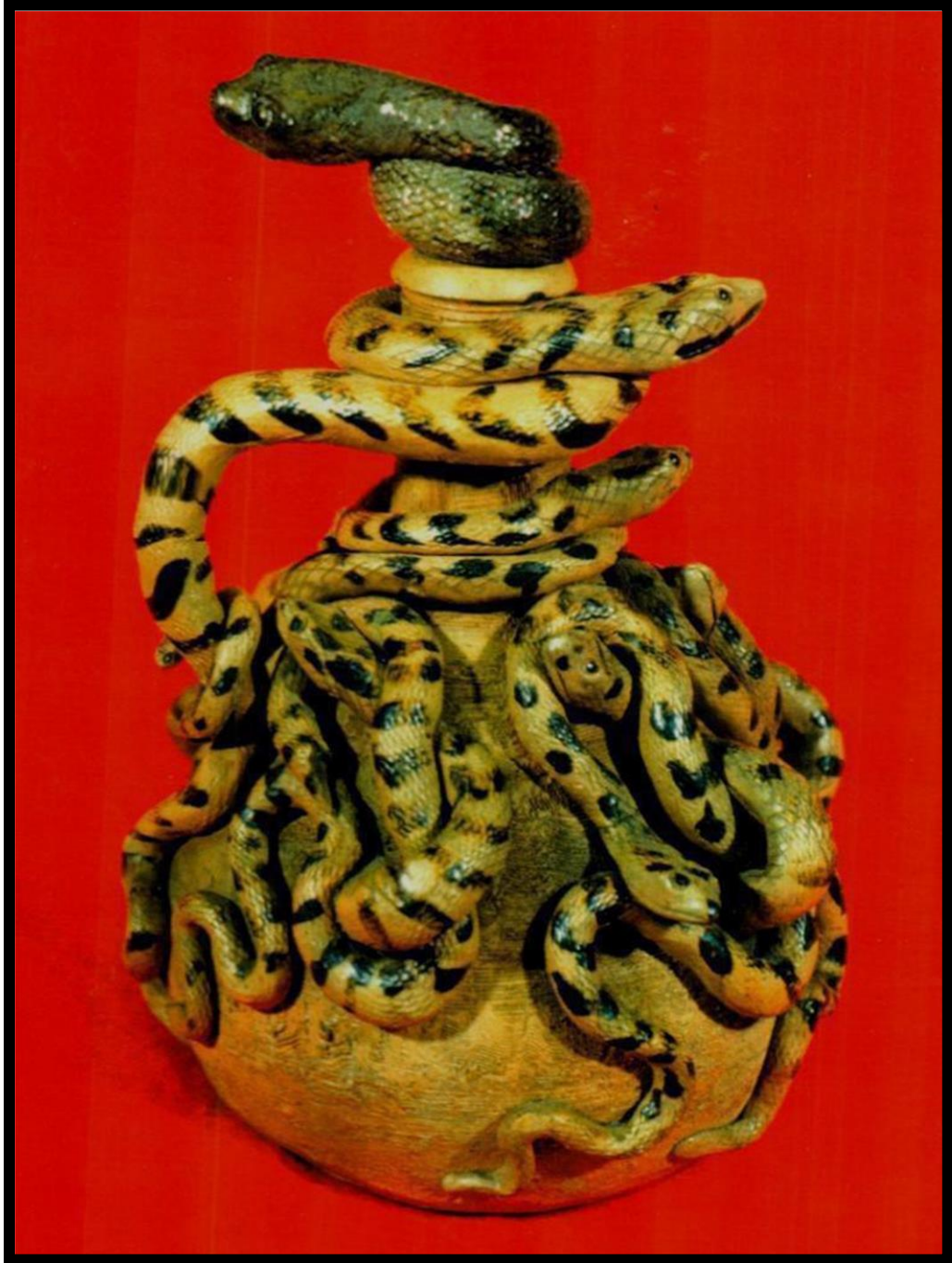


PLATE 3: Manganese decorated snake jug. Photograph courtesy Merle Glick.





PLATE 4: Cold painted salt glazed snake jug with elaborate etchings of Anna buildings, strolling towns people, men waving flags, insects and entrapped men.



PLATE 5: Etchings include the pottery, residences, trees, and townspeople in hats and gowns.





Salt glazed flask with cobalt filled etching of the Anna Pottery by the I.C.R.R. 3" H, 6 ½" L, 2/ ¾" W. Collection of the Abby Aldridge Rockefeller American Folk Art Museum.



Albany slip glazed "Springfield hog" boar flask. 4" H, 9" L, 3 ¼" W.

PLATE 6: The "Anna Pottery" scene (top) and the "Springfield Hog" flask (bottom).



PLATE 7: Sanford and Wells Rockingham style glazed flask, 3 ½" H, 7 ¼" L, 2 ½" W. (top);  
and Black Hills/ Great Northern Railway salt glazed pig with cobalt inscriptions  
and blue conical glasslike eyes, 3 ¼" H, 6" L, 2 ¾" W. (bottom).



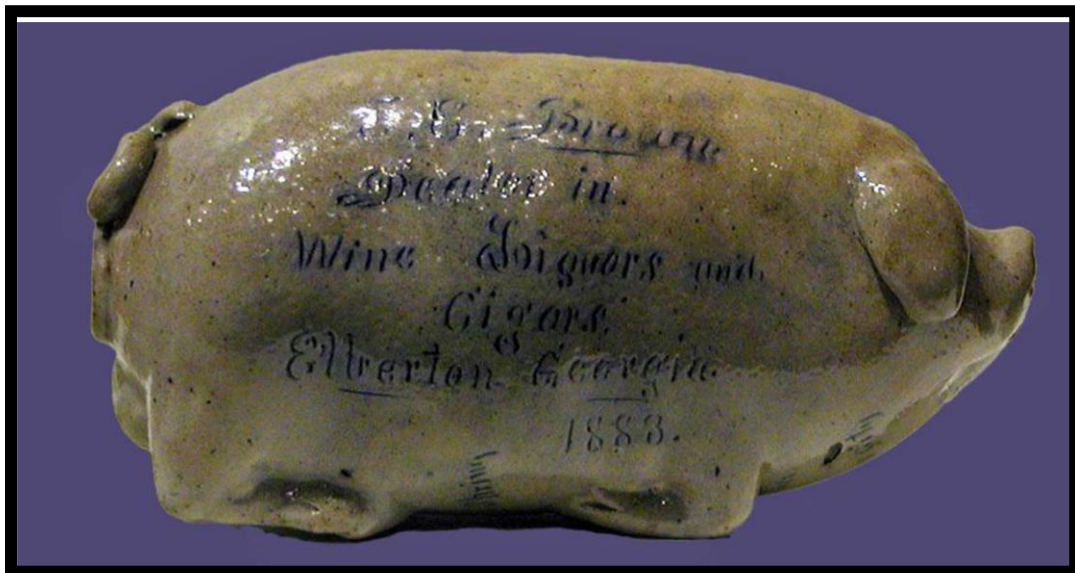


PLATE 8: Classic style Railroad and River Guide pig flask signed “By / Anna Pottery / 1880.” 3 ½” H, 3” W, 7 ¾” L (top), and salt glazed flask inscribed “J.E. Brown / Dealers in Wines / Liquors / Cigars / Elberton, Georgia.” 3” H, 2 ¾” W, 6 ½” L (bottom).



PLATE 9: 3 gallon jug featuring elaborate cobalt floral decoration and impressed typeset “C. KIRKPATRICK / Mound City, Ill.” marking. 15” H, 9 W” (w/handle).



PLATE 10: Sample of Kirkpatrick cobalt decorated “quill” marked vessels.





PLATE 11: Large salt glazed Cat with Kitten doorstop. 12 ½" H. 8" L, 8 ½" W.

Collection of the Kirkpatrick Anna Pottery Museum, Anna, Illinois.





PLATE 12: Anna Pottery salt glazed Spaniel doorstops with applied cold paint decoration.

10" H (base missing), 9  $\frac{3}{4}$ " L, 4  $\frac{3}{4}$ " W.



PLATE 13: Anna Pottery spaniel doorstop with cobalt and manganese dabbing decorations.

11 ½" H, 8" L, 5" W.



PLATE 14: Anna Pottery spaniel doorstop with multi cold paint decorations and glass eyes.





PLATE 15: Ornate Anna Pottery castle garden ornament. 11" H, 12" L, 10 ½" W.

Reported in the *Framer & Fruit Grower* edition of March 27, 1878, "the latest out in the way of fancy work.... they are neat, attractive, and will last eternally. The ones we were shown are in the shape of castles and have twenty-five rooms in them, consequently room for fifty birds." These Martin houses likely served a dual purpose, to include serving as a most decorative garden ornament.





PLATE 16: Anna Pottery "Quartett of St. Louis Brewers / Ex-Secretary of the Interior."  
pitcher. 12" H, 8" W, 9 ½" D.



PLATE 17: Special presentation eagle and fish vase gift from Cornwall Kirkpatrick to daughter Anna. Obverse is incised “C. Kirkpatrick-Fredericktown Ohio / Dec.25,1814 / Made Vase in Anna Illinois / Jan 1<sup>st</sup> 1886” with reverse side of vase “To Anna K. Marks/By/Her Father/C. Kirkpatrick/ Jan 1<sup>st</sup> 1886.” 8” H, 13” L, 5” W.

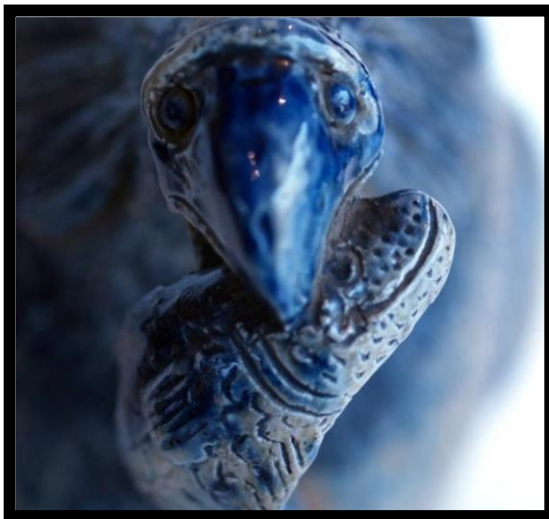


PLATE 18: Eagle vase elaborately modelled with intricately sculpted features.





PLATE 19: Pristine screech owl whistle with glass eyes bearing base inscription “Night Operator” and base bottom inscription “Anna, ill (sic) / 1894.” 5 ½” H, 3 ½” L, 3 ½” W.





Salt glazed stoneware Cornice by The Anna Pottery, Union County, Illinois. cc: 1880.

Ornate wall decoration depicts the mighty cherubim warrior Archangel Michael wheeling a sword, while combating a dragon, the devil, Lucifer. Here, Kirkpatrick conveys Bible verses: “Revelation 12:7 – Then war broke out in Heaven. Michael and his angels fought against the dragon and the dragon fought back. 12:8 - But the dragon was not strong enough to prevail, so there was no longer any place in heaven for him and his angels. 12:9 - So that huge dragon, the ancient serpent, the one called the devil and Satan, who deceives the whole world, was thrown down to the earth and his angels with him.” This scene signifies that GOD the deity battles and wins against Satan, the god of sinners. Heaven’s righteousness overpowers evil and sin. PROVENANCE: Cornwall Kirkpatrick Family

PLATE 20: Decorative Anna Pottery salt glazed wall cornice. 10” H, 9” L, 8 ½” W.

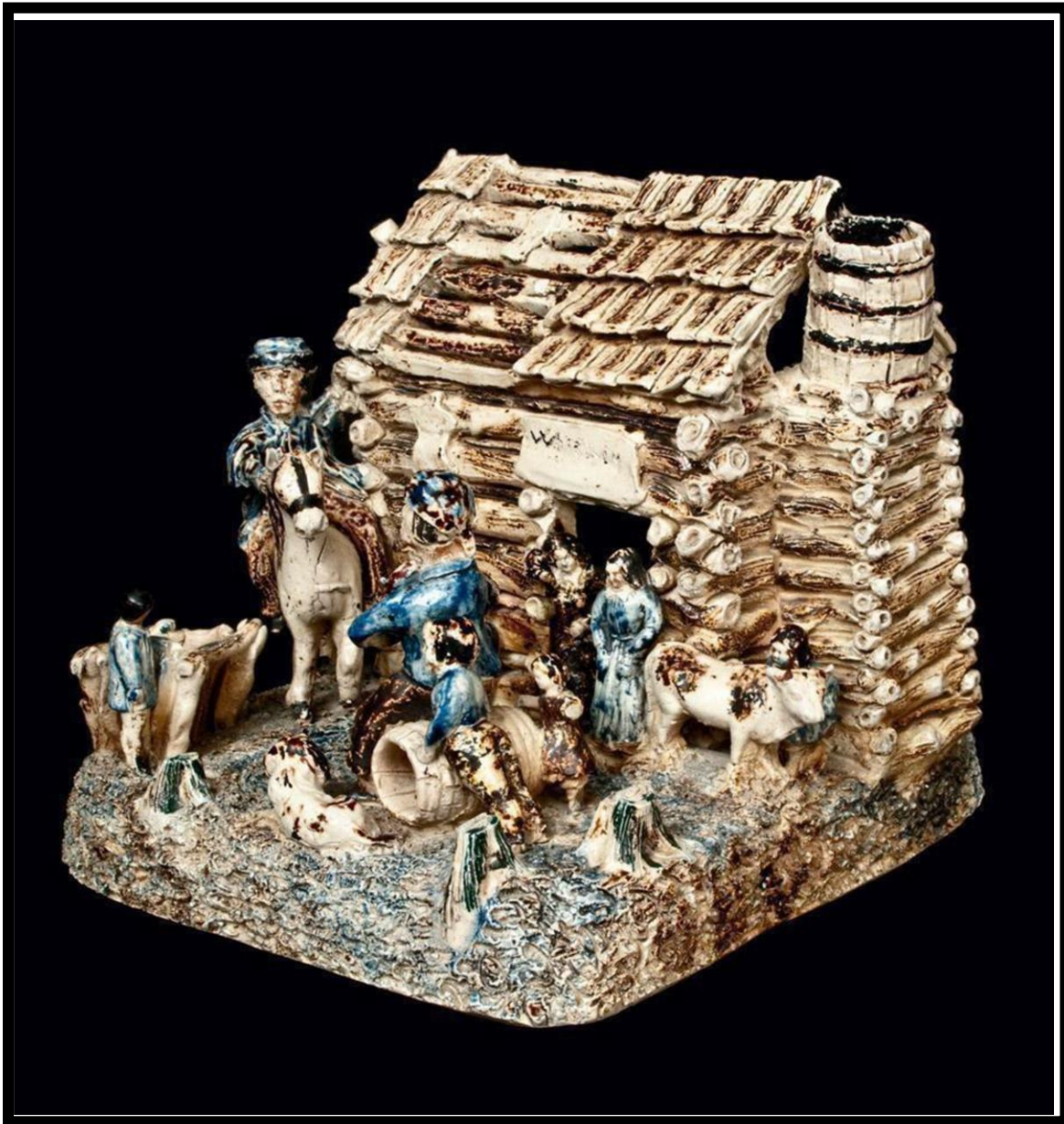


PLATE 21: The Anna Pottery "Arkansas Traveler" setting with cobalt and manganese decorations and mottled base application. 10" H, 11" L, 11" W.

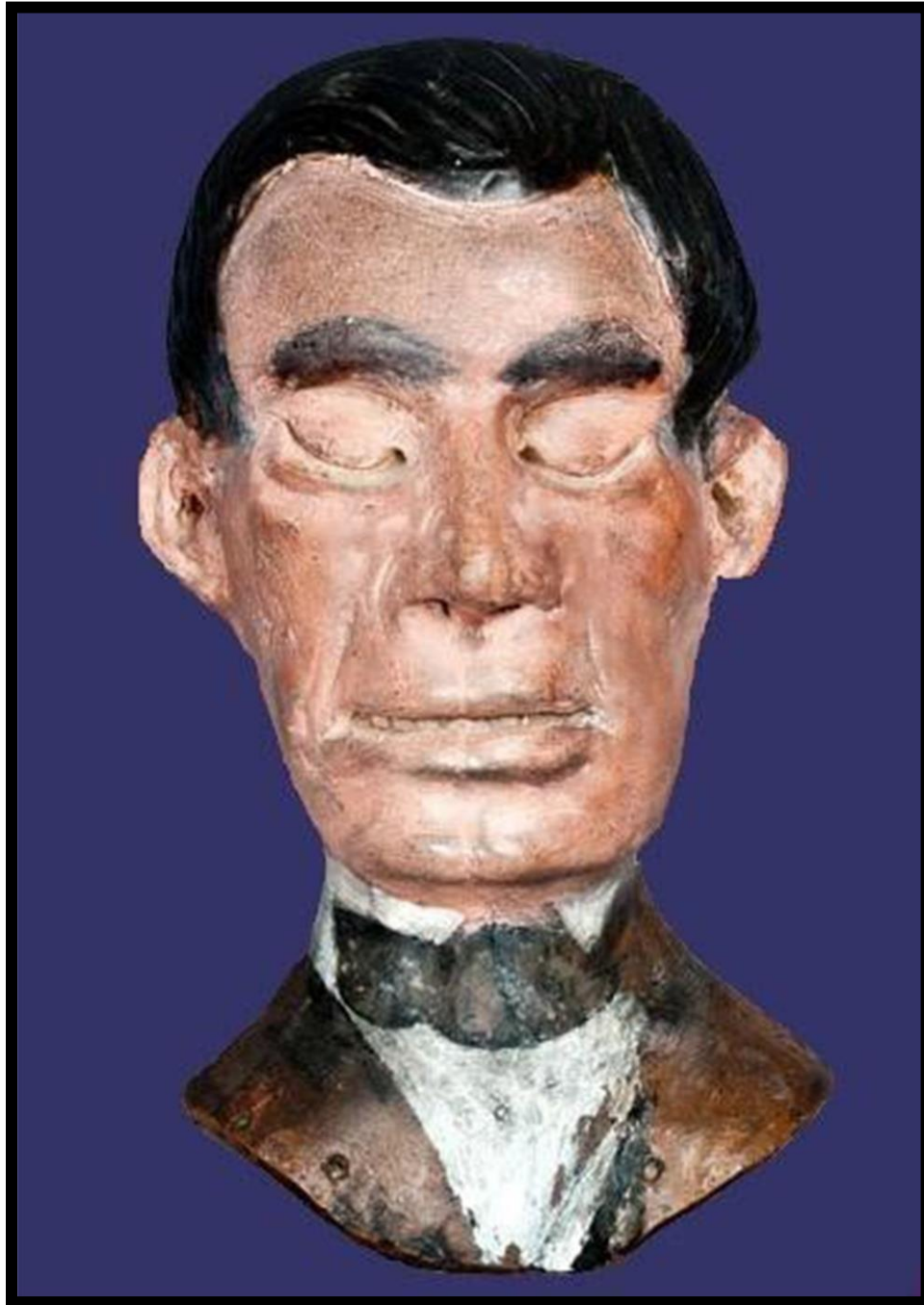


PLATE 22: Cold paint decorated IOOF death mask / dead head. 13" H, 7 ½" W, 7 ¼" D.

Independent Order Odd Fellows





PLATE 23: Fireplace hearth tiles, detailing kiln sites at Covington, KY., and Point Pleasant, OH.





PLATE 24: The Anna Pottery and Cornwall Kirkpatrick residence fireplace hearth tiles.



PLATE 25: Salt glazed fright mug inscribed "Cairo Quail"  
and features cobalt quills and a tri-colored cold painted frog.

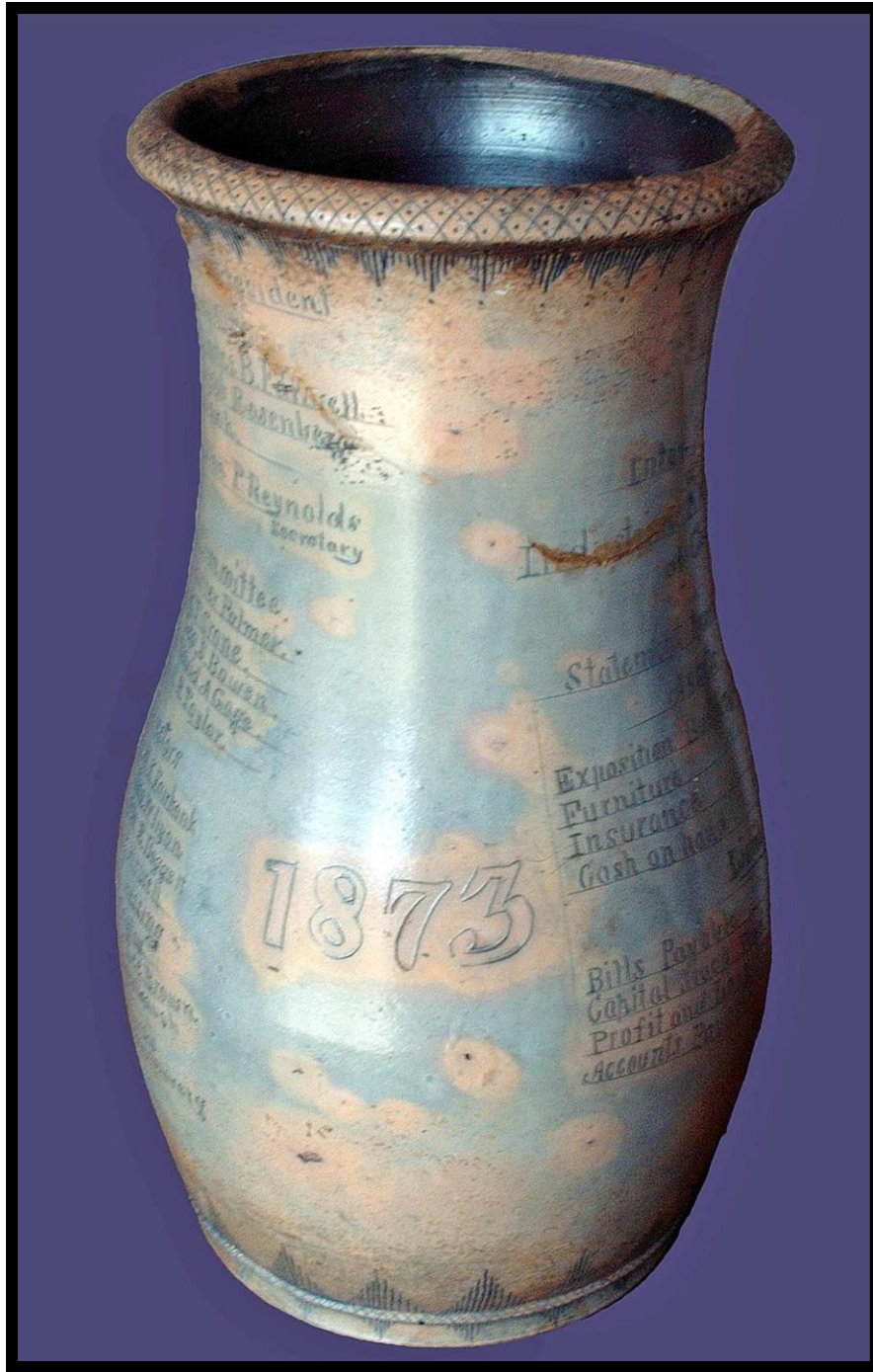


PLATE 26: Anna Pottery table vase inscribed "Inter-State Industrial Exposition of Chicago/1873"

17" H. 9" W.





