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DENKER, ELLEN PAUL
"FOREVER GETTING UP SOMETHING NEW": THE KIRKPATRICKS' POTTERY AT ANNA, ILLINOIS
1859-1896,

UNIVERSITY OF DELAWARE (WINTERTHUR PROGRAM),
M.A., 1978

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"FOREVER GETTING UP SOMETHING NEW":
THE KIRKPATRICKS' POTTERY AT ANNA, ILLINOIS 1859-1896

BY

Ellen Paul Denker

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Early American Culture.

June, 1978
"FOREVER GETTING UP SOMETHING NEW":

THE KIRKPATRICKS' POTTERY AT ANNA, ILLINOIS 1859-1896

BY

Ellen Paul Denker

Approved: Arlene Palmer, M.A.
Professor in charge of thesis on behalf of the Advisory Committee

Approved: Stephanie G. Wolf, Ph.D.
Coordinator of the Winterthur Program in Early American Culture

Approved:
University Coordinator for Graduate Studies

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No project of even these modest proportions could be accomplished without the help of many people. Unfortunately, Margaret Frank Kirkpatrick did not live to see this completed, but it was she who preserved the memory of her grandfather and uncle long enough for the rest of us to know them, too. James Felts, Sr., who pioneered in the study of the Anna Pottery, pointed me down the trail. Bertha Kirkpatrick, Esther Mary Ayers, Diana Dodds, and Pat Mellar, all of Anna, opened their collections and memories to me. Robert Choate was kind enough to speak at length about Anna's past. Byron Sudbury, Mel Davies, and Mrs. Milton Schaible provided valuable information. Mary Alice Kennedy of the New-York Historical Society, Susan Myers of the Smithsonian Institution, Sharon Darling of the Chicago Historical Society, Donald Walters of the Abby Aldrich Rockefeller Folk Art Collection, and Carla Ash of the Seagram Collection were all generous enough to show me their Kirkpatrick pieces, some more than once. Barry Cohen, Mr. and Mrs. Sam Taylor, Mr. and Mrs. Hal Wagner, Bob Mebane, and Georgeanna Greer are among the many private collectors who have kindly written to me or let me photograph many examples of Kirkpatrick pottery. Especially I want to thank Gary and Nancy Stass who have unselfishly shared their collection and information with me.
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INTRODUCTION

As with all artifacts, the study of pottery provides innumerable insights into the patterns of lives past and present, patterns of both makers and users. The complex interpretation necessary to understand the stoneware specialty products created by the Kirkpatrick brothers reveals the rhythm of life in Illinois during the late nineteenth century. Economic conditions, social movements, the local fauna, and important local, regional, and national events are reflected in their bizarre and delightful creations.

Between 1859 and 1896 the brothers Cornwall and W. Wallace Kirkpatrick built and operated a large stoneware pottery in Anna, Union County, Illinois. Although they exhibited their wares at such important international exhibitions as the Philadelphia Centennial in 1876 and the World's Columbian Exposition in Chicago in 1893, as well as numerous local and regional fairs, their important contribution to the American pottery tradition has remained largely unrecorded in this century. Early works on American ceramics, principally those by Edwin Atlee Barber (1893), John Spargo (1926), Arthur Clement (1944), and John Ramsay (1947), provide the historian with virtually no facts about the Kirkpatricks and their business. Ramsay does include the brothers in his list of potteries, but the information is inaccurate.
and far from complete.²

Apparently Ramsay did not read the unfolding story of the Kirkpatricks' Anna Pottery which was published in five installments in the "Editor's Attic" of Antiques magazine during the 1930s.³ Although the first example of Anna pottery published in the twentieth century appeared in the April, 1933 issue, it was not until the November, 1938 issue that the mystery of the location of the Anna Pottery was solved with the publication of the inscribed jug in the New-York Historical Society (Figure 27). An article published in 1943, "Art in Southern Illinois, 1865-1914," records some of the Kirkpatrick products, but it was 1974 before a thorough essay reconstructing the history of the Anna Pottery appeared.⁴ As new pieces have come to light, interest in the Kirkpatricks has increased, but no endeavor has heretofore been made to consider the historical and sculptural products of the brothers within the context of the American pottery tradition.

Investigation into the Kirkpatricks' pottery has been difficult. Despite several independent attempts their daybooks and personal records have not been found. The site of the pottery cannot be archaeologically excavated because it is currently occupied by two commercial buildings and completely covered over with blacktop. Although there were at least three photographers working in Anna during the period, including one of Cornwall's sons, only two photographs are known that relate to the pottery. Census information,
where available, was helpful in this study. Union County land records were useful in sorting out problems of land ownership and management, and county histories, though not always reliable, outlined the lives of the potters. The most important primary sources were two locally published newspapers—the Jonesboro Gazette and the Farmer and Fruit Grower. The pages of both are filled with news, anecdotes, and descriptions of the principal characters of this study, as year after year reporters captured their activities, accomplishments, and personalities. The enthusiastic hyperbole these journalists often employed breathes life into the shadowy figures of the past and allows us to meet Cornwall and Wallace as they stood among their contemporaries.