PLATE 27: Cobalt decorated leopard frog inkwells and salt glazed frog mug. Inkwells bear inscriptions “Anna Pottery / 1859 (first kiln firing at Anna, IL.) Inkwell at right also bears “1882,” the year actually produced and presented as a fair novelty. The mug “Chicago/ 1832” commemorates the defeat of Chief Black Hawk, and the Ft. Dearborn (Chicago River) area a village in 1832.

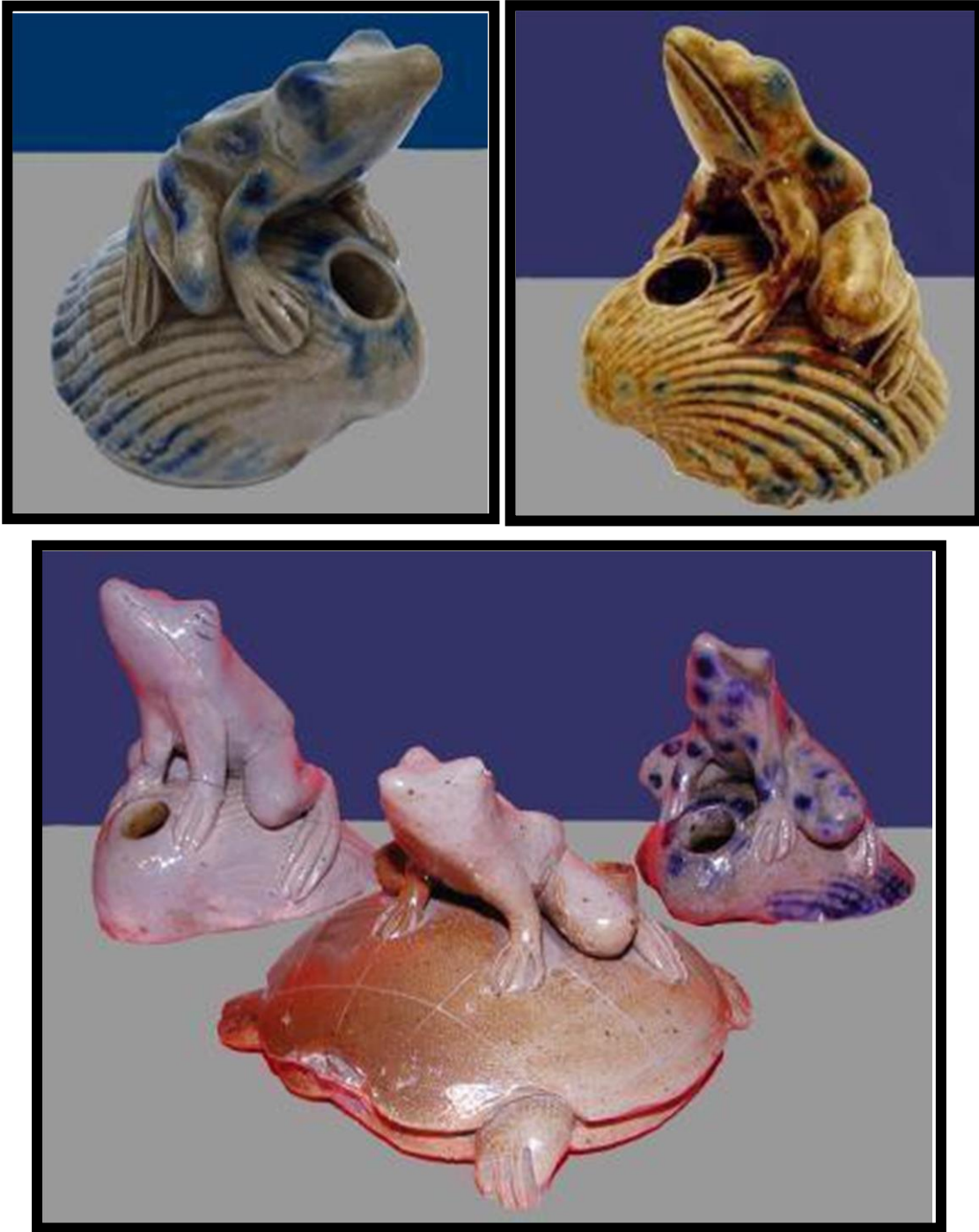


PLATE 28: Sample elaborate Anna Pottery frog figural inkwells.

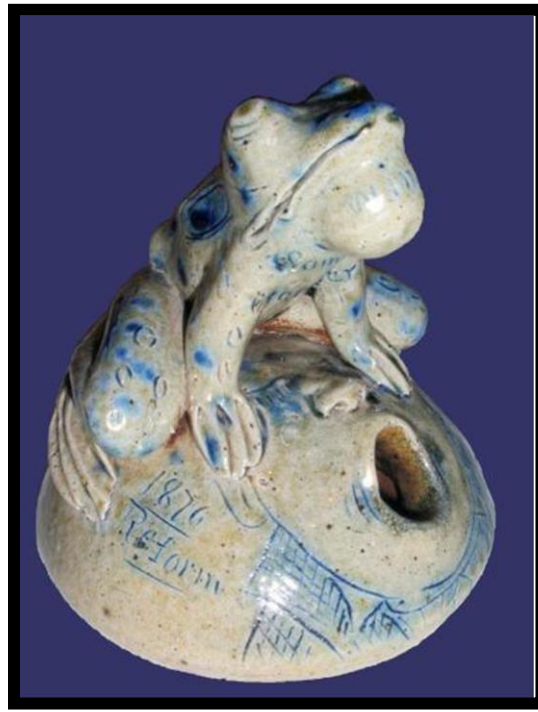


PLATE 29: Large exquisitely cobalt decorated inkwells featuring frogs leaping from forehead of terrified boy. 4½” H, 4”L, 4”W.





PLATE 30: Small figural frog on forehead screaming boy, featuring base inscription

“Anna Pottery/ 1887.” 2 3/4” H, 3” W.



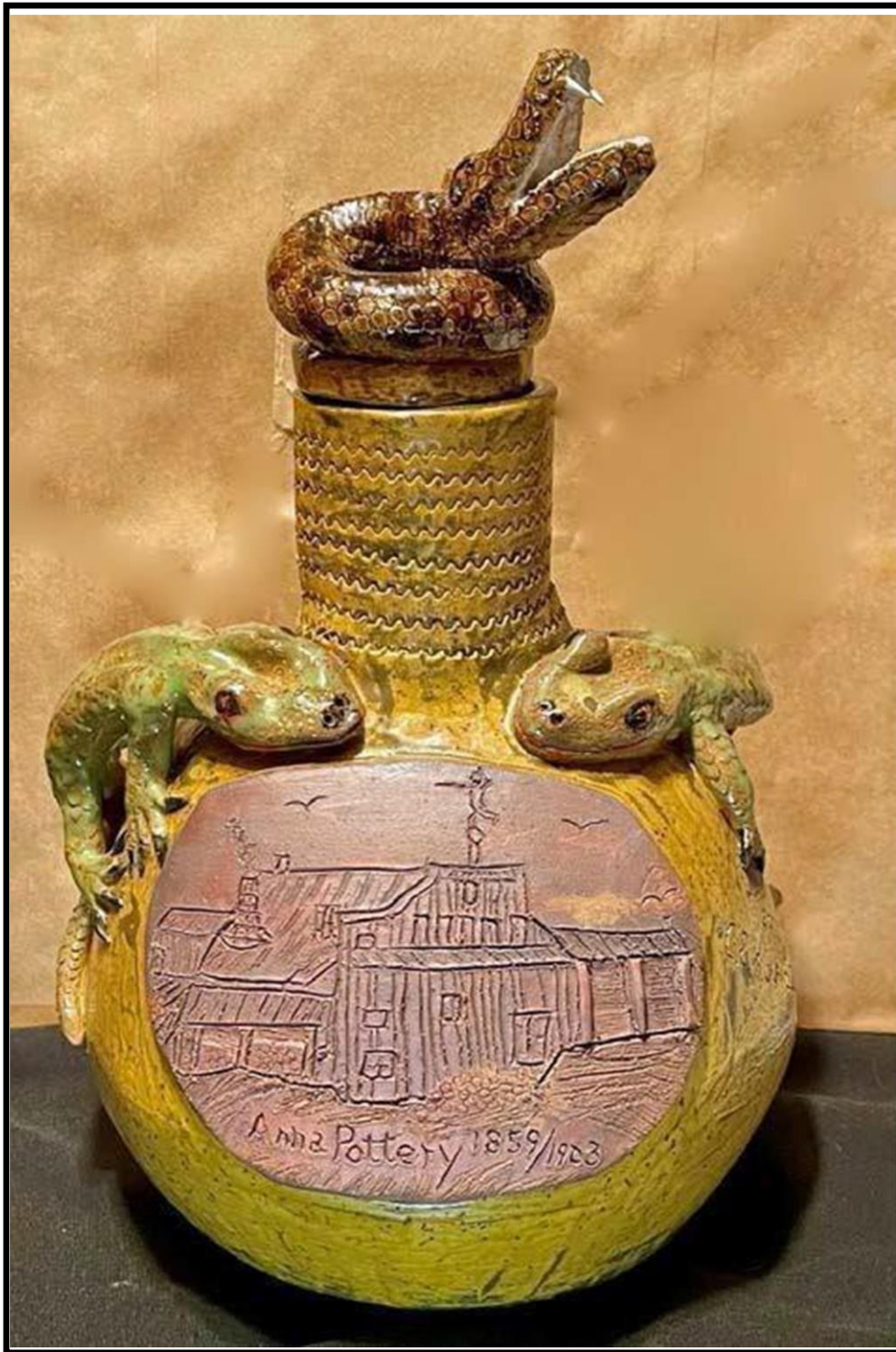
PLATE 31: Anna Pottery in 1859 (top); and 1870 (bottom). By Harriet and Amy Kirkpatrick.





PLATE 32: "Snake Juice Jug / Made by / Cornwall Kirkpatrick IV/  
Great Great Grandson / of Cornwall Kirkpatrick." cc: 2016





Mayor Cornwall at well.



CEK IV stamp and Idol



Viper ready to strike

PLATE 33: Cottonmouth Juice Snake Jug featuring two applied lizard handles, incised depiction of the Anna Pottery 1859 – 1903, and a striking cottonmouth snake stopper. The deadly poisonous viper shows its white cotton mouth, as a warning to limit the consumption of vessel's contents. Temperance vessel is hand sculpted, signed, and dated "2023, by Cornwall Elihu Kirkpatrick IV."





PLATE 34: Sculpted inkwells, signed, and dated 2020, by Cornwall Elihu Kirkpatrick IV. Front depicts leopard frog on forehead of terrified man "Reform 2020 / Keep America Great." Rear is the "Newnan Swamp Drummer," draining the swamp in D.C. in 2020.





PLATE 35: Exquisitely detailed Virus snake jug, DeepSwamplizard jug, CornwallTree snake vase, Stinkpot turtle, Snake Juice jug, Pray For The U.S.A. owl, Alligator turtle, Terrapin box turtle. Bases are stamped, script signed "CornwallE. Kirkpatrick IV," and dated.



**CHAPTER FIVE:**  
**Special Event Display Creations**

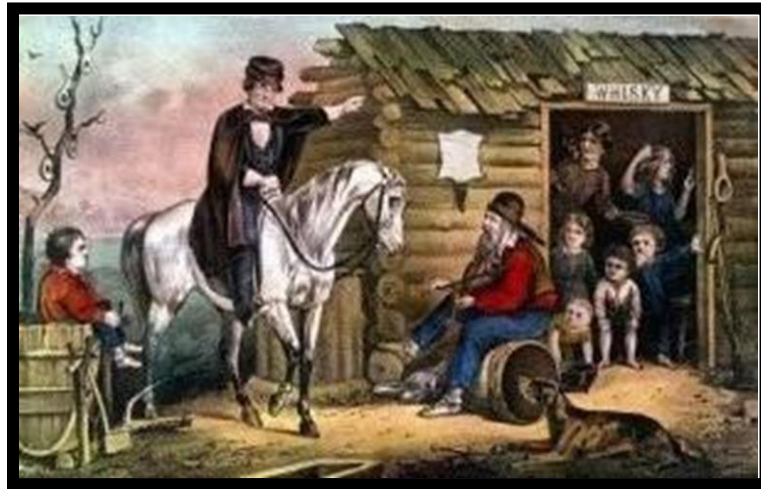


FIGURE 186: The Eakin “Arkansas Traveler” Watering Hole by Anna Pottery. Ornatly cobalt and manganese decorated salt glazed stoneware caricature of the mounted Arkansas rider, fiddle player, children, women, cow, dog, and log cabin bearing a raccoon skin tanning, and “WHISKY” sign above doorway. 10” H, 11” L, 11” W. cc: 1875.



FIGURE 187: Americana Scene – holding “The Arkansas Traveler”  
Currier and Ives magazine influence.





FIGURE 188: PIONEER FARM DEPICTION DRAWING

Wallace Kirkpatrick created two Anna Pottery “Pioneer Farms;” one in 1876, the year of our Nation’s Centennial, and the other in 1879. His hand modelled ceramic objects, some likely bearing a realistic colorful cold paint application, when arranged covered approximately a twenty-five foot square. The artistic display depicted in miniature a homestead developing into a village. Perhaps, these “Farms” were the greatest novelty creations of Wallace, the Anna Pottery, and likely among the highest regarded in all of Nineteenth Century Folk Art of Illinois and America. The practical purposes were to be show these pieces for amusement, attraction, and promotion, and are known to have been displayed on lawns and meeting halls at State, County, regional, and national fairs, and sometimes at opening of businesses, and church and fraternity fundraisers. Today, their whereabouts are a mystery. One picture is known to exist in the possession of a private Ohio family and a copy of it is displayed at the Union County Historical and Genealogy Society and Museum, Cobden, Illinois. Several accounts and descriptions of its individual parts and their written receptions and perceptions have been relayed in local history and documented in local newspapers.

The Jonesboro Gazette, December 8, 1883 edition reports that “Last Tuesday was the day on which, as announced, the famous ‘Pioneer Farm,’ in miniature was exhibited by manager, Mr. F. Harris, at Armory hall, for the benefit of the Methodists Episcopal church parsonage. Mr. Wal Kirkpatrick, the ingenious artist who fashioned the figures comprising the population of the ‘Farm,’ was on hand to point out and explain the various situations in view. The scene is made to represent the pleasures, dangers and hardships experienced once upon a time. Two ‘prairie schooners,’ to which are attached patient looking oxen, are observed to just be coming into the settlement. The forward wagon has stopped in front of a house, and the traveler has called one of the men from the field across the lane, apparently to inquire about the road, as the expression portrayed on the features of the ox-driver is an inquisitive one. On the left of the wagon, in a yard enclosed by a rail fence, is the residence of the settler. It is a modest affair, built of logs and sporting a clapboard roof. A lazy line of smoke is creeping out of the top of a chimney, which latter bears the appearance of hesitation on the part of the builder as to whether it should be made perpendicular or on the bias, and the result has turned out to be a happy medium. In front of the cabin sit the old folks — grandmother knitting and grandfather nodding at the chickens, while the industrious housewife is over her tubs in the front yard wrestling with the week's washing. Across the lane in the barnyard, Mary fain would milk the docile cow confined therein; but she didn't make any headway while we were looking at her. Down the road a little way the children were catching live fish out of a creek. Just across the road a boy is making frantic efforts to drive a mamma pig and her offspring from the field, in which a gang of men are working clearing off stumps, cutting down trees, splitting rails, plowing, etc. . One of the men, a darkey, has made a miscalculation in cutting down a tree, and several panels of smashed fencing have brought a look of consternation to his face that is worth the price of admission to see. The settlers along the creek have clubbed together, and just outside the field, are erecting the first school house. As it is apparent they are having some trouble carrying the heavy logs (about the size of lead pencils) one is tempted to lend a hand, or stand around and do the bossing. Down the course of the limpid stream bits of pretty woodland scenery appear, and from a shady dell two startled deer gaze in curiosity upon the animated scene. But all is not secure and safe. Over the top of the cliff which overlooks the farm, crouching among rocks and cedar tree, waiting for a favorable opportunity to descend upon the helpless little company, is a band of murderous looking ‘redskins,’ armed and painted for war. Maybe they will yet be foiled in their devilish scheme, for a scout in buckskin is crawling up almost into their midst, and he will tap the wires and give away the whole gang. The entire piece, which occupies considerable space, is a remarkable work of art, more satisfactory to look upon than if the picture were painted on canvas by a master hand, and is well worth going a long distance to see.”

On August 7, 1886, the Jonesboro Gazette ran updated details and additions on the developing farm scene, informing that "The excursionists proceeded to the enclosure containing the Pioneer Farm, where the usual admission fee of 10 cents was omitted by the direction of Manager Chapman. The farm is arranged in the form of a cyclorama, and gives one an excellent idea of what a prairie farm out West was fifty years ago. The struggles and privations of the early settlers in the boundless West are represented. At one point a party of immigrants is camping out for the night. The oxen have been unhitched and are quenching their thirst in a neighboring stream, while the man and his wife and his two sons are gathered around the camp-fire. Peering through a clump of bushes on an adjoining hill are a half a dozen Indians who are evidently contemplating a night attack on the travelers. Further on, the work of erecting the first school-house is shown; the neighbors have all aimed out and are cutting and placing the logs in position. The different phases of life on the plains are brought out in a very realistic manner." Later, an edition of the Jonesboro Gazette on September 21, 1889, describes that "the water in the creek is real, running, and has operating ceramic parts," and that "Mr. Wall. Kirkpatrick, the designer and molder of this life-like panorama of early pioneer life has recently made some valuable additions. The water running in the river is full of fish, and the sedate darkey fisherman actually hooks them, and brings them to land. A cave has been added in the back ground, in which the camp fire of the movers brightly burns. It is a work of art, picture painting, or panorama, we might say, that has never been equaled, and we are proud of it as a product of Union County"

Many of the Pioneer Farms travels did accomplish its goal of effectively promoting the skill of Wallace and the Anna Pottery at "dime museums." Described in the Jonesboro Gazette edition on March 1, 1884, "The pioneer farm met with an enthusiastic reception upon the opening of the dime museum in New Orleans recently;" and the edition on January 26, 1884: "Major Harris, manager of the 'Pioneer Farm,' will take that attraction to St. Louis the first of next month, and from there to New Orleans, having received liberal offers from museum proprietors at those points. The New Orleans engagement will extend over four weeks. New features will be added to the already mammoth curiosity."

Professor Mohr reasons on page 73 of his writing "Pottery, Politics, & Art,- The Brothers Kirkpatrick and George Ohr" that "the farms had dime museums as there intended venues tell us much about them and the Kirkpatricks" and that "The Pioneer Farms four-week run in New Orleans was healthy, its three-month run at Coney Island stupendous." Mohr expresses his held position on page 74 "and so, wedged in among ninety-six feet of fake whale bones, the two-headed boy, and pickled vaginas, the Pioneer Farm found its true home." It must be realized that some attractions found at a dime museum display, aside from the "weird," might often exhibit a patriotic, historic, wild, and pioneer related theme.



Each frame at dime museums were for amusement. Viewed through a different set of eyes, displays were found thought provoking, entertaining, appreciated, and affected emotions to each paying patron being herded through. For one reason or another, some caused astonishment, some laughter, some tears, and many other reactions worth the dime.

Within the exhaustively researched and comprehensive “Pottery, Politics, & Art,- The Brothers Kirkpatrick and George Ohr” Dr. Richard Mohr submits on page 70 that the Kirkpatricks “were aiming, at least in part, for a comedic effect rather than sentimentality at the farm.” On his work’s page 71, Mohr suggests that a closer look at the ceramic figures possibly unveils a “cynical caricatures of country life.” The Jonesboro Gazette, as do most, regards that the Farms standard theme is one of “nostalgia.” Students assessing both positions in the big picture may well feel both positions hold water.

## **CHAPTER SIX:**

### **The Influence On Contemporaries**

THE KIRKPATRICK INFLUENCE ON THEIR PEERS.

THE TEXARKANAPOTTERY, Bowie County, Texas.



FIGURE 189: Samples of marked Texarkana Pottery.  
3" H, 6" L, 3" W. (pig flask), 4" H, 3 3/4" L (jug w/handle).



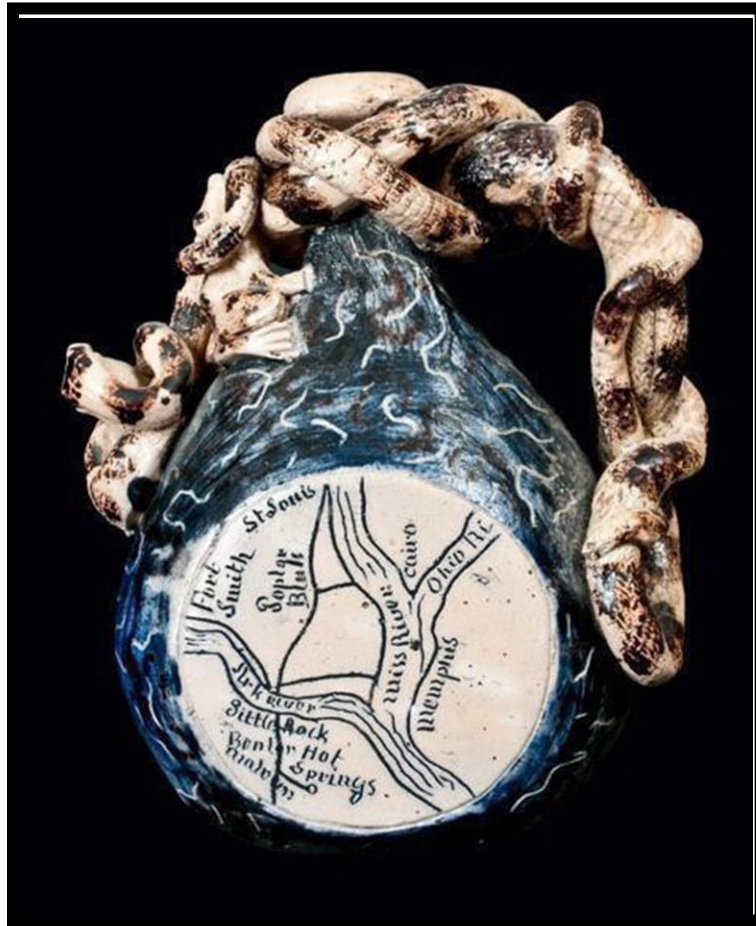


FIGURE 190: Exquisite Texarkana Pottery snake jug. 8 ½" H, 7" W, 4" D.



FIGURE 191: Texarkana Pottery pig flasks with rivers, Overland Mail, and rail routes.

3" H, 6" L, 2 1/2" W.



The Arkansas Railroad & River Guide Pig Flask and Snake Jug.

by The Texarkana Pottery. cc: 1874

## To and Fro' The Hot Springs.

Several varieties of snake jugs and pig flasks were produced in the last third of the Nineteenth Century by the Anna Pottery, Union County, Illinois, and their contemporary potteries like the Texarkana Pottery that bear apparent Kirkpatrick influences. Few have survived the test of time and are much treasured novelty ware and considered classic American folk art. Each creation generates high intrigue and mystery for the passionate student of ceramics, invites the tasking analysis of national and local historians, and usually deserves placement on the very top shelf in both private and museum collections. Being individually hand sculpted, each is unique.

Quite scarce are salt glazed vessels bearing cobalt filled inscriptions, applied manganese dabbling adornments, and finely sculpted features. Local folklore conveys one distinguishable script trait and a gifted modeling talent that is easily attributed to the life-like reptile figures as the work of Wallace



Kirkpatrick's hand. Another distinctive stylish handwriting, lines, and inscriptions, are easily identifiable as those of Wallace's brother, Cornwall Kirkpatrick. Quite uncommon is the application of two decorative colors, cobalt blue and tobacco spit brown, to a given figure as found in the Texarkana Pottery Arkansas snake jug and the Texarkana Pottery Arkansas "Railroad & River Guide" pig flask that bear a hand writing script style clearly different than that of either Wallace or Cornwall.

The Arkansas pig and snake forms are evidently by the hand of a different sculptor, though both figurals hold the strong influence of the Kirkpatrick Anna Pottery concept. Upon close inspection of styling, one finds that the Texarkana Arkansas pig's hooves and genitals vary greatly from known Anna Pottery pig hooves and genital styling traits (see pages 356-360), though both pottery pig flasks possess similar shape



Texarkana pig hooves are plain and bear only cut lines for detail.



Anna Pottery pig hooves are more detailed with finely sculpted parts of each hoof.

traits of the nose, ears, tail, general body form situated in a reclining position, and a flask spout at pig's rear. Another odd difference is displayed by the Anna Pottery pig sculptor taking the pains and extra step of marking towns on a railroad route more precise with an incised dot or circle by the town on the route. This dot or circle application does not appear on any routes inscribed on Texarkana Railroad and River Guide pig flasks, nor do any witty inscribed slogans. The Anna Pottery flasks often bear a belly inscription saluting that great city "Cincinnati the Ancient Porkopolis." The underside of the Texarkana Pottery flasks are simply inscribed "Hot Spring," possibly signifying hot pee shooting from the pig's penis, proving the fact there are more than one Hot Springs. Some similar flasks do include the second "s" in "Springs."



The Texarkana Pottery pig genital parts bear a single incised cut line. inscriptions.



Anna Pottery pig feature genitals that are more shapely and often bear

Snake jug features differ greatly with the Texarkana type frog that lacks the life-like spine and back detail, compared to easily identifiable Wallace Kirkpatrick's Anna Pottery frog sculpting traits. Unlike Wallace's frog elongated foot edges, the Texarkana frog foot features an odd squared-off sharply cut edge with cut toe lines that are different. Equally important to note is the Texarkana snake's head appears more cobra-like, varying from Wallace's more angular cotton mouth-like head style feature.

The Texarkana snake jug depicts one of its snakes consuming a frog (no underlying symbolism), while frogs on marked Anna snake jugs are never consumed and are positioned "riding on" or simply "constricted by" the snake's body. The Texarkana snakes are disproportionately fat in sections and bear an incised skin cross hatch design different from Wallace's Anna Pottery life-like skin pattern. Wallace's vipers are sculpted in a more passive (tempting the liquor drinker) and/or a more aggressive posture (signifying danger or warning to the drinker) than Texarkana snakes appear. Possibly the modeller of these Arkansas creations once worked at the Anna Pottery and moved on, once visited the Anna Pottery operation and observed Wallace at work, or the Texarkana Pottery modeller held very close ties to the Kirkpatrick brothers. One possible theory of this writer speculates a connection of the fact that the older Kirkpatrick brother John Kirkpatrick relocated to Texas in the 1870's and further pursued his potting interest that led to directly or indirectly inspiring these creations of the Texarkana Pottery. Another sound scenario exists among several distinguished Anna Pottery authorities that suggest the pig flask and snake jug creations were actually produced at the Anna Pottery, being commission orders of Arkansas related sources.

Albany slip pig flasks attributed to the Texarkana Pottery are known that bear political statements. One is inscribed "Send with full instructions / to the Cincinnati Convention / by Texarkana Pottery," and another flask has the message designating the hog "A Delegate to the National / Convention at Chicago/

with instructions / in ---" (pointing to butt spout hole). A one pint Albany slip glazed jug inscribed "Little Brown Jug / from The Texarkana Pottery / by Jacob" is known (see page 322) . Albeit, facts about the actual Texarkana Pottery are virtually nonexistent in federal and state census, industrial, and manufacturing records sources. Unfortunately, important early records were destroyed in a Texarkana courthouse fire.



All intensifies the Texarkana Pottery mystery. Some hold the not farfetched notion that a Texarkana Pottery's existence is a mere hoax played by the Anna Pottery, though the foregoing known marked Texarkana Pottery ceramics suggest the pottery did factually exist. Complicating matters is the given that Cornwall and several Kirkpatricks bore strong bonds to family, friends, businesses, political positions, elections, Cincinnati, and Chicago. Hence, such flask messages as "Delegate sent with instructions" could be of direct Kirkpatrick influence. All theories, current and future, seek any securing data to pin down the exact Texarkana Pottery kiln site location and any historical and manufacturing information about the Texarkana Pottery and all pertinent newspaper editorials and atlas biographical descriptions of the Texarkana Pottery are eagerly sought. The mystery continues.

Very intriguing about Texarkana figurals is the significant connection of the inscribed towns and scrolling rivers to the real development of Midwestern America and the State of Arkansas. A Midwest "guide" appears on both snake jugs and pig flasks, that depict the simple trails and short cuts that detail the passage by horse, wagon, stagecoach, rail car, and riverboat. Here nurtured was an Arkansas history of grandest magnitude. This history and mapping comprise the Overland US Mail Stagecoach/Rail Route, Diamond Joe Riverboat Routes, and the Malvern Narrow Gauge Rail to Hot Springs. The Hot Springs was a key location for the mineral baths, and many people travelled for the medicinal cures of the water.



Based on the number of signed and dated whimsies that have survived the test of time, potters like Kirkpatrick frequently took the additional step of applying inscriptions, dating, and prominently markings, such as “From The Anna Pottery,” “By the Texarkana Pottery,” and “Trinity Springs Pottery.” Often, witty Kirkpatrick slogans addressed important events of the last half of the Nineteenth Century, especially in the 1870s and 1880s. When a whimsy displays no date, a date can be tied the timeframe of the known event depicted. For instance, dates can be deduced from the date of a given political issue or election result, social/religious statement, great national/state/local historical event, and recorded commerce. Such commerce includes the small “Dealer in Wines and Liquors,” to the Chicago “Corn Capitol,” and the Cincinnati “Porkopolis.” Pig flask and frog inkwell whimsies commonly bear either the inscribed date of “1882” or “1883.” The Texarkana snake jug and pig flask bear clear clues to dating, as the Eads Bridge was completed in 1876 at St. Louis, and the rail to Hot Springs from Benton was completed in 1876. Neither, the Eads Bridge nor a railroad name is depicted on the Arkansas snake jug or pig flask, thereby suggesting these figurals were made prior to 1876, or early 1876. Conversely, Anna pigs that bear no date, but do feature the Eads Bridge at St. Louis, indicate that the pigs that were made after 1875, as the Eads Bridge was completed in 1875. In the case of the Texarkana Pottery, it is apparent that these Texarkana whimsies were not presentation items, as no name or event inscription appears. Noteworthy, the one side of the jug displays only cross hatch marks of cobalt decorations with center dots that exemplifying the known Kirkpatrick habit of busywork (no blank spaces) with cross hatching decorations to an area that would have otherwise been left blank. These admirable vessels certainly achieved their intended purpose to drum new business, or serve as novelty art gifts to a person with strong Arkansas interests.

Prior to 1876, just a stagecoach route existed to Hot Springs from Benton, making travel very hard on the sick. The rail was a Godsend. Regarding the most southern reference point of the city of Cairo on Anna pottery, one must realize that great amounts were produced for the local utilitarian use of within a radius of 100 miles of Anna, and unlike other great clay sources in Illinois that relied on the available modes of transpiration of wagon, waterway and railway, the Anna pottery had better access to the great railways and major rivers. The major interstate highways of the 1870's were the Mississippi, Ohio, Missouri, and the Arkansas rivers. These modes of transport sent their wares and raw clay to markets in an expanded radius of several Midwestern states in all directions. Clay mining was a major fire clay business and kaolin was highly sought by the white ware china makers of Ohio and eastern regions. Utilitarian wares were shipped to many outside markets and whimsical items accompanied them as an effective means of showing off their talents and quality of clay. The Kirkpatricks created humor and

received admiration. They made their viewer/customer think, laugh, comment, react, and of greatest importance, remember. For decades they executed this most effective sales marketing tactic.

STAGECOACH/RAIL OVERLAND MAIL ROUTE: A clear hand incised mapping appears on each vessel that entails major Overland hubs of this fragment of the Southwest OMC run. The main hub can be considered Little Rock, Arkansas: North to Poplar Bluff and St. Louis; East to Memphis, South to Benton, Malvern, and Hot Springs; and West to Fort Smith. Noteworthy, also, is the major hub at Poplar Bluff, Missouri, serving a major junction between St. Louis to the North, Memphis to the East, and Little Rock to the South. These were the key traces for all land modes of travel, by horse, wagon, stage, or rail. The Overland Mail Company was organized in 1857 by John Butterfield of New York who had negotiated a contract with the U.S. post office department to carry all letter mail from St. Louis and Memphis to San Francisco. The government agreed to pay \$600,000 a year for 6 years for this service. The total mileage from St. Louis to San Francisco, exclusive of the Memphis branch, was about 2800 miles. The contract provided for twice-a-week service "in good four-horse post-coaches or spring wagons." these coaches were made in New York and New Hampshire, and cost \$1400.00 each. They were painted red, green, and yellow, bore the O.M.C. insignia, carried nine passengers. Most of the drivers were from the New England states, where they had served apprenticeship on other stage routes with which Butterfield was connected. The Overland Mail had nearly 2000 employees. Passenger fare from St. Louis to San Francisco was \$200.00. Drivers also picked up "way passengers" between stations who paid .10 cents a mile. Passengers were allowed 40 pounds of baggage free. The postal rate was .10 cents a letter. The Overland Mail operated on a time-table schedule. The average rate of travel was 120 miles every 24 hours. Part of the route in Arkansas from Strickler (elevation 1560 feet) the Overland Mail road wandered down a narrow and rocky trail ten miles to the crossing of Lee's Creek. It is this ten-mile stretch that drew such comments as the Postmaster General's 1858 report that "It is impossible that any road could be worse" and a New York reporter's commentary "I might say the road was a steep, rugged, jagged, rough and mountainous and then wish for more impressive words."

Hiram Rumfield, an employee of the Overland Mail Company, wrote to his wife in Ohio: "No one who has never passed over this road can form any idea of its bold and rugged aspect. It winds along the mountainside over a surface covered with masses of broken rock, and frequently runs in fearful proximity to precipitous ravines of unknown depth. Over such a route as this the coaches of the mail company are driven with fearful rapidity. The stage reels from side to side like a storm-tossed bark, and the dim of the heavily ironed wheels in constant contact with the flinty rock, is truly appalling. The man who passes over this route a passenger in one of the Overland Mail coaches without experiencing feelings of mingled

terror and astonishment must certainly be oblivious to every consideration of personal safety." Where they crossed the Arkansas River at Van Buren, the OMC first used a flat boat resembling a raft, but in 1860 there was a ferry "propelled by two horses walking around a sort of treadmill, or nearly horizontal wheel, communicating motion to the paddles."

The first west-bound mail left St. Louis on the morning of September 16, 1858 and arrived in San Francisco twenty-four days later--on the morning of October 10th. The first east-bound mail left San Francisco on September 14th and arrived in St. Louis on October 9th. President John Butterfield of the Overland Mail Company's slogan was: "Remember boys, nothing on earth must stop the United States mail!" (Abstract: "City of Poplar Bluff, Missouri Historic Preservation Commission." Julie Wolpers: dba Webcurent Communications, 2006).

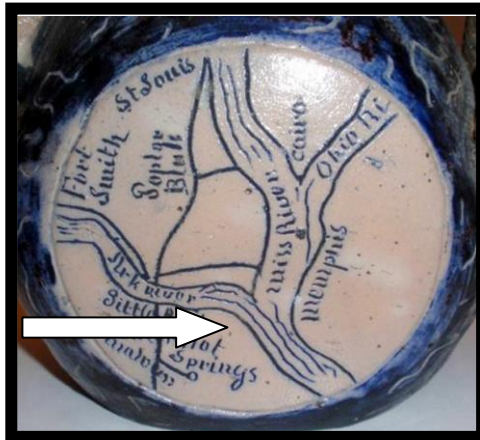
**RIVERBOAT RIVER ROUTES:** Each of these Texarkana Pottery creations outline the popular major river routes that accommodate major Midwestern markets. Joseph Reynolds, aka Diamond Jo, was a very young and successful entrepreneur in the East. He taught school, peddled meat, and operated a flour mill. He soon traded the mill for a tannery, and in 1856, he moved his tannery business from New York to Chicago. By 1862, he owned four boats making their way up and down the Mississippi river, busily collecting hides and grain from every port from St. Paul to St. Louis. Late in life, Reynolds wrote "It was when I was a comparatively young man, about a hundred years ago, and I had been in the tannery business back east. I came to Chicago to engage in the business of trading in pelts. One spring I was on a trip into the northwest and when I bought furs and skins I packed them in boxes and just at random made rough diamond on the outside and signed with J.R. The next day I found that another young fellow also was using J.R., so I changed my 'R' to an 'O' just because it was the easiest way to do it. I did a great deal of business and people began calling me 'Diamond Jo'. When I built my line of Mississippi River steamers I named it "The Diamond Jo line."

Jo Reynolds was a very good-natured man. His entire life was devoted to helping others and making good business. Jo seemed to prosper at whatever he set his mind to doing. One day a passenger aboard one of Reynolds' ships, the Mary Morton, named for his wife, stopped to chat for a while with a carpenter who was repairing a window sash. Before leaving the ship, the passenger complimented the captain on the character of his employees and mentioned his pleasant surprise at finding such intelligence, courtesy and wealth of information as possessed by the handyman. "Yes, he is right sharp," the captain replied. "Most any trip you'll find him puttering around with his kit of tools, the most unassuming person aboard. He is Jo Reynolds and he owns this ship as well as a half-dozen more just like it." In 1874,



"Diamond Jo" made his way to Malvern from St. Louis where he would travel by carriage to the healing waters of Hot Springs. He suffered from painful attacks of rheumatism and arthritis. The carriages and the bumpy mountain roads were very uncomfortable for him and other ailing passengers, but there was no railway into Hot Springs at the time. He foresaw a great business in providing a comfortable means of transportation to Hot Springs. (The written memories of Mr. W. W. Beeson, Sr., written about 1940).

**MALVERN NARROW GAUGE RAIL TO HOT SPRINGS:** People travelled by stagecoach, covered wagons, ox teams, and horses, prior to 1875. When the railroad was in working order, merchants began to move near the modern transportation. The "Diamond Jo" railroad was built by Joseph Reynolds and transported travellers to and from Hot Springs, Arkansas. Reynolds practically sank his entire fortune into the building of his 36 inch wide narrow gauge railroad. Construction began in the spring of 1875. By July 3, 1875, the grading and trestle work was completed on the first six miles out of Malvern. On July 27, Colonel R. A. Thornton was awarded the contract for construction of all the depots between Malvern and Hot Springs. On January 25, 1876, the narrow gauge Diamond Jo Hot Springs Railroad was completed. The eleven-car trains ran twice a day; eight freight cars, one baggage and express combined, and two fine passenger coaches. They rolled briskly along behind a beautiful little 2-4-0 locomotive with a diamond stack, an oil-burning headlight nearly as large in diameter as the front of the smoke box, and a long wooden pilot. According to the Dec. 13, 1911 issue of the Times-Journal, Mr. W. W. Beeson, Sr. wrote "Jo's line, known as the 'Diamond Jo Line' was relatively inexpensive with a cost of 10 cents per mile or \$2.50 from Malvern to Hot Springs (the stage coach ride had cost \$6). It was a beautiful train, "...with its engine liberally banded in polished brass, and its cab curtains of soft silk and cushions of red plush. The small coaches were fitted out with the same luxury.....many notables from the highest walks of life travelled this road" This was the only railroad into Hot Springs for decades. This added much to the interest of Malvern. Shops and houses were built and many men called into service on this line." Original inhabitants of Hot Spring County were Native Americans, trappers, hunters, farmers and a few criminals who had escaped across the Mississippi River. The Cairo & Fulton Railroad, linking Cairo, Poplar Bluff, and Benton, laid out the town site of Malvern in 1870. Some of the settlement's first businesses were dry goods stores, a ten-cent store, and a saloon. Later more businesses and saloons were opened. Due to the saloon's "shoot-up" episodes, Malvern (white arrow above) held a reputation of being one of the roughest areas in Arkansas. Thus, the appropriate positioning of the Malvern rail inscription at



the hogs rear end. This might well be a paradox of the modeller's inscription, placing Malvern the end of the line, the bottom tier socially, or your last stop alive before taking the treacherous ride on the short rail. A traveller might be shot or just find their world come to "the end" on this dangerous pass. Many found the Hot Springs worth the gamble. On October 15, 1878, Malvern officially became the county seat of Hot Spring County. ("Malvern has many natural advantages." The Arkansas Gazette, Oct. 28, 1907).

MAJOR HUBS: Poplar Bluff Missouri hub; North to St. Louis; South to Little Rock. Poplar Bluff also had two mainline railroads, the Frisco and the Missouri Pacific. The latter was originally the St. Louis, Iron Mountain, and Southern Railroad and in 1872 was the first railroad completed through Poplar Bluff. The rail line runs north and south out of Poplar Bluff to St. Louis and Little Rock Ark. Due to rail connections, Poplar Bluff became a center for the shipment of wood related products and wheat, cotton and corn grown in the area. The St. Louis, Iron Mountain, Southern Railroad merged with the Missouri Pacific in 1917. The railroad built a roundhouse on the property joining the depot and all servicing of the trains on this route was done here. This brought a large number of railroad employees into the town as well as furnishing employment to others who already lived here.

The second "main-line" in Poplar Bluff was the Frisco line. In 1901 the Southern Missouri and Arkansas Railroad built a line through Poplar Bluff and in the same year sold it to the St. Louis-San Francisco railroad, commonly known as the Frisco. This service ran from Hoxie, Arkansas, through Poplar Bluff to Cape Girardeau, opening up connections for smaller communities to major cities such as Memphis, St. Louis, Chicago and Kansas City. Unique for the Texarkana Pig flask is St. Louis inscribed at snout, with stage/rail line straight through forehead between ears, down middle of hogs back at shoulder to the first major hub of Poplar Bluff, Missouri. Line continues due south down hogs back to second hub of Little Rock, Arkansas at hips, and on to Southern destinations: Benton, Malvern and the

Hot Springs, Arkansas. Important cut-offs appear from the hubs with travel from the East, down the Ohio River to Cairo, Cairo westward to Poplar Bluff, West from Memphis to the major hub of Little Rock, and East from Fort Smith also by passage of stage, rail, or riverboat off the Arkansas River to Little Rock. Travel "to" the Hot Springs was achievable by merely getting a means to reach St. Louis, Cairo, Memphis, or Fort Smith, and simply to reach a major hub. Likewise, and conversely, the traveller departs "from" the Hot Spring to Little Rock, if needed to Poplar Bluff, and on to anywhere. This becomes a most compass accurate guide "to and fro" the Hot Springs. The north end of the pig representing north is the hog's nose, being St. Louis, Missouri. The south end is Malvern, Arkansas, being geographically and perhaps socially accurate in 1875. It seems that all points are reached through these two major hubs or their cut-offs.

INTENTIONS: Potteries like the Anna Pottery were driven to not only develop and expand their business, but to set themselves apart and to simply amaze their patrons and clients. The person being given any delightful whimsies must be impressed and grateful in order for the sculptor to be satisfied. Such being the person presented the Arkansas flask and jug might just be, become, or "know of" a potential business client for utilitarian stoneware or high quality mined clay. This person might have been a casual attendee to a special meeting or fair. Moreover, the simple intention of Kirkpatrick or a peer was to be highly respected, regarded, and most of all remembered for their wit, potting talent, and quality ware. This was an effective marketing strategy for their handcraft business. As published in the Jonesboro Gazette on September 18, 1875 "Kirkpatrick Brothers, the widely known pottery men say that the past year has been the peer of its predecessors in the way of demand for and supply of their wares. They make and sell 100,000 gallons of ordinary pottery ware, and a half million of pipes annually.... they have sent more clay from their pits at Kaolin than any former year. Good fortune and increasing wealth, the individual results of industry and good judgment attend this firm in all their undertakings." In a craft that was not the most highly regarded profession and very hard dirty work, the objective of most Nineteen Century potteries were to simply meet the basic expectations of their customers, some sought to exceed the expectations, only a few wanted to delight the customer with a good product and truly great service. Potters like the opportunistic Kirkpatricks went way above all with the sincere intention to amaze the customer with their sagacity and premium quality stoneware and clay mining. These Texarkana Pottery whimsies were much influenced and fully support the same intention of the Anna Pottery and the Kirkpatrick effective marketing strategy "to be remembered" as coming needs for stoneware or quality fire clay occur. These figurals are much more than conversation pieces; they were business card that became imbedded in the memory banks of past, current, future, and potential



customers. Usually commissioned for giveaways, they were advertisements and promotions at the most effective degree. These items are not easily forgotten as the user partakes in a sip of fine old bourbon with lifelike snakes at their face or a hog's rear and genitals on their lips. Anyone holding one of these whimsies and making the simple simulation of taking a drink might experience anxiety and well trigger an obsessive compulsive disorder. It is difficult to forget any occasion that evokes fright, dismay, disgust, challenge, dare, and consternation. To overcome this, the partaker might just have to take a real long sip with one eye on the vessel and with an odd expression on his face.

INTERPRETATIONS: Often Kirkpatrick snakes appear to be entrapping a person and consuming a person's head and mind, while interacting with other snakes, frogs, and beetles. On the Texarkana Pottery snake jug, one viper has secured swamp frogs from escape while another viper consumes a frog. This might signify alcohol entrapment and validate the Kirkpatrick infamous posturing on temperance at middle ground of both sides politically, socially, and ethically. Regardless of position, or interpretation, the person hitting this bottle too hard may become delusional and see these clay sculptured varmints take life. Like the entrapped frogs, the heavy drinker becomes doomed and tightly grasped by alcoholism. These snakes can be viewed the server of good will, by giving a warning that danger lay within this jug. While consuming the contents of the jug to medicinally serve the common cold, over consumption will



Flask marked “T.P.” on genitals and “Texarkana Pottery” inscribed at right of hole.

ruin a drinker's well being and his entire life. The pint size Texarkana Pottery pig flask holds a much smaller amount of fine "Old Bourbon" via the hog's rear, possibly signifying a call for moderation. Obviously, there would have been far fewer deadly shootings in Malvern saloons had patrons drank less, remained less bold, less mouthy, and kept more in control their senses.

Few incredible Texarkana Pottery creations have survived that continue to convey much about our nation's Midwestern horse and wagon trails, rail hubs, and river travel, and to connect us to Arkansas' rich history. This sculptor's ingenuity and talent certainly warrants our high esteem among great American folk art.

.THE LAKENAN POTTERY, Shelby County, Missouri.



FIGURE 192: "Benzine" inscribed Lakenan Pottery pig flask. 3 ½" H, 7" L, 3" W.

Benzine is high powered cleaner, regarded poisonous and deadly. A tad stronger than red-eye, tangle-foot, or fire-water, benzine would most definitely require time in jail to sleep off.

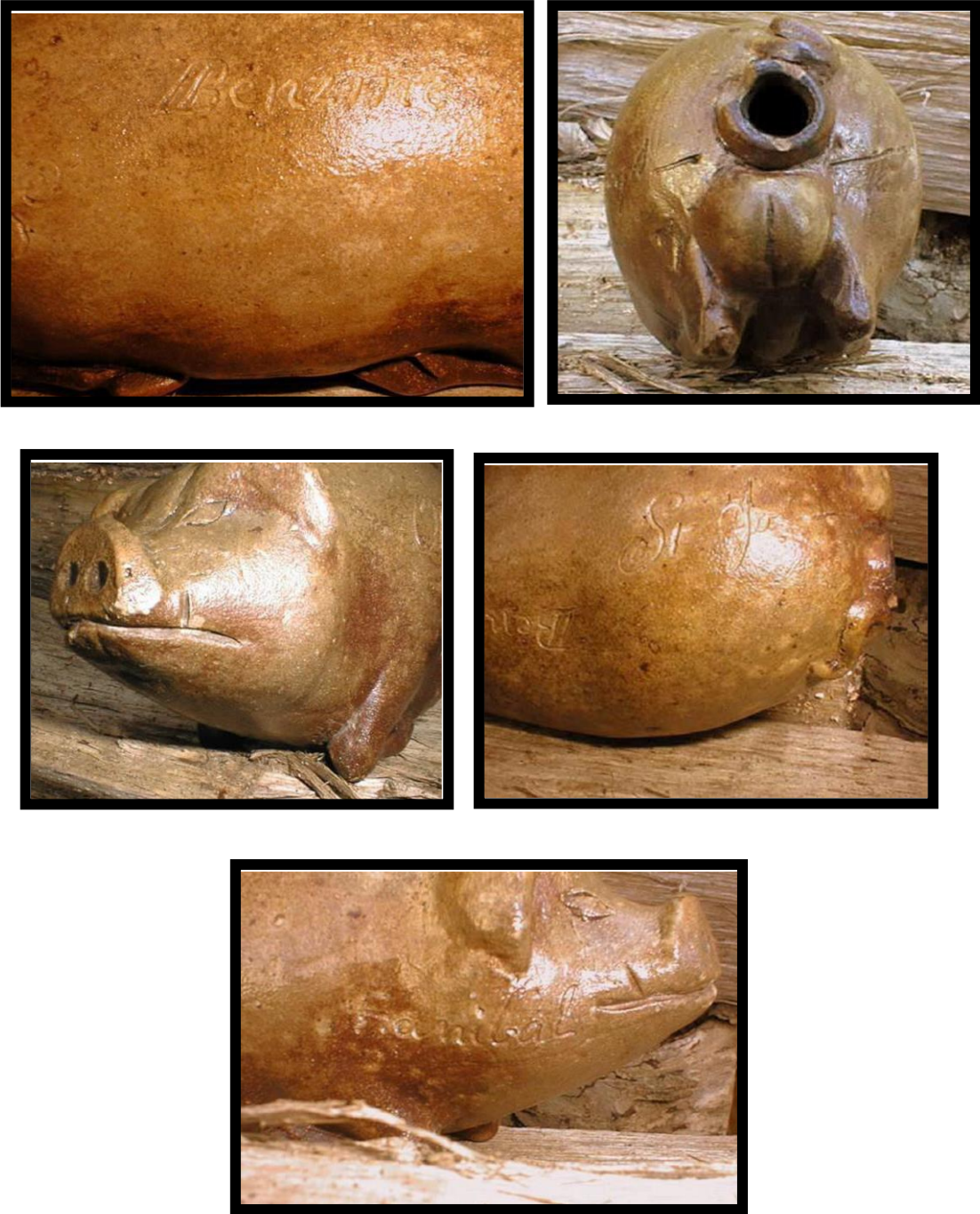


FIGURE 193: Lakenan Pottery boar pig flask inscribed "Benzine." Lakenan, Missouri. cc: 1890.



THE GEORGE OHR POTTERY, Harrison County, Mississippi.



FIGURE 194: George Ohr Pottery pig flask. Biloxi, Mississippi. 4 ¼" H, 12 ½" L, 4" W. cc: 1890.

THE LOOGOOTEE POTTERY, Martin County, Indiana.



FIGURE 195: "Shoal Bunny" fright mug. 2 ½" H, 3 ¼" W (w/handle). cc: 1880.

Produced by John Folks for a Trinity Springs, Indiana, resort.  
The town of Shoal, Indiana, is located nearby the Loogootee Pottery.

**CHAPTER SEVEN:**  
**Kirkpatrick Craft Traits,**  
**Identifiable Habits, Features,**  
**and Hand Inscriptions**



## IDENTIFIABLE INCISED INSCRIPTION TRAITS OF CORNWALL AND WALLACE.

Individual inscription style traits can be clearly identified being produced by the hand of either Cornwall or Wallace. In general, most observations find that Cornwall is mostly connected to utilitarian class vessels bearing inscriptions that include the many spectacular Fair jugs and Fair umbrella stands, utilitarian type objects like presentation cuspidors, court house inkwells, “8 to 7” creations, Nodder style paper weight figurals, and hand modelled creations connected to human and historical events. Generally, Wallace is connected to creations involving retiles like snakes, snake jugs, little brown jugs featuring one snake for a handle, frog inkwells, frog paper weights, fright mugs, creations featuring applied lizards, insects like flies and spiders, and dung beetle paper weights bearing witty slogans in his script. Noteworthy is that some remarkable presentation snake jugs appear to be the combined effort of both Cornwall and Wallace with Wallace applying snakes and frogs and Cornwall applying the presentation theme statement in his script. Likely, many artful creations involved the teamwork of ideas, design, and efforts of both men.

Close comparisons and detailed analysis of the script writing style habits indicate that both Wallace and Cornwall incised similarly shaped objects like pig flasks. Prior to 1885, most brown Albany slip pig flasks bear a general size, shape, and feature style; and salt glazed flask bear a somewhat different form and smaller size and feature cobalt filled inscriptions, but both categories of pig flasks transformed after Cornwall’s death in 1890. Between 1890 thru the 1893 date of Chicago World’s Fair, a new different pig shape became more bulbous and featured a more rounded pig faces with more pointed noses and ears. In the late 1880’s some of this transition may be the direct result of Cornwall’s confining ailing health and his physical restrictions that coincide around the time Wallace and others became involved producing the flasks. Albeit, close scrutiny of features suggest the occasions where one person composed the flask with a different person applying inscriptions. This is evident, as each of the modelers have distinguishable script habits, incising of specific letters, and both display a distinctive variance incising very elaborate capitalized letters. Understand both writers incised words are artistic, but are clearly different. It can be speculated that while the grand majority of flasks and novelty art creations bear identifiable scripts of Cornwall and Wallace, some creations possibly might be the hand craft of a different family member or even a creation effort of another Anna Pottery worker. This appears especially so with objects produced after 1890 and 1893, like the “Last of the noble Modocs” large Captain Jack face pipe, inscribed “By, A. Kirk,” possibly signifying Wallace’s son, William (Bill/Butch) Kirkpatrick known working at the Anna Pottery (see page 406).

Securely attributed is the script style on Union County Fair vessels incised by Cornwall's hand. Several aspects feature quite distinct characteristics that are distinguished from the script habits of Wallace. Other recognizable details are variances in spelling, grammar, and script design of numbers. In the following pages specific details are designated by captions and white arrows on numerous examples. Pronounced script style traits are easily detected in Cornwall's letters "f, F, D, g, G, l and the numbers 4 and 9" and his habit of a simple incised cut line to underline words and sentences. Wallace script style of the letters and numbers are easily disguised, especially his habit of featuring a leftward slanting serif applied atop his lower case letter "i," in his abbreviation of Illinois "ill," on his reptile and dung beetle creations (see page 350). Both Cornwall and Wallace applied inscription to pig flask. Much documented is the given that Cornwall produced Fair related vessels and applied their inscriptions. Often a date can help determine the writer of the script on occasions where a writing style exists without any definitive lettering or number style trait present. This is useful on items dated after 1890. Items dated after 1896 bear a crude style by an unidentifiable hand and speculated as that of Ellis Toler or his assistant.

Song titles of well known old time ballads were occasionally incised on creations to make a strong statement or evoke a love emotion. Classic examples are Wallace's "Kissing Frogs under Toadstool" creations bearing his script of the appropriate popular era ballad title "Will You Still Love Me, When I am Old Darling." Wallace personalized a gift to a very special "Mollie" in his life by deviating the slogan to "Do you love me Mollie darling."



FIGURE 196: Script hand writing traits of Wallace Kirkpatrick.

The fact is that Wallace made a personalized presentation creation for a special lady named Mollie. Just who is "Mollie?" Very meaningful to this riddle is that "Mollie" was a common nickname for Martha in the nineteenth century and just coincidentally Wallace's wife's name is Martha. These kissing frogs represent Wallace and Martha. Interesting to note is that said "Mollie" turned out to own the Anna Pottery in 1897 to 1900.

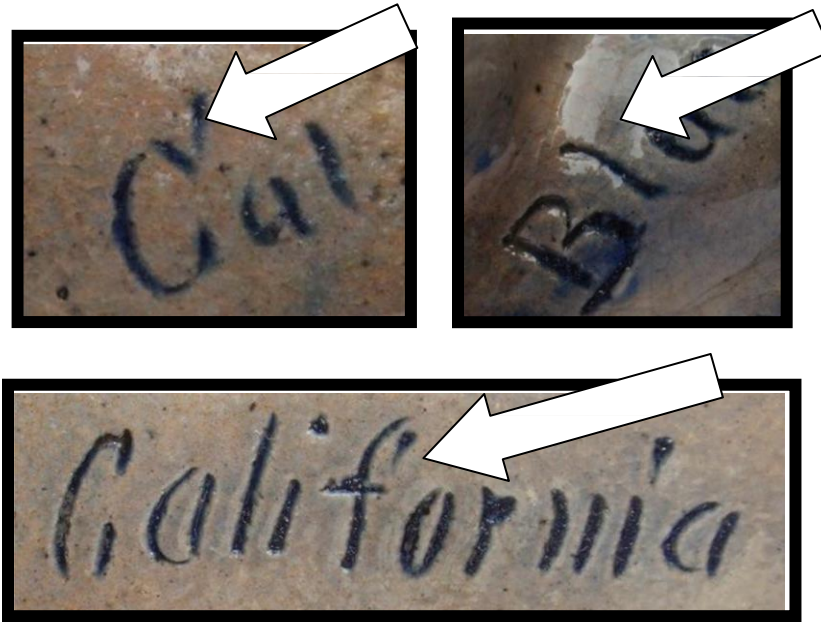


FIGURE 197: Script hand writing trait of Wallace Kirkpatrick.

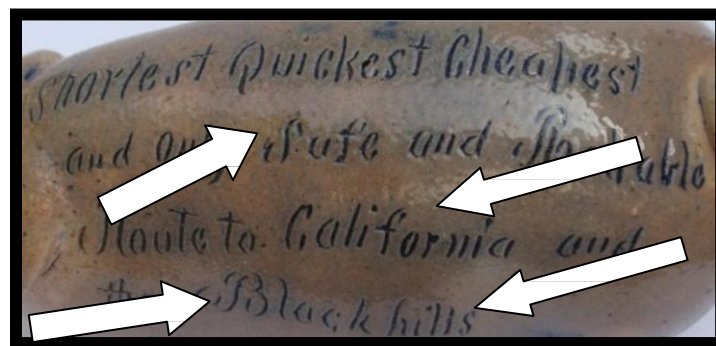


FIGURE 198: Distinctive Wallace inscribed rounded serif tops of letter style "C, S, f, B," and slanting "l." Note: No base on the letter "f."



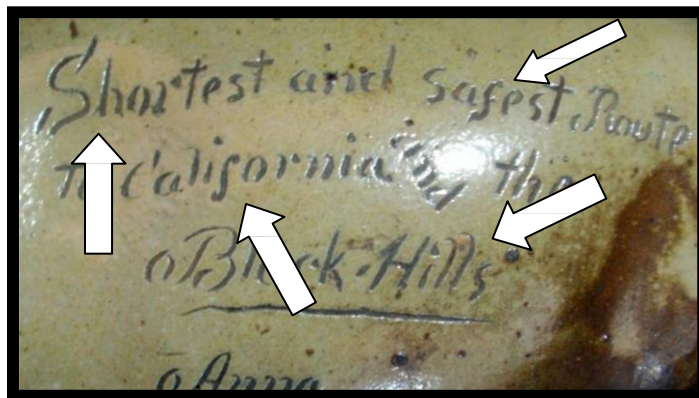
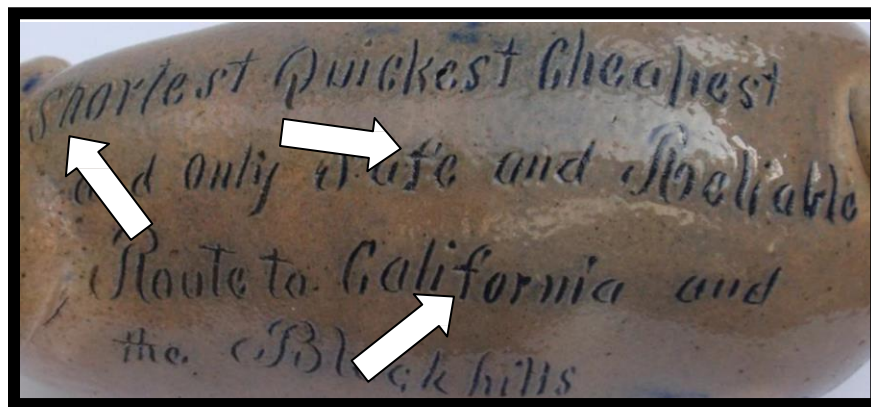
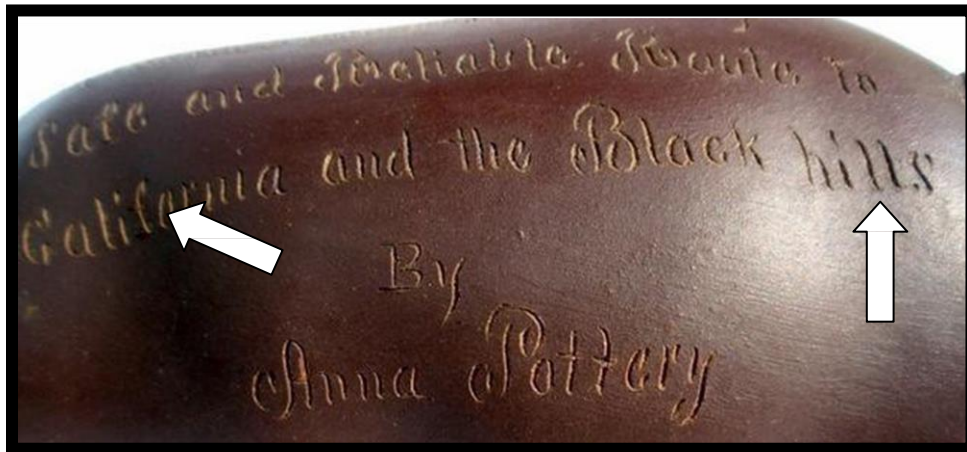


FIGURE 199: Distinctive Wallace inscribed ornate serif curving tails on letters “S, and f.”

Note: Wallace does not apply a base on the letter “f.”

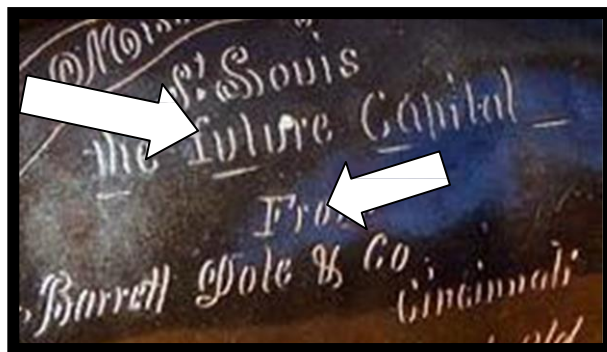
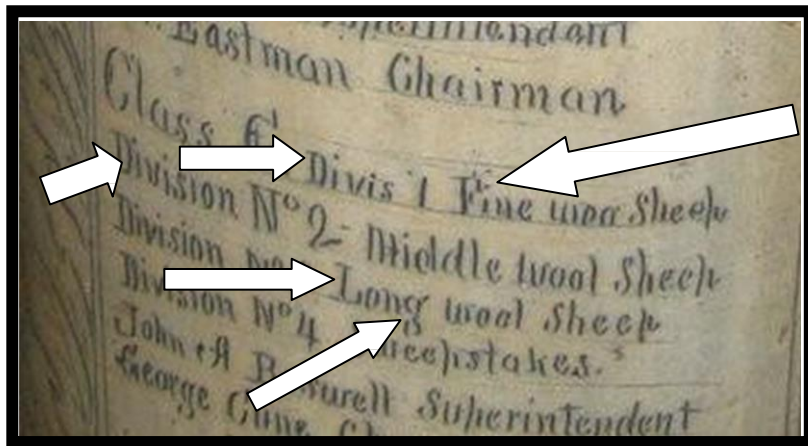
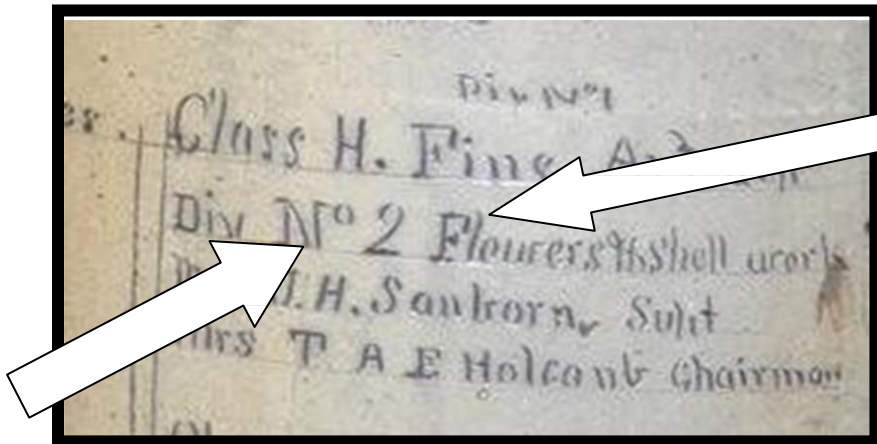


FIGURE 200: Distinctive Cornwall inscribed block letter styled “D, F, f, T” and the underlining habit to words. Note line at base on the letter “F,” and “L.”

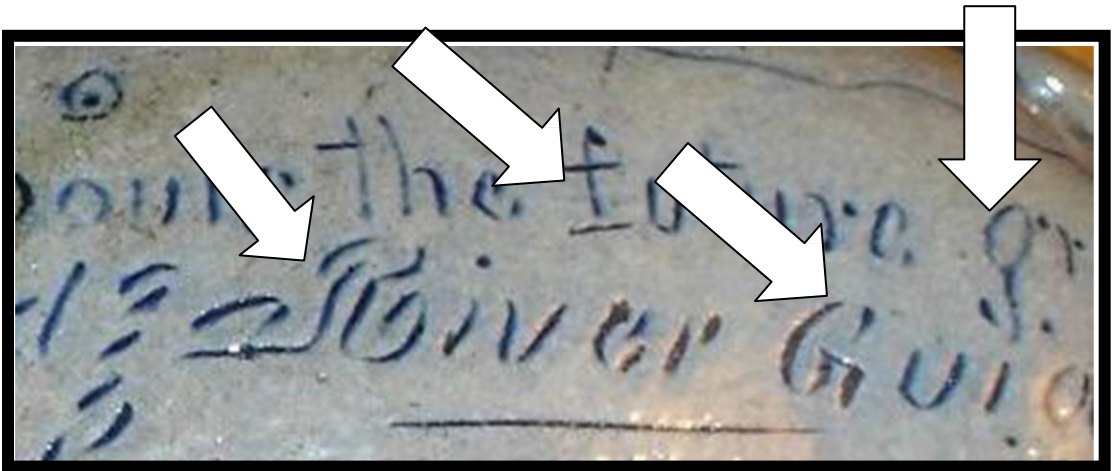
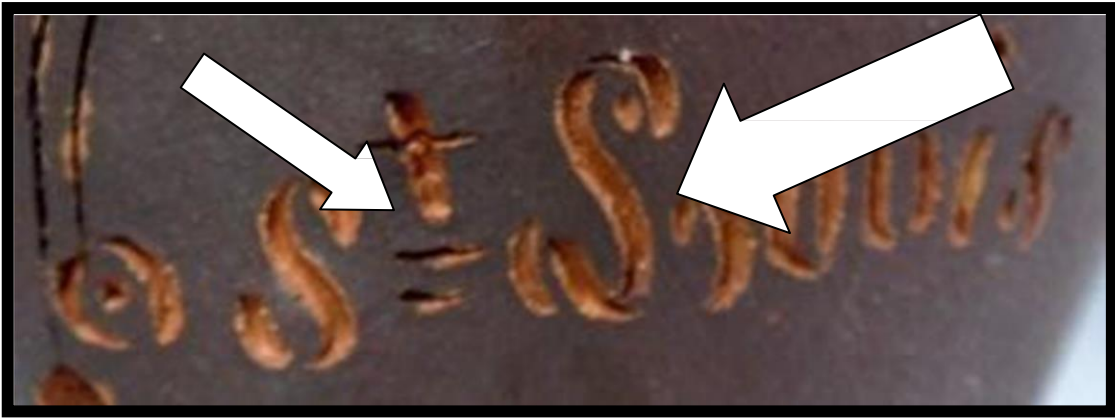
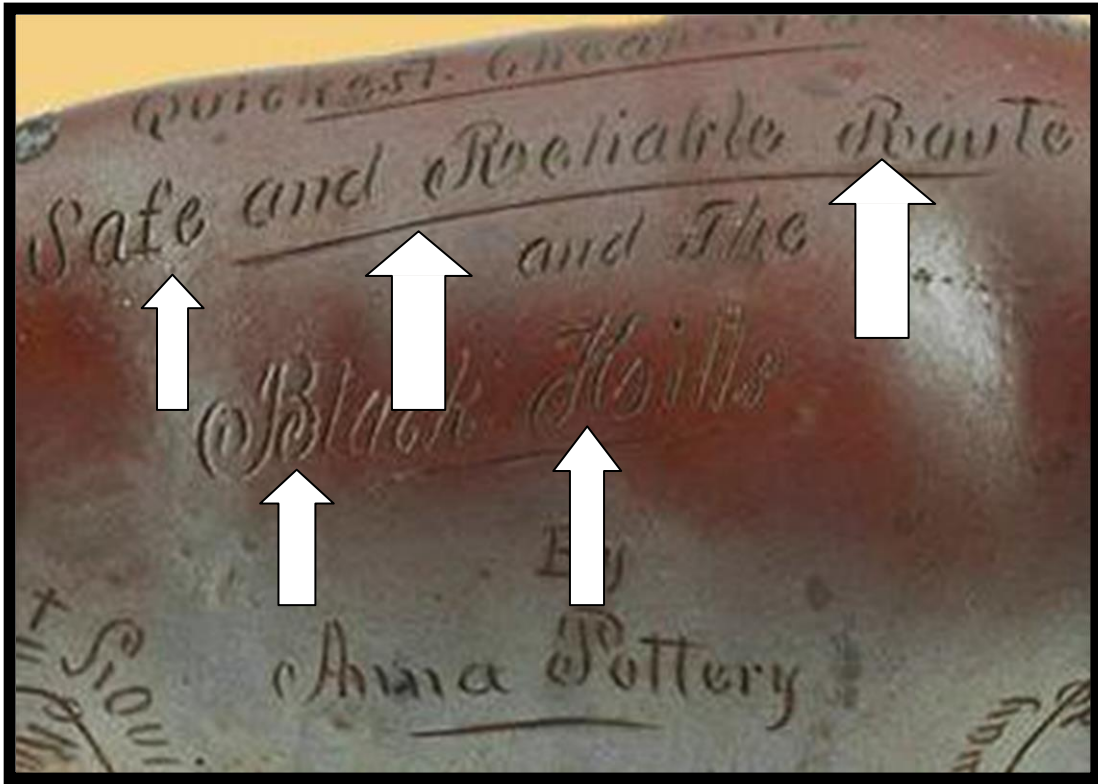
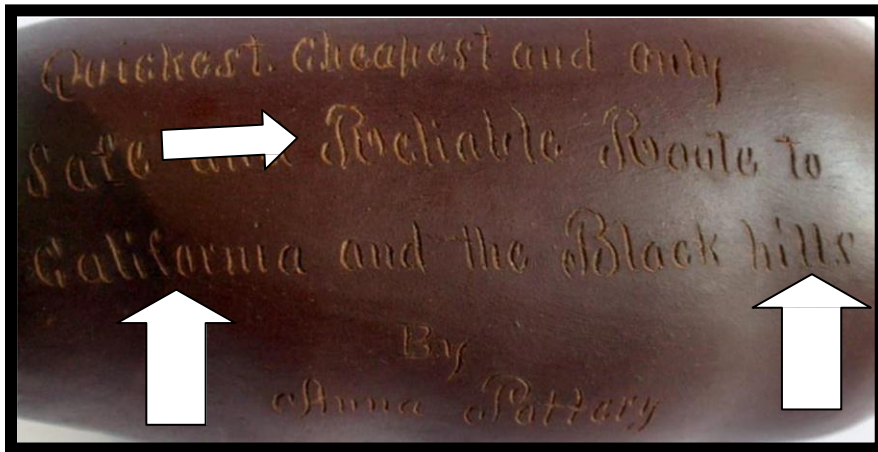


FIGURE 201: Distinctive Cornwall inscribed letter styled “f with base, G, g” and underlining habit of words. Note distinctive base on the letter “f” and the very ornate letters “R” in the word River, and the “St” and “L” in St. Louis.



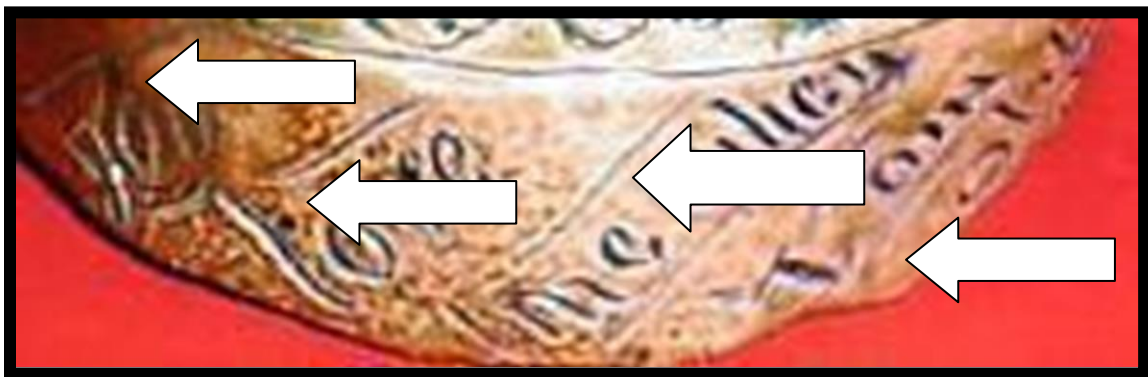
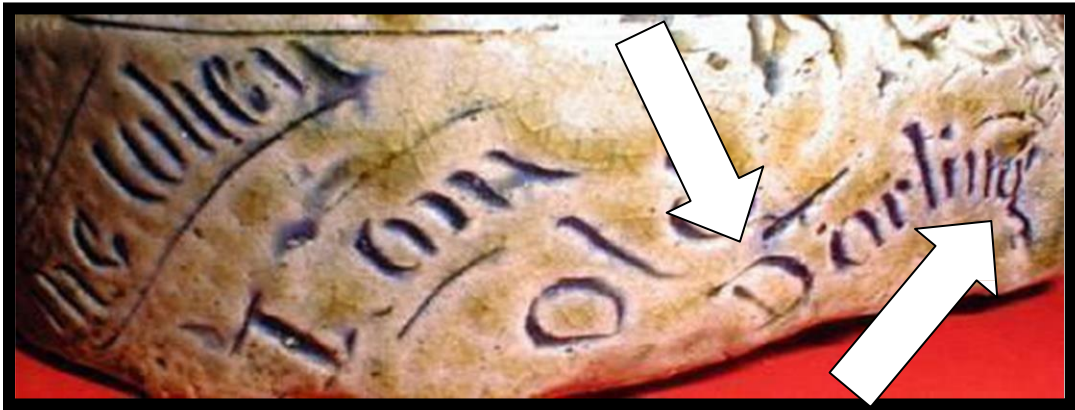


Cornwall known script “f” with base, very ornate “B and H”, and using underlined phrases.



Wallace using lower case “h” in hills, and not underlining phrases.

FIGURE 202: Script hand writing traits of Wallace and Cornwall Kirkpatrick.



The Cornwall trait of underling phrases and block style letter “I, and letter D and g, in Darling.”



Plain script. Apparent personalized gift of Wallace to his wife Martha. A nickname for Martha is “Mollie.” Wallace’s script trait features the leftward serif at top of lower case letter “L”.

FIGURE 203: Two examples of Kissing Frogs, one bearing script of Cornwall (top) and one in Wallace’s hand (bottom).





Wallace style “n” and skewed “l” NOTE: Lower case “n” in Anna and “i” in Ill,  
and open gap in the top number “9.”

FIGURE 204: Script writing style traits of Wallace Kirkpatrick.





FIGURE 205: Distinctive Wallace inscribed letter stylish "F, and g; and date 1886."

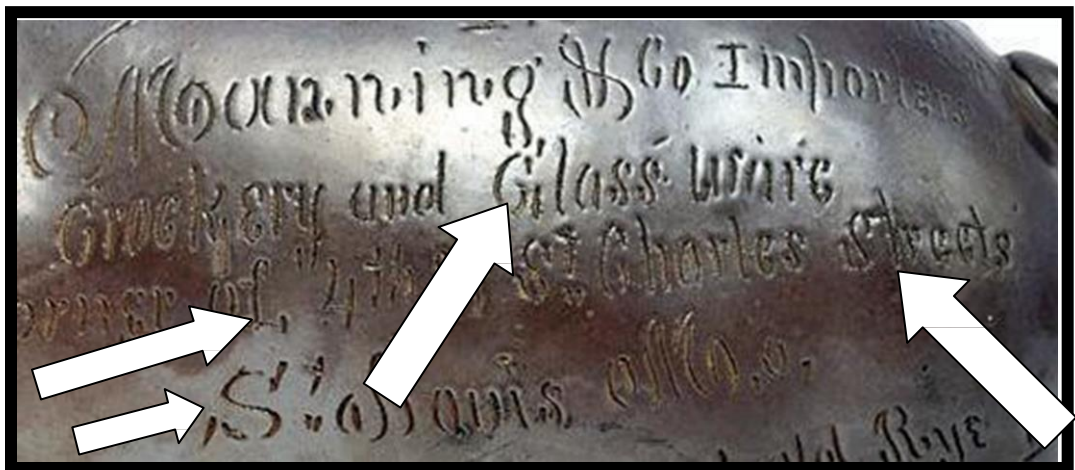
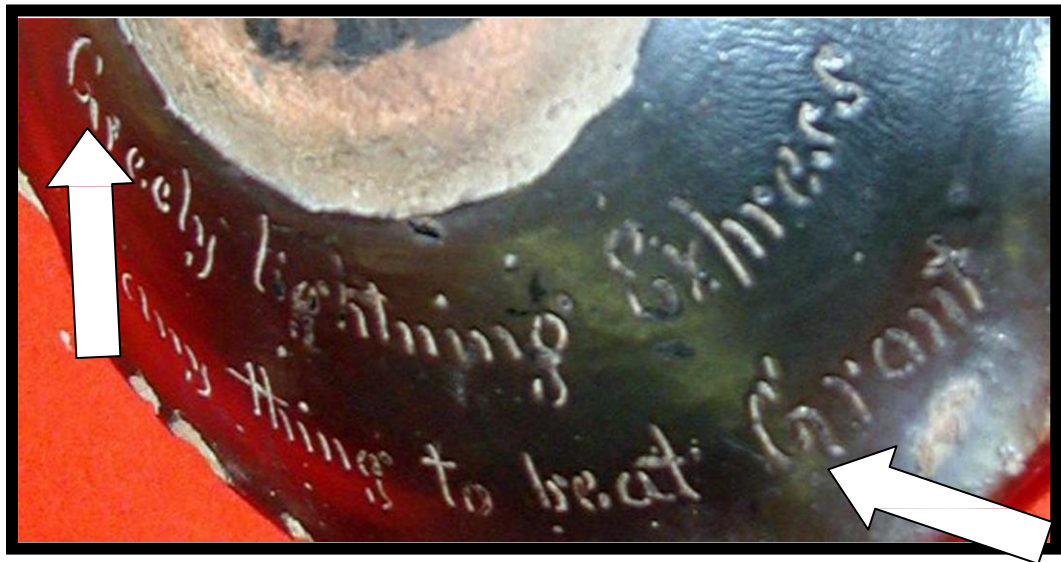


FIGURE 206: Distinctive Cornwall inscribed letter styled “G, g,” and “f” with base .

Cornwall supported liberal republican Horace Greely in election.

Eye And Brow Feature Style Traits.



FIGURE 207: Eye and Brow style traits.





FIGURE 208: Eye and Brow style traits.

Tail Style Trait.



FIGURE 209: Tail shaping style traits.

Hooves Style Trait.



FIGURE210: Hooves styling traits.



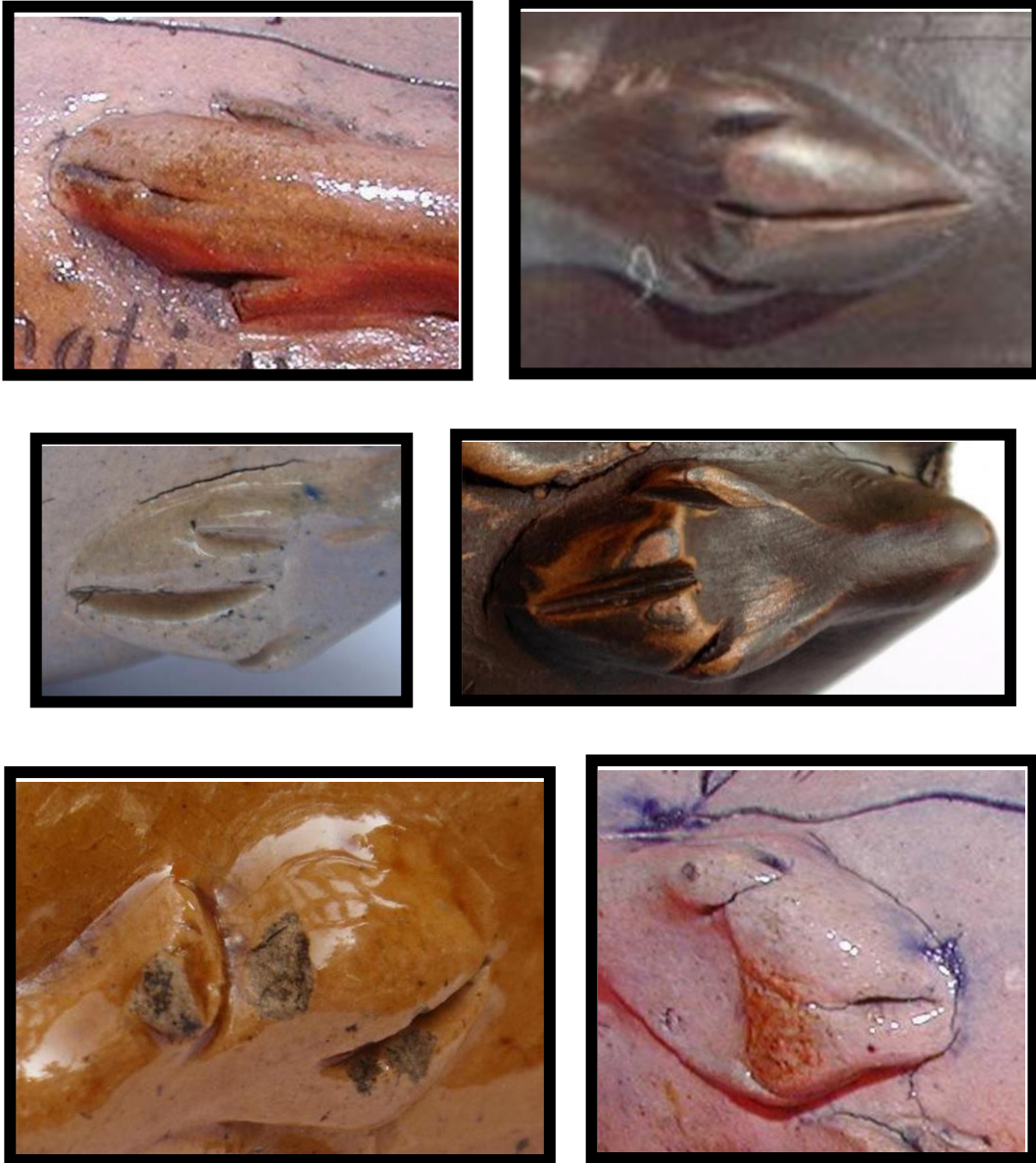


FIGURE 211: Hooves styling traits.



FIGURE 212: Hooves styling traits.

Genitals Style Trait.



FIGURE 213: Testicle design style traits.



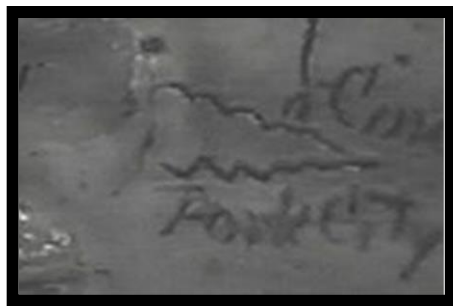


FIGURE 214: Testicle design style traits.

Various "Cincinnati" incised captions.

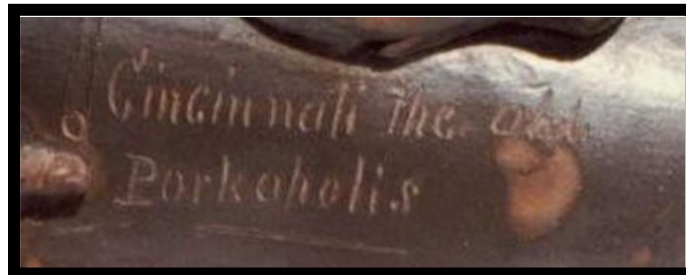


FIGURE 215: Sample of Cincinnati pig belly slogan inscriptions.

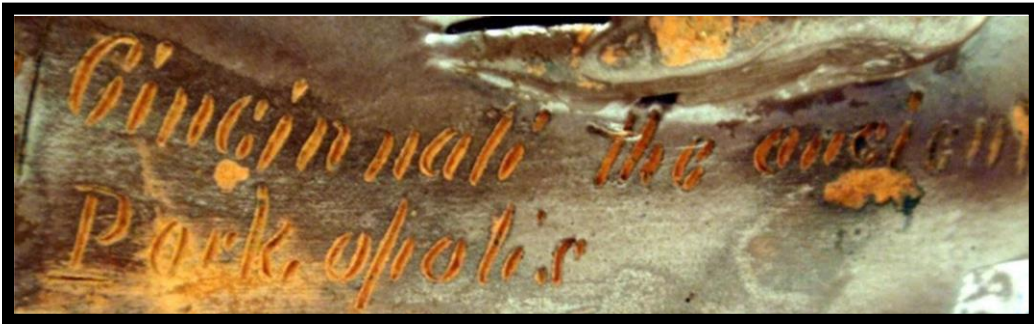
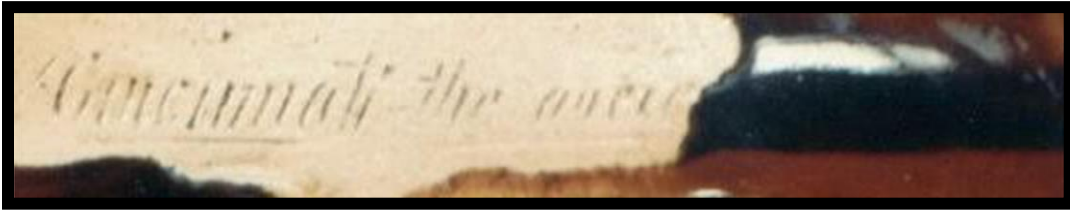
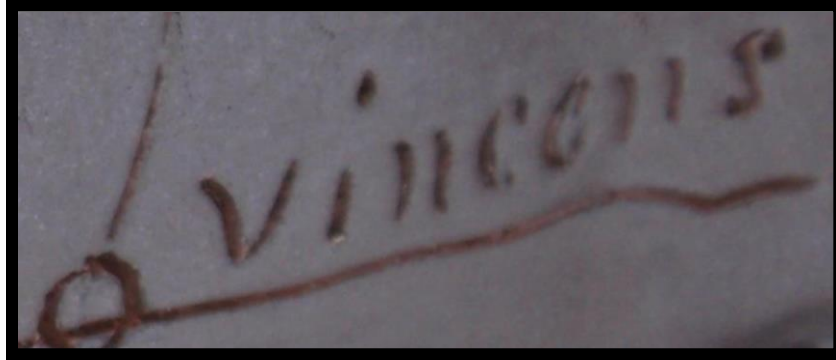


FIGURE 216: Sample of “Cincinnati” inscribed pig belly slogans.



Various Vincennes Spellings.

The early spelling “Vincens” (sic) was commonly used.



“Vincens”

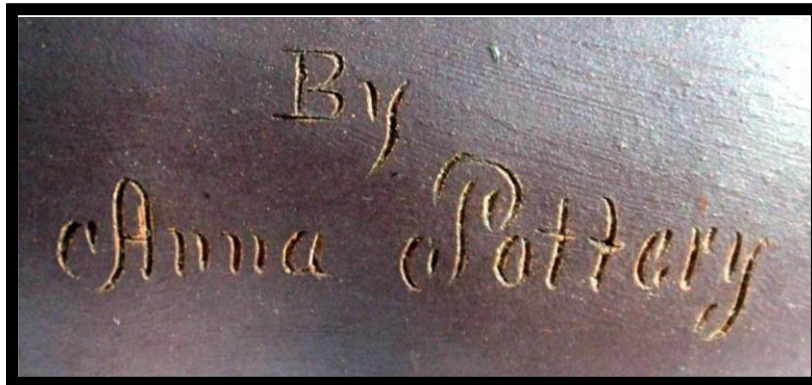
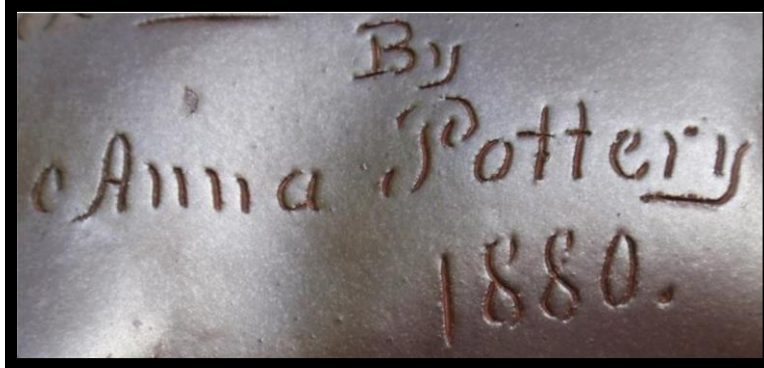


Modern spelling “Vincennes”



FIGURE 217: Sample of various “Vincennes” spellings.

“By Anna Pottery” Inscription Manufacturer Marks.



Cornwall script with ornate style, includes word “By,” and individually crossed “t”s.



Wallace plain script styled caps, and one line crossing both “t”s.

FIGURE 218: Sample of inscribed manufacturer marks “ By / Anna Pottery.”

Humor and self discovery is achieved by combining inscribed letters with features.

Wallace Kirkpatrick applies humor and trickery by substituting a letter with an object. This prank was intentional on some of his 1891 pig flask creations depicting his Dunleith town inscription running through the pig's left eye. Dunleith was located in the extreme northwest corner of Illinois and a part of the important Galena lead mining industry off the historic Fever River in Jo Davies County, Illinois.



Wallace's wit re-asserts we need always read between the lines and that we need do so with Wallace's inscribed word lettering he combined with his inscribed pig's eye. While the inscribed eye represents the letter "i" in Dunleith, it assists in proper pronunciation. These flasks feature many towns along the Illinois Central Railroad that contribute to the rich history of Illinois and the development of important State rail transportation. The November 28, 1853, of the Galena Daily Advertiser edition reported "The work on the Galena Branch of the Illinois Central Railroad is being pushed forward rapidly. In about sixty days, twenty-four miles of track southwest of Freeport will be completed, leaving but twenty to twenty-five miles to Galena unfinished. This twenty-five miles is very hard work and will not be finished for some time," and seven months later the July 17, 1854, edition reported that "the grading for 52 of the 67 miles from Freeport to Dunleith was completed, but a number of locations in Jo Davies County were of difficult terrain and much heavy work remained to be done that was slowing down the progress."



**CHAPTER EIGHT:**  
**Interviews, Diaries, & Sketches**

ITEM 1

THE WOOD'S LITTLE RED BOOK DIARY

Kirkpatrick Related Entries

Postmaster, Deacon of Baptist Church, and Justice of the Peace

Vermilionville, Illinois

1874 to 1883

1874

December

6 we went to meeting, Mrs. Kirk and Anna.

10 eat dinner at Mrs. Kirkpatrick's, Jane there a sewing all day we take a 3 gallon jar up to Mr. Arthurs to have filled with lard.

18 went and got lard, 19 pounds at 14 cents a pound, \$2.66 .

22 Elsie and Marshal Van Doran came by in their buggy ... went to the POTTERY with them ... then across the iron bridge up to Lowell.

24 Mrs. Kirkpatrick got her cloak done.

1875

January

24 going to Tonica with Mrs. Kirk to meeting [Janet's].

31 -6 below zero, too cold to go to church, Murray and wife here this evening.

February

10 started to Deacon Howland's on the sled, stopped and took in Murray and wife.

17 went to Kirks to spend evening, Kirk wasn't at home Murray and wife home this evening.

25 went to George Caldwell's on a visit, took mother, Jane and Mrs. Kirk ... Murray started with a load of clay for

LaSalle, could not cross, water on the ice, came back - all ate dinner together.

26 Jane came home with Kirkpatrick's, they were going to Mr. Reynolds to spend the evening.

March

1 took Kirk folks and Helen Baldwin to church [meeting to settle the Howland's complaint against the Elder, was settled.

6 Last night took Kirk folks up to Isaacs, night before last we all went up to Albert Howland's. This afternoon took Murray to Covenant meeting.



7 went to church, took Kirk folks, it was communion day ... we ate Dinner at Kirkpatricks ... went with them to Lowell to hear Tonica congressional man.

10 Mrs. Kirk here.

11 evening, Geo. Cadwell and Murray came up ... to go to H\_\_\_\_\_, we all went - had a good visit, got home at midnight.

18 Murray had his land surveyed out today.

## May

14 Jane went over to Tonica with Mrs. Kirk on "bonne t busine ss."

26 ... Jane over to Tonica ... about bonnet ... Anna Kirk went with her.

## June

5 set out 100 cabbage plants this morning that I got of Murray.

13 Jane went to Lowell this afternoon with Murray & folks to meeti ng.

15 Jane had lots of company today ... Mrs. Kirk.

18 Murray and family went to Bruce and Elder Higbee & wife and Howland & wife came to Murray's soon after they left.

## July

5 Jane and Mary walked up to Kirk.

21 Jane went to Ottawa with the Kirks.

26 had showe r [weather] just at night yesterday while CORNWALL and MURRAY KIRKPATRICK were here ... made a warrantee deed for Murray to Cornwall, \$500.

#### October

10 Murray, Geo., John here this evening - we examined the minutes of the church meeting of April.

15 all went up to visit Mrs. Kirk.

22 Ellen Clayton, Lizzie Reynolds, and Jane went to Mrs. Kirk.

#### November

4 hauled a load of shock corn of the 5 acre piece, Murray helped me in fore noon.

#### December

4 Murray went with me [to church meeting.

9 Murray commenced husking corn for me, he husked 12 rows from the orchard to the blacksmith shop. Murray ... husked in forenoon ... after noon .... hurt his hand and turned out a little after two o'clock.

19 Mrs. Kirk and Baldwin call in the evening.

22 Murray helped me husk.

1876

January

2 delightful day ... spring weather, frogs are peeping, and even snakes are crawling ,  
Anne Kirkpatrick killed a garter snake the last day of Dec., near the Cadwell house.

... husked corn in shirt sleeve, remarkable weather.

Murray helped husk today.

6 Murray helped husk today with his team.

7 Murray helped me.

21 settled with Murray tonight, I owe him \$3.50 .

February

9 Helen and Mrs. Kirk here to dinner.

11 Jane and I went up to Kirks this evening.

13 Anna Kirk eat dinner with us.

24 Jane and Mrs. Kirk visited Helen.

March

6 Kirk come just at night and got 12 baskets of corn on his sled.

11 Murray come and got 12 baskets more of corn, he has had 24 baskets now which pays  
him all that I have owed him \$3.50.

17 Jane and Mary up to Kirks in afternoon, then went after them at night.

22 Mrs. Kirk here in afternoon.

#### May

9 Mrs. Kirk, and Amelia called in the evening.

17 ... harrowed the 5 acre pc and went over it with my new smother that Murray helped me make yesterday.

28 went to mill ... Jane went with me and was weighted, 103 pounds.

#### June

1 Kirk folks moved yesterday.

14 we drove up the hill and called on Mrs. Kirk, they having just moved in the brick house.

#### July

4 wet and muddy, went to the mill and then up to Kirks.

#### September

11 come back to the POTTERY, got jar and flower pot.

#### October

2 Elder took my team and he and wife went to Lowell, store, mill and POTTERY.

8 we drove over to Kirks.



November

8 took Jane and mother over to Kirks in the morning came home, went over after folks to Kirk.

20 went to Lowell ... called at Kirks.

December

14 Benjamin came after we go to Kirks house to do some business in real estate matters.

28 went to Lowell got horse shod, called at Mrs. Kirkpatricks.

1877

January

22 10° below, but we still had company if it was cold, Mrs. Bullock and Mrs. & Mrs. Kirk ...had chicken pie, etc.

25 Elder D and wife and two daughters called in afternoon, they drove over to Kirks.

26 Kirk folks called in the evening for us to go to the Donation at Caldwell's.

February

1 walked over to Kirks in the morning and I went them at night with buggy, Murray, come over and me brake the heifer to milk.

25 Kirks here to dinner and then Jane went with them to the Caldwell's. school house to meeting.

April

went to Lowell ..... left Jane with Kirks.

June

1 I took Jane over to Kirks.

July

20 Charlie Eaton here tonight for a chattel mortgage from Richey.

21 Richey and Charlie here this morning to finish up the mortgage, pd me 1.00 .

26 ... went over to Richey's and got four gallon jars 13 £ per gallon.

August

6 ... took four gallon jar of butter to Ottawa .

13 ... loaded my wagon w/corn and started for Ottawa , Murray went with me.

24 ... after dinner took our folks to Kirkpatricks ... came home - did chores - Mr. Evans come - went to Kirkpatricks, all ate supper there.

September

15 Sold corn in Blackstone, stopped and watered and feed horses in Streator ... I handed the money over to Jane, \$76, got nothing for me.

December

17 Paid 2.00 for Baldwin's History of LaSalle County.

28 Mrs. Kirkpatrick and Anna here this afternoon, they walked over not withstanding the mud and water, it was dark when they went home.

1878

January

17 Jane and I went over to Kirks on a visit, staid there several hours and eat dinner with them.

23 went to Lowell this morning, -took Kirks folks some fresh meat.

24 Kirk and wife here this evening.

... load of wood for myself, Kirk hauled three loads of wood for Elder Baldwin .

February

1 went over to Kirks to get him mend my horse collars, he mended one, when it was time for me to come home and do chores.

27 Mrs. Kirk come over on horseback, Murray was here with us this evening.

1879

March

20 Jane and I went over to Kirks, met the two Knapp's with their wives, had a pleasant visit.

April

30 Mrs. Kirk here today.

June

11 ... went to Lowell after dinner Jane went with [me] to Kirks.

July

9 very hot, Mrs. Kirk come and Jane went with her up to Ann's .

October

14 Jane went with me to Lowell, called at Kirks.

20 ... I paid five dollars to McOmer for Murray on his subscription to Elder.

23 ... Nancy and Lottie to Utica ... when I got back to the POTTERY, I turned and drove to Joe Merle's to get some pie pumpkins.



November

8 ... went to RICHEY'S to get a soap dish & etc.

10 put some beef on to boil, I believe it is the first time I ever tried to boil a piece of meat, the water soon boiled out, and the beef burnt on the bottom of the kettle, had a great time getting it cooked right, but I over came the difficulties, it eats well.

December

2 Mrs. Kirkpatrick here this evening, Murray came about nine o'clock.

1880

March

7 in a little time, Mrs. Kirk come so we had a table full .... later came and they staid till almost eleven.

14 traded at \_\_\_\_\_, got flour, groceries, CROCKERY & etc.

April

16 Mrs. Kirk called before the rain.

22 went to Ottawa, David Rickey went with me.

June

12 Mrs. Kirk and Susie here to supper.

July

21 Went to Kirks. So we both eat dinner there, came home did chores, went back and eat supper there.

25 took Jane up the lane to see the corn, so we drove by the tile works.... drive down to the park.

August

11 Fred and I went over to the tile works and see them make tile ..... later Fred and Sarah went to her brothers, and was going to stop at the pottery and Deer Park and see them make tile.

17 Anna Kirk here all day.

May

11 Went over to Richey's and got a load of tile .... three loads of tile today.

12 another load today.

13 got a load of 3" tile.

## June

11 did chores and got ready to go to Anna Kirkpatrick's wedding, Jane and I drove over, got there at sunset and their marriage came off a quarter to nine, had a very nice wedding, Elder Higbee married them, home about midnight.

27 I see the COMET for the first time. Jane and Nancy to see it. I called up.

28 we took another look at the GREAT COMET.

## July

3 News come yesterday that GARFIELD was shot.

4 we all went to Baileys Falls, went through Clarks pasture and forded the river, went to Point Rock and then to falls, found a large picnic party at Baileys falls, we went on to Bull Rush fall - we had a nice 4th of July.

28 went to Lowell this morning and took Bob's borrowed wagon to Kirks.

## August

3 went to Lowell, Jane went with me to Mrs. Kirks.

16 went for buggy about 5 o'clock, was not ready so I went in to Kirkpatrick's, staid to tea, three ladies there besides Jane.

31 went after tea to David RICHEY'S and paid him 19.90 for tile I had got in May, 754 four inch and 300 three inch.

## September

20 Utica was dressed in morning for GARFIELD.

1882

January

13 took the molasses JUG to Lowell and got half gal of molass.

15 This is my 70th birthday.

February

7 Mrs. Kirk and Susie here this afternoon a visiting didn't start home till after dinner.

there has been quite a stir for a few days about small pox.

12 Jane walked up to Doc's for vaccination.

17 Jane most sick with her vaccination.

24 Jane called on Mrs. Kirk.

April

11 write a letter to Theodore and a TIMES, that have the shooting in of JESSE JAMES.

30 after dinner Jane & I drove over to Kirks, but found no one was home.

May

4 Wright of the MARBLE WORKS staid her last night and pd 1.00 .

17 took Jane to Lowell and left her there to visit at Kirks about 6 o'clock, I went to Lowell after Jane and eat supper at Mrs. Kirkpatrick's.



23 went to the TILE WORKS and load the tile.

24 the showmen put up a Circus Show on the barn.

26 Jane got home from Ottawa about half past 8 o'clock, come with Mrs. Kirkpatrick, in a covered carriage.

#### June

20 got home about six o'clock and found our 20 acres of corn had all been plowed out both ways, the neighbors had put in 8 teams and done a splendid job for me, which we appreciated.

#### July

25 went to Tonica this forenoon, I called on Mrs. Mrs. Kirkpatrick, they had got nicely fixed in their new home, She told me Mr. Elder Higbee, was, to be buried that day.

#### August

15 Bad storm, lightening struck the old tavern in Lowell and burned and burt (sic) Gregory very bad.

25 I went over to David Richey's and paid him \$25 in gold for tile I bought last May.

#### October

12 I saw the comet about 11 o'clock.

18 Jane got up at 4<sup>o</sup>clock to have a view of the big comet which is quite a site.

19 this afternoon ... Mers & McOmer & Richey came have their writings done, made out a deed and mortgage, got \$2.

25 Applegate come over to McOmer's and we had a settlement with him ... he abused McOmer very much in renting.

#### November

21 Bryon Snell and David Richey called just as we got home to - a chattel mortgage acknowledge.

#### December

12 Helen expected Mrs. Kirkpatrick to be at house.

25 A tramp staid here last night, had supper and lodging and breakfast without pay.

1883

#### January

9 Clinton McOmer and wife here for a quit claim deed to Mers Boys.

11 Richey called this evening.

#### March

10 ... he brought us back as far as the pottery.

April

2 hundreds & hundreds turned out(for Dr. Bullocks funeral).

May

2 I went to Tonica - called at Kirkpatrick's for an hour or so.

6 I boxed up a ruster (sic), sent it by Glasines to Mrs. Kirk.

12 Mr. Rush and wife took the oath for post master, (j. Rush, potter, brother -in-law to D. Richey).

June

12 Moved p.o. to Rush's.

July

16 ... went to Lowell dance & picnic, celebrate in the grove west of Jos. Warmers then went to Clark's tile works, then called at Wisswald's.

August

3 went to Tonica, called at Kirkpatrick's.

4 went to funeral, was one of pallbearers, Lowell, came home by the way of Richey's Tile Works.

23 we crossed the river at Kirks ford and followed the river up and crossed the iron bridge at Streator.

September

6 went to Tonica for a bonnet, we ate supper at Kirkpatrick.

20 Barnum's show at Ottawa.

December

11 callers, Mrs. Kirk and Howland, Mrs. Kirk went home with the mail.

1884

January

4 this is my 72nd birthday.

7 -3° below, started to Lowell met ... and the Kirks, so come back with them, they were all here for dinner.

February

5 five neighbors (7 men) went to timber cut big wood pile for us.

April

18 Murray Kirk staid here last night.



## July

22 took Ann, Elsie and Milford ... over to Lowell to the pottery (NOTE: this is the first pottery est. in Lowell, potters were Stoffer & Leach from Ottawa , formerly of Ripley).

25 to Lowell, went to David Richey's tile worked and got my trowel.

## August

7 ...went to Tonica ... Mrs. Kirkpatrick came home with me.

9 after dinner Mrs. Kirk and Jane got on the hay rack and rode as far as the Ellsworth's line and then walked on to Helens.....Mrs. Kirk rode home with Grazin's.



RECORDS

101

DEPARTMENT OF COMMERCE AND LAIBOR BUREAU OF THE CENSUS  
THIRTEENTH CENSUS OF THE UNITED STATES: 1910 POPULATION

STATE: Illinois COUNTY: Madison TOWNSHIP OR OTHER DIVISION OF COUNTY: Madison NAME OF INCORPORATED PLACE: Madison DATE OF INCORPORATION: 1837

Enumeration District No. 125 Enumeration District No. 125 Ward of City: 4th

NAME OF INSTITUTION: St. Mary's NAME OF STREET: St. Mary's NUMBER OF BUILDINGS: 1 NUMBER OF FAMILIES: 1 NUMBER OF PERSONS: 1

NAME	SEX	AGE	DATE OF BIRTH	PLACE OF BIRTH	ETHNICITY	RELIGION	EDUCATION	INDUSTRY	PROPERTY	REMARKS
Anna Kirkpatrick	F	10	1899	Illinois	White	Catholic	None	None	None	
...	...	...	...	...	...	...	...	...	...	...

Census entries for Kirkpatrick – Anna 1910.

ITEM 3

CENSUS ENTRIES

Alexander Kirkpatrick 1790 Washington County, Pa.

A handwritten census entry on a grid. The first row lists 'Alex. Kirkpatrick' with a '4' in the final column. The second row lists 'James Ramsay' with a '6' in the final column. The grid has approximately 10 columns and 2 rows.

John Kirkpatrick 1840 LaSalle County, Il.

A handwritten census entry on a grid. The name 'John Kirkpatrick' is written across the first few columns. There are '1' and '2' written in various columns, and a '1' in the final column.

Andrew Kirkpatrick 1840 LaSalle County, Il.

A handwritten census entry on a grid. The name 'Andrew Kirkpatrick' is written across the first few columns. There are '1', '2', and '1' written in various columns, and a '1' in the final column.

Murray Kirkpatrick 1850 LaSalle, Il.

Stoneware

A handwritten census entry on a grid. The name 'M Kirkpatrick' is written across the first few columns. There are '2', '1', and '1' written in various columns. The word 'Stoneware' is written in a column, with '100' and '200' written below it. An arrow points from the word 'Stoneware' above to the entry in the table.



Wallace Kirkpatrick 1860 Anna, II.



36	1736	1878	W. Kirkpatrick	29	m	Potter	1500	1000	0	✓
37			Martha	11	f				"	✓
38			Andrew	2	m				10	
39			Martha	1	f				"	
40			Andrew	20	m	"	1500		10	✓
		No. white males, 19		No. colored males, _____		No. foreign born, _____		No. blind, _____		No. idiotic, _____

T. Cunningham 1860 Anna, II. Potter



3			T. Cunningham	35	m	Potter			N.Y.	✓
---	--	--	---------------	----	---	--------	--	--	------	---

Cornwall Kirkpatrick 1860 Anna, II.

Nathaniel Kirkpatrick

Wallace Kirkpatrick

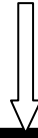
John Price Potter



13	188		W. Kirkpatrick	45	m	Potter	130	0	✓	
14			Fry	35	f				✓	
15			Richard	17	m				✓	
16			William	10	m				1	
17			Leonard	8	m				1	
18			John	6	m				1	
19			J. P. Price	40	m					
20			J. P. Price	36	m				N.Y.	
21			W. Kirkpatrick	27	m	Blackbird			0	✓
22			John Price	35	m	Potter			Scotland	✓
23			W. H. Davis	21	m				10	✓

Wallace Kirkpatrick 1860 Anna, Il. Potter

Andrew Kirkpatrick Sr.



36	1836	1870	W. Kirkpatrick	29	m	Potter	2500	1000	ll	✓	
37			Martha	11	f				"	✓	
38			Andrew	2	m				ll		
39			Martha	1	f				"		
40			Andrew	70	m	"	1500		Pa	✓	
No. white males, 19							No. colored males, _____	No. foreign born, _____	No. blind, _____	No. idiotic, _____	

Ludwick Hess 1860 Anna, Il. Potter



4	1814		John Hess	57	m	✓			Pa	✓
5			Marion	54	f	✓			"	
6			Ludwick	20	m	✓	Potter			

"Potter" profession 1870 census entries for Kirkpatrick and associates.

Murray Kirkpatrick 1870 LaSalle, Il. Stoneware Potter



18	142	1880	Kirkpatrick Murray	46	m	Stoneware Potter	2500	"		
19			Diantha E. B. 42	20	f	cupping house		Corn		
20			Murray B. 20	20	m	artisan		ll		1
21			Andrew B. 16	20	m	"		"		1
22			John C. 4	20	m	"		"		
23			Anna 13	20	f	"		"		1
24			Susie A. 8	20	f	"		"		1
25			Baldwin Isaac 70	20	m	with daughter	300	"		



John Folks      1870   Anna, Il.      Reed Pipe Maker

36	199	191	Folks John	36	M	W	Pipe Maker	1000	50	Mod,	-
37			" Sarah	25	F	"				Ohio	-
38			" C H	22	M	"				"	-

"Potter" profession 1870 census entries for Kirkpatrick and associates.

John Grujitt      1870   Anna, Il.      Pottery Hand

28	226	217	Grujitt John	29	M	"	Pottery Hand	1000	100	Tenn	-
29			" Martha	28	F	"	Housekeeper			"	-
30			" Alice T.	2	"	"				Ill	-
31			" Amos S	1	M	"				"	-

Wallace Kirkpatrick 1870      Anna, Il.      Pottery

12	232	223	Kirkpatrick W.	40	"	"	Pottery	5000	500	"	-
13			" Martha	40	F	"	Housekeeper			"	-
14			" Wallace	6	M	"				Ills,	-
15			Clark John	18	"	"				Ark	-
16			Ingram Idell	15	F	"				Ills	-



Arthur Mess 1870 Anna, II. Turner in Pottery

33	Mess Arthur	24	M	Turner in Pottery	200	Ky	-
34	" Alice	22	F	"		Ills	Jan
35	" Charles	6	M	"		"	Dec

Simon Brey 1870 Anna, II. Turner in Pottery

1	2	3	4	5	6	8	9	10	11	12	13	14	15	16	17
1244235	Brey Simon	20	M	Turner in pottery		25	Mass	-	11						

Thomas Perrine 1870 Anna, II. Son, Daniel, artist, close friend to Amy Kirkpatrick

38	11	Perrine Thomas	34	M	Store Keeper	50,000	12,000	Missouri	-
39		" Mary A	32	F	House Keeper			Illinois	
40		" Daniel W	10	M				Illinois	

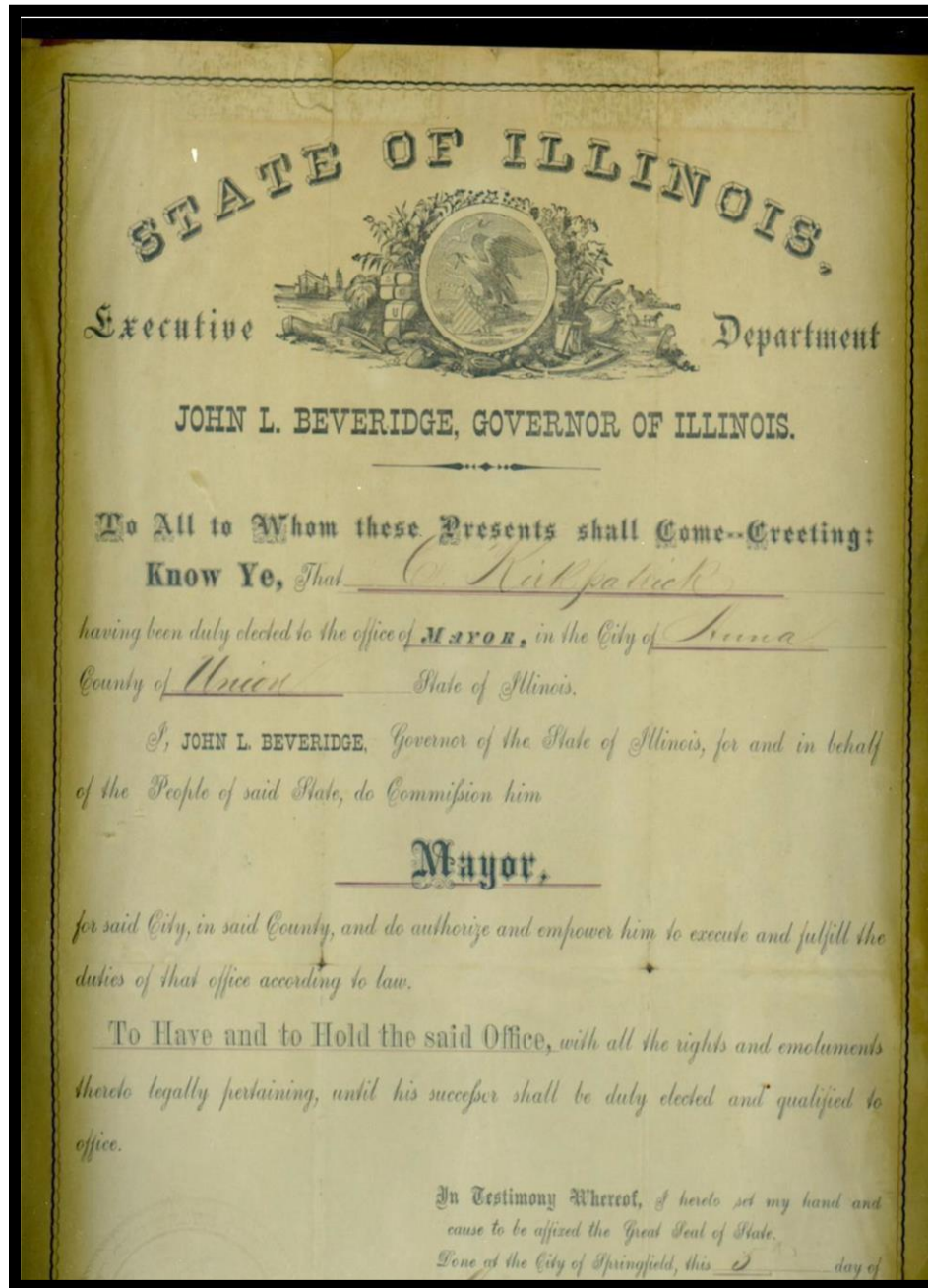
Kirkpatrick family varied profession 1880 census entries.

Alfred Marks 1880 Anna, II. Bookkeeper

Anna K.(Kirkpatrick) Marks

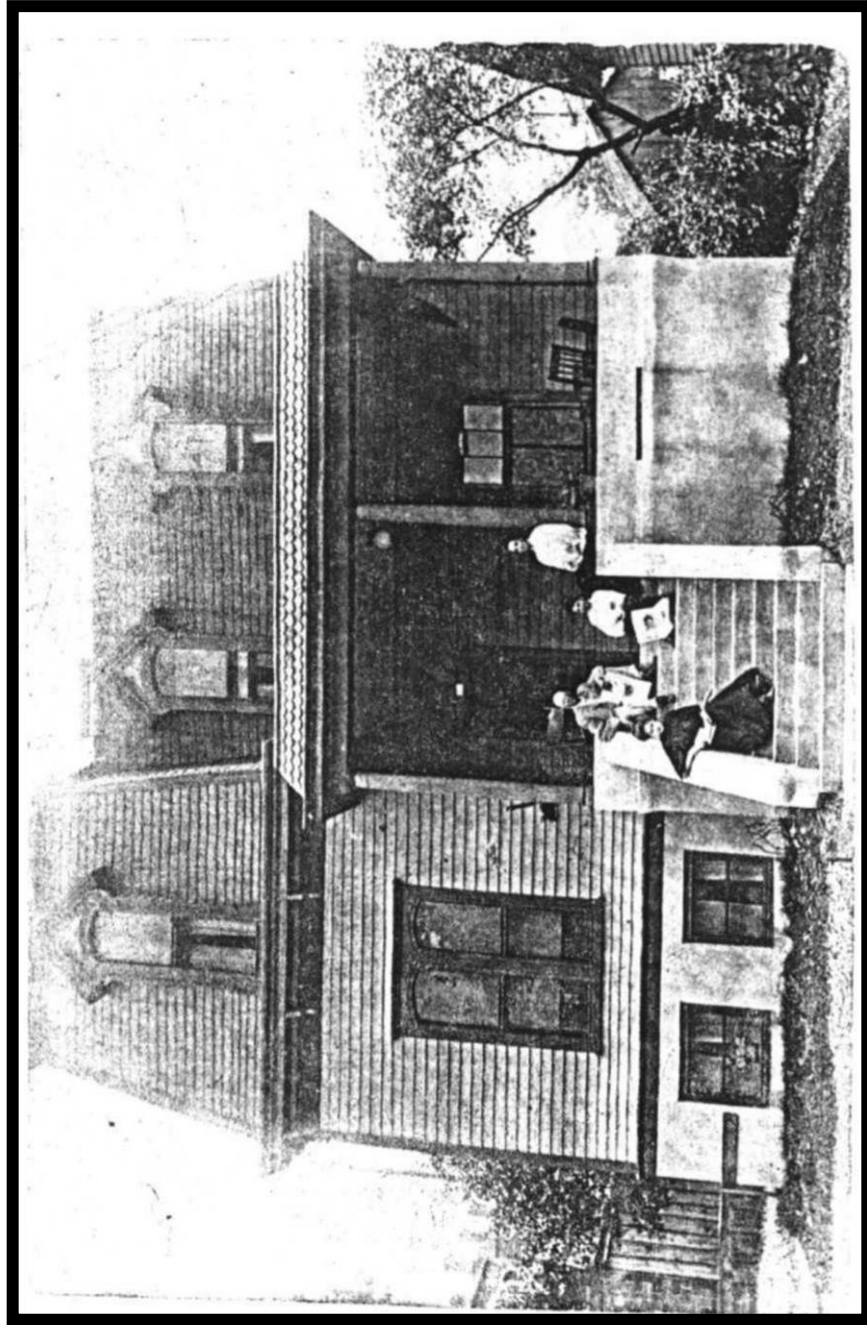
95	79	Marks A. B	W 27	1	Bookkeeper			Connecticut	Conn	Conn
96		" A. K	W 26	1	Keeping house			Ohio	Ohio	Ohio
97		" G. S	W 8	Daughter				Ohio	Ohio	Ohio





Cornwall Kirkpatrick "City of Anna, Mayoral Certificate."

ITEM 5



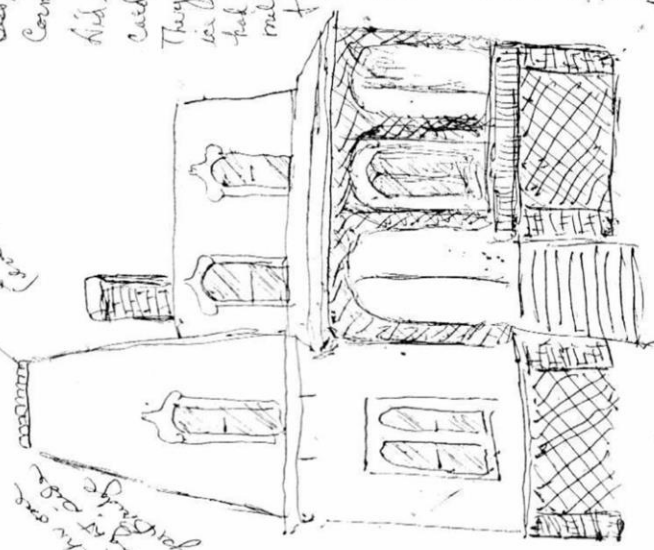
Home of Margaret "Bess" Kirkpatrick. cc: 1910.



Part of this is memory, part what Mother and Aunt Con Davis told me - Aunt Con grew up in the brick house across the street (Mike Cummings), and she and Bea were playmates and lifelong friends - The latter porch I remember was on the back of Aunt Con's house, in a wooden addition that incorporated the kitchen and the maid's room - She later told me that the Kirkpatrick house had had a similar wing-around porch and instead foundation before it was moved - The porch was replaced with a thin - elegant concrete foundation and porch, and Aunt Con trusted because "the balance is all wrong" (she was an artist who would not do that). The tower was shortened after the move - The tower's foundation had a Kirkpatrick Potter's chime as if it were a log - No one seems to know what happened to it - (One really came up for sale in a Carus auction store) -

Some of the porch  
was made to have  
some of the porch  
to have  
some of the porch  
to have

of the porch  
to have  
some of the porch  
to have



Metal windows  
The house was built -  
matched when the house was built -  
If you want to see a wild example of  
metal windows, check Perry Ann  
King's Kipling House - She had to talk  
to me - tell her I sent you -

The photograph is probably  
about 1910 - The girl could be  
Bea, the boy Hubert or  
Conroy -

Richard notes the ice  
cell in the kitchen window  
They wanted 50 pounds of  
ice that spring day - They  
had electrical lights and the  
milk was delivered to the  
front door (see the corner  
by the kitchen window)

They had very little  
yard after they moved  
The other lot was for  
Margaret Kaecker Ne-  
members the house in  
The 20's and 30's -  
Talk to her about the  
interior -

Sketch of Amy R. Kirkpatrick's home.

**KIRKPATRICK HISTORY ESSAY**

**by**

**Harlow Barton Kirkpatrick**

Cornwall Elihu Kirkpatrick was of Scotch origin. He came to the U.S.A. from Dublin, Ireland in 1716. He belonged to a group which is usually designated as Scotch-Irish. He came to the colonies for freedom of religious beliefs. The first of the family, as recorded in family history, settled first in New Jersey, where they worked as iron founders. Shortly after the Revolution, a grandson is located in Weslein (Western), Pennsylvania. His son married the daughter of a Huguenot revolutionary soldier. About the time of the war of 1812, my grandfather was born in Ohio; and my father was born in that state, also, and was taken further West as a very small boy. I might introduce at this point a faint spot of reflected fame. Father was born in the house that saw the birth of General U.S. Grant. Grandfather married the daughter of a substantial citizen who lived in Kentucky, near Cincinnati, Ohio. I think he worked for her father as a journeyman potter. Anyway, he was soon in business for himself as a potter.

This first wife bore him three children; she died, and he married her younger sister. I am sure this was not a marriage of convenience; for his brother married a third one of these attractive sisters of Irish decent. Grandfather, as I remember him, was a very fine looking gentleman . . . . long white beard and finely chiseled features. He sent his family to church but never do I remember his going. He served as Mayor of our small town for many terms. He, at old age, was in a wheel chair; but always was modeling some object. He was an artist at heart. C.E.K. II has many objects to prove that. The State of Illinois is very interested in all their vases, jugs, etc. that they made in their spare time while potters. There are numerous pieces in the family. Grandmother's whole life revolved around her family--three sons and three daughters. My father was the third child and second son. Five of these children out-lived her. The two girls were her nieces and step-daughters. They died very young - her nephew and her step-son also died very young.

Now I must turn to mother's side of the family. Her father was a vivid character' a passionate Republican. He would much have preferred hell with the Republicans in power, than heaven with the

Democrats in power. His father had died when he was about fourteen and as the oldest, the care of the family had fallen on him. He had worked hard, and by the time I knew him, he was older than his years. My grandmother as well as grandfather came of New England stock—early settlers in Massachusetts. He was very concerned with right and wrong - yet he was not a practicing Christian. I found in time he drank too much. Having a wife and three daughters, maybe he was bossed too much. I found out in later years that grandmother was on the point of leaving him. However, she died in her middle fifties, so we avoided that scandal. He was cared for in his later years by three daughters. While he was not a large man, I always admired his outspokenness. The manner of his dying, I think, illustrates him as well as anything. He was suffering from an incurable disease—following a bad attack — family all around and Dr. too. The Dr. said from all appearance he can only live a few minutes. At this he sat up and said, "I am not dying," and fell back senseless. He was right, for he was much better the next day. He explained that dying didn't bother him. The National election was a month away and he wanted to live to cast one more Republican vote! He lived to election day and was carried to the polls, where he voted. He died at six a.m. the next morning; but not before he was assured that the Republicans had won! My grandfather's family had also produced a celebrity in the person of a distinguished ambassador to one of the European countries.

Now I can bring father and mother into the story. I can imagine mother was a handsome girl. Father fell in love with her when she was about fourteen. He was seven years older than she, but he was devoted to her; and they were married very young. Father was a very quiet and hard-working man with a good reason for both of these traits; a high-spirited wife and a large family. He was kindly and much interested in his family—but he rarely expressed himself. He neither drank nor smoked. Dad C.E.K. II was always interested in theatricals. He was a fine-looking man. I have a picture of him with a moustache and dark curly hair--also played horn in the village band. As the family enlarged, he was too busy after that except to work. He had a drugstore at the time of his marriage, but this was soon sold. He ran a photograph gallery, this accounts for the large amount of pictures & tin types in our family. During this time, he became the local agent of the express company. This lasted until I was on my own. He developed a fruit & vegetables business till he retired at the age of seventy-four.

My mother had a very fine brain and was very modern for her time. She was one who read as much as she could. She played the organ. All these things at that time added up to being educated. She loved to ride horses and was one of the first in our town to ride astride. She was very high strung and when she was in this state, father left the house an hour or so to avoid any trouble. She named me after her father—this shows her dominance over father. Father was named for his father; but not until his second son did he have a name sake. In the fifteen years following my birth, the family was to increase to a total of four

sons and three daughters. I was born in the house of my paternal grandfather. Shortly afterward, father moved to the 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 lived in a cottage in the same block with grandfather. In fact, in a house owned by grandfather, who owned the entire block. 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 (Cornwall I's son William was born 1850 at Point Pleasant, OH.), if he were not working, (he was by times a carpenter or a potter) breakfasted about eight. By strict attention to time, I could sit in at three breakfasts. I could pick and choose. I could refrain from an undesirable dish at home, and yet run no risk of going hungry! You may wonder if Grandfather welcomed all the grandchildren at meals. He didn't but I was the first of the name and the first to establish this privilege.

I am not conscious of the births of two sisters that followed me into the world. They seem to be part of the family as long I can remember, following the two sisters, there followed two brothers, not twins in either case. Births were evidently routine happenings in the family. Mother told me that the Dr's. charge for a birth was \$10.

The above essay was proudly written by Harlow Barton Kirkpatrick,  
the grandson of Cornwall Kirkpatrick (I).



## ITEM 7

### INTERVIEWS

#### **The Ester Mary Ayers WRJA Radio Interview.**

In the fall of 1973 Donald Michel interviewed Ester Mary Ayers on the Anna WRAJ radio station program “Insight,” to discuss and provide varying explanations about arts and crafts that currently exists in Anna, especially the young sector of the community, the future of Anna. Many details were conveyed about the pottery making process in general and highlighted were several interesting specific aspects about the Kirkpatrick pottery operation.

Ester Mary Ayer, known for her artistic talents and ability to develop students’ talents to their fullest, explained that her Anna-Jonesboro High School students were so interested in the pottery classes that they stayed after school on projects and even came back at night. The nicely structured design of Michel’s colorful interviewing style interacted with many Ayers’ known facts about art, pottery, and her personal local history knowledge of early Anna, and how things differed in Anna in 1973. Used in her current pottery class there were three kilns, one electric powered pottery turner’s wheel, chemicals for glazes and coloring glazes, and raw pottery quality clay that students personally dug from the nearby clay pits at Kaolin. Ayers clarified the difference in an “oven” and a kiln, being ovens operate at too low of a temperature compared to the 2500 degrees Fahrenheit achieved with kilns. Depending on the type of firing, a “first” firing lasted eighteen to twenty-six hours. A “second” glaze firing required shorter time, explained Ayers, adding that the kiln must cool down slowly to avoid ceramic bursting.

Ayers informed that their raw clay was obtained near the Anna city dump and that once dug, the dirty grey clays needed impurities like sticks, stones, weeds, and sand removed. Then, the clay was “washed” and further put through sieves. Components like iron oxide were added to the clay making the cleaned kaolin a pinkish brown instead of grey white color. After the clay is processed, beat into little pieces, and then wedged back together repeatedly called “kneading,” the resulting very plastic formable material is ready to be “thrown.” Humorously, Michel and Ayers reiterated that a ball of clay was literally thrown down onto the turner’s kick wheel and the potter applied his learned skills. Keeping the rotating object centered was a daunting task for every new student. Once the object was formed it was cut off the wheel, trimmed and allowed to dry thoroughly. When dry, the creation is then put in the kiln and temperature is gradually brought up over about twelve hours to remove any existing small air pockets. This guards

against future fracturing. A general first firing lasts around twenty hours. After cooling a glaze is applied and depending on glaze contents colors like red can change to green after fired.

The Michel interview covered details of the Kirkpatrick pottery operation in Anna during the second half of the Nineteenth Century. Ayers recounts the pottery was a long wood building located on Vienna Street, directly across from the original railroad station. Utilized were manual kick wheels and two or three kinds of clay in the 1880s. Ayers held the position that the Anna Pottery did not use the kaolin because it required a major manufacturing modification. She understood that Kaolin was not used until World War I, when demanded for crucibles and metal. Previously the rare kaolin was imported from Germany, as American sources are scarce.

Throughout her long professional career, Ester Mary Ayres taught in grade school, junior high school, Art III and IV in High School, and at Shawnee Junior College. Southern Illinois University student teachers received college credits for assisting Ayers while teaching at the Anna-Jonesboro High School. The interview ended with Ester Mary Ayers offering a few general conclusions: while young prodigies are known in the area of music and art, there are none in potting; Potters must learn and develop their skill; Potting and sculpting clay is much different than book learning; and a young potter's developed skill teaches the student a genuine respect for craft, self, and a great appreciation of those before.

#### **The "Bess" Kirkpatrick WRJA Radio Interview.**

The Donald Michel interview of Margaret Frank "Bess" Kirkpatrick aired on the Anna WRAJ radio station program "Insight," in early January, 1975. Many personal Kirkpatrick family details were discussed and a young girl's memories were prodded with specific details conveyed about her childhood and the Kirkpatrick Anna Pottery in operation. Michel's probing interviewer style brought forth several very interesting colorful details about Bess's life and her relatives in Anna. Bess began by stating her name was Margaret Frank Kirkpatrick with the namesake "Frank" for her mother Frank M. Hubbard. Bess's grandfather Hubbard had three daughters and no sons, thus he gave one daughter a boy's name, Frank. To many it seemed a joke, but officially it stuck. As a very young child, a potter saw her and gave her the nickname "Besse-Baby" that was shortened to "Besse" years later, and as a young lady the nickname was shortened again to just plain "Bess."

Bess and Don Michel pinpointed the Anna Pottery location nearly on the lots occupied in 1975 by the Gulf Gas Station, Murray T.V., and Tulip's BBQ stand that was formerly the location of the home of J. W. Roy's house. Humorously the interview covered the cutting down of a large landmark oak tree in

1957 that grew close to the area. Bess recalled the “pottry”(sic) being good sized, making three million reed stem pipes in two years, tile, and chimneys. The “pottry”(sic) was owned by her Grandfather Cornwall and Granduncle Wallace, that Cornwall died and Toler bought it. Bess explained she was much aware of the clays, glazes, and processes utilized at the pottery, as she was fifteen years old when it closed in 1902. Bess explained that she was only in the pottery a few times, as this was where men worked. As a nine year old, Bess vividly recalled meeting at the pottery to play with Wally’s children. She remembered that a crippled potter, El (Ellis) Toler was chewing tobacco and spitting straight onto a pot he was turning on a kick wheel, without losing a beat. She suspected that any germs in the spit would be burnt off in the kiln. Bess estimated that the pottery had about five kick wheels. She related that Roy Callato, a local man familiar with the pottery operation, told her that he understood from potter El Toler that milk was used as an additive for clay glaze.

Bess covered details reported in the Chicago magazine article that appears in 1974. She confirmed that she knew the Kirkpatricks came from Point Pleasant and that her father, Cornwall Jr., was born in 1852 in the very same cabin that General Ulysses S. Grant was born. The family moved to Mound City, also referred to as Emporium City, and it was her understanding there they faced the problem of acquiring good potters clays in sufficient amount. Fine quality clays were located in around Anna and the decision was to move on to Anna in 1859. There they eventually bought the mineral rights to the Kaolin clay pits. She understood that the family much depended on the clay and that they shipped out a lot of clay, jars, crocks, and jugs. She recalled that the pottery had once produced about two million reed stem pipes to be used by slaves in southern states. Bess remembered the Anna pigs being sold and used as giveaway items, common and special commemorative pieces, and men using pig flasks to carry liquor. Details about the Nast snake jug were verified where faces of the Tweed gang became the snake heads of the jug’s serpents. Interestingly, Wallace and Cornwall both received letters of appreciation from the cartoonist Nast for the presentation jug. When Nast died the jug was forwarded to the Smithsonian and when Cornwall and Wallace passed away the two appreciation letters were, likewise, passed to the Smithsonian Institute Museum along with Nast’s autographed picture.

With humor Bess validated Wallace’s fascination with snakes. She said “Wally collected snakes. One day I went over to play with Wally’s kids and a big rattlesnake was hanging on a clothes line.” Also, Bess reminisced about the occasion she went to cemetery and found that the top lid of her granduncle Nathaniel’s ornate cemetery urn was broke, that she took his ornate grave urn and replaced the lid, and donated it to the Illinois State Museum at Springfield, Illinois. She recalled seeing the “tiny” little jugs called stanhopes, and that a cousin, Mrs. Dunkin, was going to give her a box of them she found in her

garage. Bess explained she went right over to pick them up to find that boys got into the shed and had stolen the whole box.

Ms. Kirkpatrick recalled a story from “old-timer” town historian Bob Choat, where Wall made a frog mug and put it by the well with a water bucket. A little girl went with her father to the well and water was drawn in the bucket and quickly the cup was dipped in for a cup of cool water for the girl. She tipped the cup and took drink and the frog started to appear. She became scared and hysterical. Wall’s prank worked. At age six or seven, Bess saw the Pioneer farm at an Anna fair and remembers it featuring a little log cabin sitting in a yard with little side garden with little green cabbage heads and beans, covered wagon with two oxen, a man and woman driving the wagon, a man walking along side with rifle over his shoulder, a dog tied to back of wagon, and Indian men peering out in woods and bushes with their bows and arrows. The setup was about ten feet wide and about five feet deep. She feels the clay pieces were transported separately

and simply set up in a display at show by spreading dirt around for hills and roads. One account has it that once Wally and his son were showing it in the east and they returned to show it at the Forest Park fair in St. Louis, Missouri. They found they couldn’t pay for their lot rental and they were required to stack it up and leave it there. It was gone. A second account exists where Wally’s grandson John’s Bacon Kirkpatrick told Bess the farm was simply sold to an Anna school teacher, T. J. Anderson.

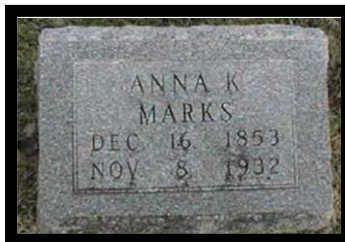
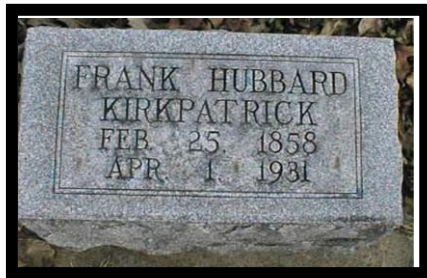
When interviewer Michel asked about the acclaimed “kaolin” clay, Bess remarked that her understanding was kaolin had a special use during WWII for the production of “bullets.” She calculated the pottery operated from 1859 to 1902, and that soon the property was sold by Toler to J. W. Roy and the vacant pottery was raised. The Fassig-Perrine ice plant was built nearby. Toward the end of this most special Don Michel interview, Margaret Frank “Bess” Kirkpatrick with great pride reminded her Grandfather, Cornwall, was the first mayor of Anna, and that examples of the family’s pottery remains exhibited in the New York History Museum, the Chicago Historical Society, Illinois State Museums, and the Smithsonian Institute. Among the many family heirlooms in her possession, Bess expressed that her “greatest treasure is a dresser she uses from her father’s, Cornwall II’s, house. Above the dresser hangs a large painting that accurately depicts features of the Anna Pottery.” Bess pointed out the “big cords of wood” in the picture, implying the great amounts of product that was made. Michel concluded this WRJA Radio Insight interview segment, giving his special appreciation for Bess’ time and for having the opportunity to talk with Bess. This historic interview ended as Don Michel humorously commented that “all that is now produced in Anna is Bunny Bread.”

TEM 8



A fine Anna Pottery collection was displayed by Bess Kirkpatrick and friends around the time of the 1975 Don Michel radio interview. Bess generously released significant examples of Anna Pottery to local and State museums. Margaret “Bess” Kirkpatrick passed away on June 12, 1976, in Anna, Illinois.





The Kirkpatrick family cemetery plot.

Many years ago, the Anna City Cemetery records building was unfortunately destroyed by a brush fire and all early period cemetery interment files were lost. Presumably, most Kirkpatrick plots were in close proximity, though unmarked. Over many years some ornate sculpted headstone/urn markers have been removed. Some were presented to local and state museums.

## SUMMATION

Gazing into the sunset from Scotland, David Kirkpatrick envisioned a vehicle to opportunity that lay beyond the Atlantic Ocean in America and in that vast western frontier. In 1736 he arrived at the New Castle, Delaware, landing and within a few years relocated to Mine Brooke, New Jersey. Around 1745 the family with his son Alexander moved west to Pennsylvania, where Alexander was first introduced to pot making at Washington County, Pennsylvania. Most likely he was apprenticing for an Eastern maker for an immediate family and neighboring farms. His son Andrew was born here in 1789 and grew up learning much about the hand craft. Little did young Andrew realize he was destined to become the patriarch of the infamous Kirkpatrick family of traditional potters. Possibilities arose within Ohio that drew the father Alexander along with son Andrew to Fredericktown, Ohio, where Alexander purchased ground. Together with Andrew's young family, a Kirkpatrick pottery operation prospered. Andrew was proficient and engaged in process of turning out ware as a livelihood while starting a family of his own. By 1820, Alexander and son Andrew's family made a decision to move to central Ohio, to take advantage of the great demand for ware, the availability of excellent potter's clay, and the opportunity to buy better ground at lower price. Economic, social, and religious issues motivated them, like so many, to seize the opportunity for a better life at Urbana, Champaign County, Ohio. Alexander soon acquired the acreage at Urbana and the entire family participated in the business of supplying the demand for their product. Their Kirkpatrick farm and pottery was in full blast at the hands of Alexander and son Andrew with the assisted help of the youngsters John, Cornwall, Wallace, and Murray. This Urbana kiln was just the beginning.

The Kirkpatricks continued onward to make their mark at Vermilionville, Illinois; Cincinnati, Ohio; Covington Kentucky; Point Pleasant, Ohio; Mound City, Illinois; Anna, Illinois; Metropolis, Illinois; and points undocumented likely in Texas and California. Much of their handcraft was eventually discarded in out-house privies as worthless, but a century later archaeologists and the pot hunters have retrieved examples through excavations and digs that have become significant parts of renown private and museum collections; in the Abby Aldrich Rockefeller Folk Art Museum, Colonial Williamsburg, Virginia; the Smithsonian Institute in Washington D.C.; and everywhere in between. Kirkpatrick's ceramic product was produced of high quality clay by skilled hands, was effectively promoted, well transported to the markets, competitive in selection and price, and effectively satisfied the demand of many markets, and were arguably among the finest product available. Hand sculpted creations were deemed artistic figurals and novelty art that upon close inspection were beyond witty and humorous. Objects often possess

underlying meanings and through the medium of clay Wallace and Cornwall Kirkpatrick provoked a deep contemplation about personal “high” moral character.” A symbolic creation with witty inscriptions induces a reaction toward important matters of their day, just as they do now, and shall tomorrow. Ironically, a mere hardened piece of kaolin often conveys a message that compels feelings that influence one’s position on a given important matter, one way or the other.

A whimsical swamp frog on a river mussel shell is indeed lifelike and beautiful to the eye. It casts dual meanings and can be interpreted differently by each onlooker. One sees the lifelike little frog a plentiful innocuous inhabitant on creeks in Southern Illinois. This whimsy takes this writer back to a time and place in childhood, to night fishing pond-like sloughs off the Big Muddy, to his family’s favorite fishing hole at Grand Tower, Illinois. Before dark cane poles were set along banks and were “run” several times during the night. Swamp frogs were croaking all night, as the child (this writer) held a flash light for his dad and brother, while they baited hooks and re-positioned a pole back into the bank. Hundreds of bull heads were landed. Here, the frog on the shell was not comedic. It was nostalgic. This realistically hand modelled frog on a shell is more than a whimsy or novelty art. Its image triggered treasured memories and emotions, a “back to the future” sensation.

At first, a Shoo Fly jug inscribed “total package” might generate laughter. The humor turns quickly into disgust and the whimsy deemed deplorable, degrading, despicable, and pornographic. Cutting through the smiles and humor at the first glimpse, the Kirkpatrick creation sends a resounding scorn against bigotry with the hope to inspire the righting of a social wrong. Any laughter stops suddenly, when the underlying message sinks in and a self realization occurs. As with many other small flasks, Kirkpatrick can be initially be found a hypocrite producing vessels that were clearly designed to hold and promote liquor.

The Kirkpatricks were active in Temperance organizations. Their involvement may have been well founded and sincere, but the Anna Pottery was first and foremost an aggressive business that included the manufacture of jugs and flasks. To some extent we are all hypocrites and sinners, and many that supported the temperance movement likely took a snort or two for medical purposes or to settle the nerves. Many worked quite hard at their job, and afterwards couldn’t wait to shoot a deer or go fishing, and maybe “snort a few sips.” Most everyone condoned drinking in excess and opposed public drunkenness. Liquor related whimsies, including snake jugs, were small and the contents were limited that suggests drinking in moderation.

If you must drink, know your limitations and just take one snort or two. No doubt bourbon made its way into some pig flasks and a few toasts were made, but likely not a drop of anything made its way into snake jug novelty art. *Little Brown Jugs* clearly suggest drinking in moderation. Small jugs with applied snakes need few or no inscriptions as the snake translates “temptation” and “choice.” Again, Kirkpatrick advises moderation as his snake appearing harmless symbolize the serpent Satan merely tempting you. The serious religious message is all about making the correct “choice,” and Kirkpatrick instructing you to do just that. This alone promotes consumption in moderation. Bottomless small *Stanhope* jugs hold no liquor, and women of the temperance movement are known to have worn necklaces with a trinket size mini jug attached. The clear message is drink little or nothing at all. These ladies wore the necklace to send a strong message to their husbands about their “choice,” which requires no further explanation.

The underlying purpose of this work has striven to provide an abundance of specifics about this Kirkpatrick family lineage stemming from Ayrshire, Scotland, to Midwestern America. These Kirkpatrick lineage specifics include: the infamous potters and pottery locations; kiln dates of operation; handcraft traits; degree of standardization and specialization of utilitarian wares; market strategies; development and production levels; contributing impacts on the community that included service in public office; fraternal organizations giving aid to the needy; inventions; humanity services at Southern Illinois Hospital for the Insane; Kirkpatrick military service in the War of 1812, the Civil War, World War II and Vietnam; efforts and entertainment at fairs and public gatherings; impressionist style water color, oil, and charcoal art; Victorian style ceramic vase and urn creations; fine quality utilitarian wares; and thought provoking hand modelled creations in clay that are so treasured today.

While our great focus is deserved of Cornwall and Wallace, many Kirkpatrick family members were great achievers and very productive in American ceramics. Their grandfather Alexander Kirkpatrick, the first born in America, came to Ohio being likely the first of the family associated to potting. Alexander, with son Andrew, established the first Kirkpatrick pottery on record at Urbana, Champaign County. All of Andrew’s children were all born in Ohio and, thus, are natives of Ohio. Though no supporting documentation exists, the close Kirkpatrick tie to Cincinnati and to the Captain Alexander Vance family of Fulton, Hamilton County, Ohio, is apparent. Likely it all began with an early acquaintance of Andrew Kirkpatrick and Alexander Vance in Pennsylvania and with their service in the War of 1812. Both came to Ohio and established potteries and the young son Cornwall went to area of the Vance pottery to learn bookkeeping and most likely apprenticed at the Vance pottery in nearby Fulton Township. A decade later, three Alexander Vance daughters married Kirkpatricks, and another Vance daughter married Nathaniel

Shick, a pottery partner. Over half of Cornwall's life was spent in and around Cincinnati and a large bond always existed there with family relatives, friends, and business relationships.

Kirkpatrick, like many distinguished Ohio potters, immigrated to Illinois seeing huge business opportunity, excellent quality potting clays, and access to better ground at cheaper prices. In the mid Nineteenth Century many potters like John and George Ebey, and Abner D. Ruckel, emigrated from Ohio to Scott, Winchester, and Greene counties of Illinois (Mounce, Walthall, 1988). John Kirkpatrick, the son of the potting family patriarch Andrew, led the main segment of the family toward pursuing the boom opportunity within Vermilionville, LaSalle County, to capitalize on the construction of the important Michigan canal to link Lake Michigan to the Illinois River. This construction all but guaranteed success for area business, created a settlement for families, and established many customers needing ware.

At a young age Cornwall set out in his own direction to the Cincinnati area. He established a bond with the Vance family, including a Vance daughter, and lived near that area where her family lived. Cornwall potted at Cincinnati, Covington, Point Pleasant, and pursued possibilities at Emporium City that soon combined with Mound City in 1857. Possibly due to the greater access to fine potters clay reported at Union County, the better application of the infamous four marketing "P's" (having the right product, place, price and promotion), the coming of Illinois Central Railroad, better access to Chester, Cairo, St. Louis and Chicago, and combined with the untapped virgin area of Southern Illinois, made Anna a very wise move from Mound City. Cornwall was helped by his father Andrew and brother Wallace in the decision and financing and the Anna location was more removed from the competition of Ohio and Indiana. Cornwall was elected Anna City Mayor seven years, an active I.O.O.F. member, and contributed to the Southern Illinois Hospital for the Insane, and in addition to the infamous pottery manufacturing, Cornwall was active in the clay mining business, and in the selling, filling orders, and for processing shipments of clay. Wallace, promoted the Anna Pottery everywhere: Gatherings, Fairs, demonstrations of turning ware at the pottery, and he participated in Dime Museum shows. Wallace produced stunning novelty ware and whimsical items and he produced the two infamous Pioneer Farms. This all occurred after Wallace partook in a gold mining endeavor in California in 1849 and returning to the family in 1850. There are several pig flask styles, appearing during different eras of the Anna Pottery. While some are attributed to either Cornwall or Wallace, close comparisons to incised script writing habits show that both Wallace and Cornwall signed similar style pigs and both hand modelled pig flasks. After 1890, Wallace produced a noticeably different pig flask style.



Both Cornwall and Wallace writing styles and hieroglyphics are artful and possess identifiable script habits. Specific letters and inscriptions are quite distinguishable. While the grand majority of figurals were their modelled creations and bear one of their inscriptions, it might be speculated that some items may have been modelled by one and inscribed by the other's hand. Certainly some were the work and trial of another Anna Pottery worker or Kirkpatrick family member.

Seldom mentioned is the brother Nathaniel, listed in the Anna census as "blacksmith." Certainly, he likely did smith work in Anna and for the Kirkpatrick pottery and clay pit operation and business. Cornwall's daughter, Amy R. "Miss Birdie" Kirkpatrick, became a very accomplished artist and is enshrined among Illinois great women artists within the Bradley University Art Department, Peoria, Illinois. Much deserved is the positive reflection on the many life achievements and ceased opportunities surrounding Cornwall's son, Cornwall Elihu Kirkpatrick II. In addition to assisting at the pottery when young, he went on to become a photographer and his "Star Photograph Studio," active in organizations and societies, and agent for the agriculture, grain, and livestock transporting American Express Company, and much involved in the popular feat of getting fresh strawberries to Chicago and points North by rail in "ice" cars from Anna. Cornwall II became a distinguished broker, and later operated a forty acre truck farm nearby Anna. His son, John Roe Kirkpatrick followed in his footsteps in the same agricultural field at San Diego, California, and Cornwall II's daughter Bess Kirkpatrick made many generous Kirkpatrick family related contributions to Illinois museums.

Newspaper, magazine articles, and personal interviews of Judy Travelstead and the personal interviews of local Kirkpatrick historian Patrick Brumleve of the Union County Historical and Genealogical Society, Cobden, Illinois, all combined with the numerous newspaper, magazine articles, and personal interviews of Anna Pottery authority Mike Isom of the Anna Kirkpatrick Pottery Museum, Anna, Illinois, to provide this writing an abundance of pertinent local history and data about the Kirkpatricks and the Anna pottery operation. Every student needs heed Mr. Isom's major point that "the Kirkpatrick business at hand needs be remembered that it was to produce and provide utilitarian ware and that Kirkpatrick special creations were a mere sideline." Warranting continued study is the reed stem pipe production at Point Pleasant, Ohio, of the Archaeology paper of B. B. Thomas Jr. and Richard M. Burnett. Any serious study of the Kirkpatrick topic must include the well researched and convincingly presented insightful interpretations of Professor Richard D. Mohr in "Pottery, Politics, & Art,- The Brothers Kirkpatrick and George Ohr." Mohr's work presents a progressive position and interprets creations of Wallace and Cornwall occasionally bearing a dark side and some figurals merely produced tong in cheek. Occasionally, Dr. Mohr flips the commonly held temperance perceived social position

into a Kirkpatrick tactic of being a humorists or prankster. Mohr clearly shows the irony of Kirkpatrick hypocrisy in creations, as flasks and jugs were produced to hold liquor while on the other hand they supported Temperance. Dr. Mohr suggests that Wallace's greatest work, the Pioneer Farm, is comedic and a novelty rather than nostalgic and sentimental. Like many Kirkpatrick whimsical creations are witty, "inciteful," and insightful, Dr. Mohr's polemic style is witty, stirring and "insightful." For instance, Mohr suggests that Wallace's famous Pioneer Farm found "its true home wedged in among the weird," while being displayed and drummed by a showman at Dime Museums and classifies the Pioneer Farm as a novelty. Many, like this writer, anticipate that any of our Nation's major folk art museums, like the Abby Aldrich Rockefeller Folk Art Museum of Colonial Williamsburg, would likely do most anything to obtain either of the Kirkpatrick Pioneer Farms and then display the "Farm" top rung among the America's greatest folk art representations and much more than novelty.

The Kirkpatricks were driven by a keen ability to envision improvement and to then act on the opportunity. They were envisionists, opportunists, and achievers. They always focused on that bright orange carrot that kept re-appearing in America. Overcoming usual setbacks and conflicts in both life and business made Kirkpatrick strive forward. They validated Abraham Maslow's "hierarchy of needs" psychological theory that postulates that once food, water, and shelter are achieved, man strives to obtain recognition and the position of high self esteem, and the Kirkpatricks certainly achieved such. The solvency of their pottery business economically impacted the community for decades.

The Kirkpatricks and their handcraft are studied, analyzed, and admired today and shall continue to captivate. While dates, times, and places are obtained from State and Federal sources, most personal observations are found in the writings of newspaper editors that report the editor's one side of the story. Hopefully, their accounts are accurate and not too skewed, yet in reality their perspectives must be flawed to some degree. Very important are the firsthand accounts that appear within personal diaries that present accurate recorded accounts, but stories told and re-told loose accuracy and an original intended message can deviate greatly from actuality. Any comprehensive writing has to greatly rely on these well founded newspaper editorials and reconstructions of early histories and sketches of Jeriah Bonham and William Perrin, State historical sources, the writings and interviews of Ester Mary Ayres, Judy Travelstead, Patrick Brumleve, Mike Isom, the interviews of Kirkpatrick descendants, the comprehensive exhaustively researched collegiate thesis of Ellen Paul Denker, and the colorfully presented assessments and thought stimulating interpretations of Dr. Richard D. Mohr.

A sincere appreciation is extended to the Lakeview Museum of Peoria, Illinois that accommodated Pamela and Richard Ellis to exhibit one of America's greatest Anna Pottery collections. The Ellis' sharing of great knowledge about the creations of Cornwall and Wallace, coupled with their generosity of giving the opportunity for many to view their magnificent Anna Pottery collection, contributed to a wonderful museum exhibit that lasted months. Richard's and Pam's effort and kindness were very appreciated. Quite inspirational was observing the love and passion Eva Dodge Mounce displayed in her writing "The Forgotten Kirkpatrick." Eva's interesting information about the Kirkpatrick kiln at Vermilionville gives Murray Kirkpatrick his deserved high position among the prolific brother potters. Likewise appreciated is the Eva Mounce – Bonnie L. Gums - Floyd R. Mansberger volume "The Kirkpatricks' Potteries in Illinois: A family Tradition." Most appreciated are the many Kirkpatrick enthusiasts that generously shared their feelings, vast knowledge, records, and collections. All greatly enhanced this work.

We do need concede that even the most passionate student, the best structured analysis, the greatest philosophic mind, and the most skilled psychiatrist, can only render a personal interpretation and a singular opinion. No one may profess what actually went on in a Kirkpatrick brain. No one knows the full story. We can certainly deduce that Kirkpatrick continues to see the other side of that sunset, follows their lights beam, and continues to extend their "one limb on the tree." The limb now reaches all across America.

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The Farmer and Fruit Grower. (F.F.G.)

The Talk.

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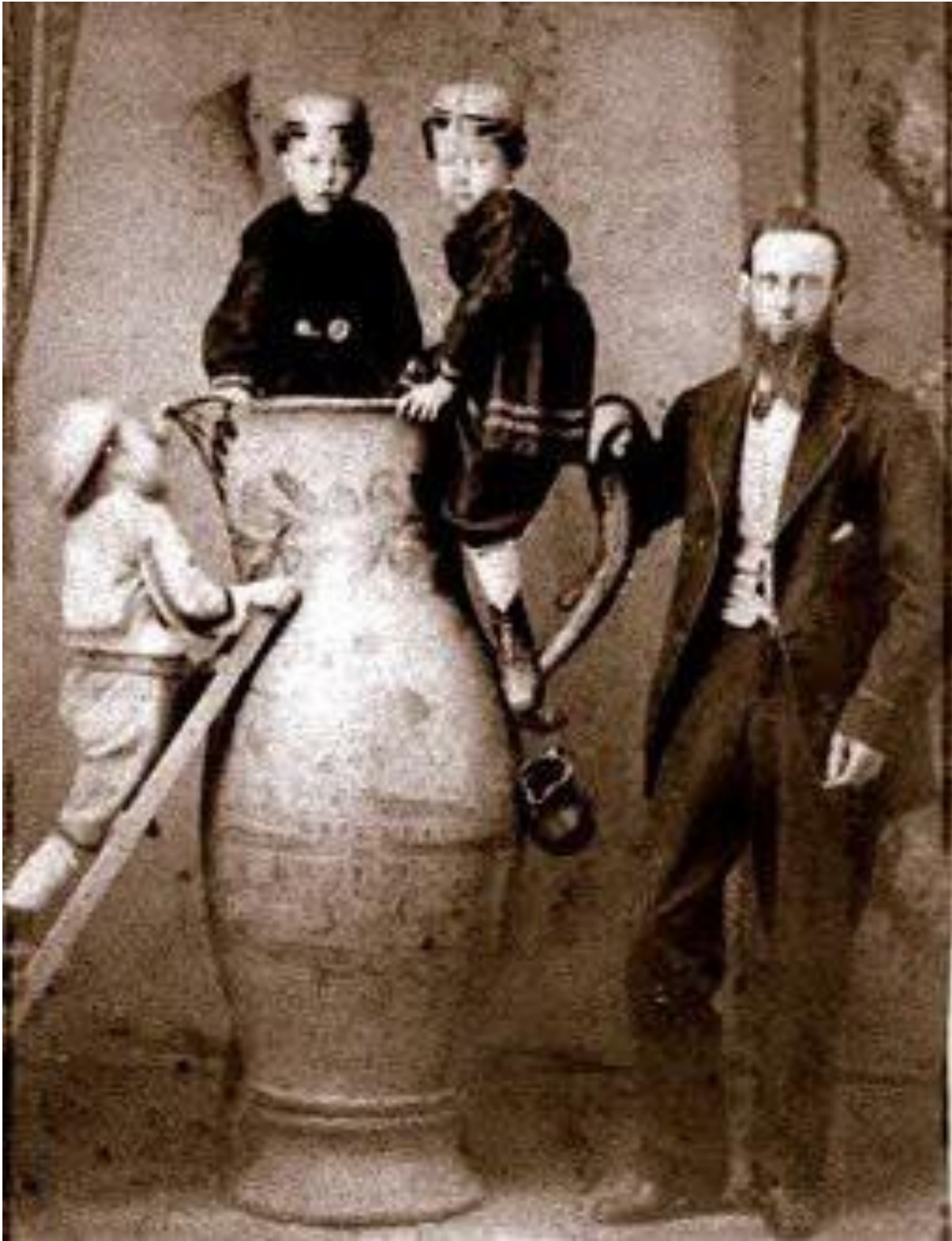
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Cornwall Elihu Kirkpatrick I with children, C.E.K.II, Anna, and Haeiet. cc: late 1850s

## **ONE LIMB ON A TREE**

DREAMING -- THE IMPROBABLE,  
FIGHTING -- THE UNBEATABLE,  
OVERCOMING -- THE GREAT OBSTACLE,  
WHILE VENTURING -- WHERE OTHERS DARE NOT.

\*\*\*\*\*

TO RIGHT -- MAN'S WRONG,  
TO APPRECIATE --- ALL, ALWAYS, EVERYWHERE,  
TO WORK -- WHEN QUITE TIRED,  
TO EXTEND -- THAT LIMB OF OUR TREE.

\*\*\*\*\*

T'WAS OUR LIFE'S PASSION --- CHASING CHANCE,  
NO MATTER HOW DAUNTING, --- KEEP FOLLOWING THAT LIGHT'S BEAM.

\*\*\*\*\*

ASIDE A HOT KILN OF GLOST WARE --- GRAND JUGS -----AND PIG FLASKS,  
BEING OPPORTUNISTS AND ACHIEVERS --- MADE US TICK.

HAIL THAT SPECIAL LIMB ON THE TREE ----- **KIRKPATRICK.**

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