Today, the Kirkpatrick brothers are best known for the eccentric and humorous novelty wares they made as a sideline to their regular business of utilitarian crockery. I have discovered that the Anna Pottery was also important during the period as the principal producer of stoneware containers and reed stem tobacco pipes in southern Illinois. As a major supplier of porcelain and fire clays to various midwestern industries, the Kirkpatricks' business had a role in developing the economy of the region. In Chapter 1, I trace the backgrounds of Cornwall and Wallace Kirkpatrick before they arrived in Anna in 1859. Chapter 2 is a history of their business enterprise in Anna and a discussion of the relationship between the Anna Pottery and other midwestern potteries. In Chapter 3 I explore
the personalities, interests, and characters of the brothers.

Finally, Chapter 4 is devoted to the extraordinary pottery they produced. Through the extension of ancient and historic European pottery traditions the Kirkpatricks produced novel stoneware forms and decorations that reflect their own time, place, and unique talents.
NOTES TO INTRODUCTION


2 Ramsay, op.cit., 222.

3 "Editor's Attic," *Antiques*, 23, no. 4 (April, 1933), 124-125; 23, no. 6 (June, 1933), 204; 34, no. 5 (November, 1938), 238-239; 35, no. 1 (January, 1939), 27; and 35, no. 3 (March, 1939), 116.

CHAPTER I

BACKGROUNDS

Cornwall and W. Wallace Kirkpatrick were quite literally born into the American pottery tradition.¹ Their father Andrew was a potter, born in Washington, Washington County, Pennsylvania, in 1789. He was married and had moved to Fredericktown, Knox County, Ohio, before 1814, the year of Cornwall's birth. By 1820, the family had moved again, this time to Urbana, Champaign County, Ohio, located north of Cincinnati. In Urbana, Andrew operated a small earthenware pottery and produced approximately $1800 worth of "all kinds of potters ware," annually (see Figure 1).² Andrew and Ann (Lefevre) Kirkpatrick had thirteen children. Of their ten sons, five became potters with their own potteries and four died relatively early in life (see Appendix A). Pottery was more than a family tradition, it was a family passion.

According to Cornwall's biography in the Union County (Illinois) history, he left the common schools of Ohio at the age of twelve to apprentice as a store clerk and bookkeeper, probably in Cincinnati.³ After seven years, he returned home and "learned the trade of potter with his father, remaining about one year, and mastering the business before the year expired."⁴ He then spent several months working on the flatboats that plied the Ohio and Mississippi

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FIGURE 1: Schematic map of the Ohio and Mississippi River Valleys showing the locations of the Kirkpatrick Family pottery sites in Ohio, Illinois, and Kentucky, as well as other important cities mentioned in this study in regard to the Kirkpatricks' business and social activities.
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FIGURE 1.
Rivers from Cincinnati to New Orleans for "the purpose of seeing the country, and though receiving but $10 per month, felt well repaid in the strange sights which met his view."^5

Illness sent him back to Urbana, where he went into the pottery business for himself in 1837. He probably took over his father's shop, because in that year Andrew, his wife, and those children still at home (including Wallace, born in 1828) moved to Vermilionville, LaSalle County, in northern Illinois. There Andrew took over a pottery begun several years earlier by John Kirkpatrick (b. 1812 - d. ?), another son. 6

In 1839, Cornwall left Urbana for Covington, Campbell County, Kentucky, and married Rebecca Vance of Cincinnati. 7 At Covington, across the Ohio River from Cincinnati, he operated a pottery until 1848. He also served two terms on the city council, probably the first of the many public offices Cornwall would hold. His first wife died in 1847, leaving him two children.

By 1849, he was back in Ohio. This time he chose Point Pleasant, Clermont County, southeast of Cincinnati along the Ohio River, where he was able to buy a pottery from Sarah Lakin on April 2, 1849. 8 This same year he married Amy Vance, Rebecca's sister, and bought the cabin in which Ulysses S. Grant had been born. About half of Cornwall's production at the Point Pleasant site was reed stem tobacco pipes, while the other half was utilitarian wares—jars,

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bowls, pie plates, jugs, crocks, firebrick, and flue pipe. In 1850, with four employees, he was producing 35,000 gallons of ware valued at $2450.

Pipes made at Point Pleasant have received some attention in the archaeological literature because of "the variety of pipe designs produced, as well as the sheer volume of pipes turned out over the years." Little is known, however, about the shapes and decorations of the container wares made there between c. 1838 and 1890 under at least four different ownerships. Two shards collected from the surface of the Point Pleasant site are evidence that Cornwall made salt-glazed stoneware at that time since one is signed "C. KIKPATRICK [sic] PT. PLEASANT" (see Figure 2). The unusual coggle pattern of swags and tassels may be an original design by Cornwall and indicates a high degree of craftsmanship in the fineness of execution in the coggle.

Wallace had also been involved in the Point Pleasant venture. He arrived from Vermilionville in 1849 to learn the pottery trade from his brother, but his stay in Point Pleasant was short. He joined the gold rush to California in 1850, arrived in Cincinnati in 1852, married Martha, another Vance sister, in 1854, and returned to northern Illinois for a brief period.

Though the pottery at Point Pleasant was destroyed by fire in
FIGURE 2: Portion of a salt-glazed stoneware shard that was once part of a large jar. This shard is one of two recovered from the surface of the site of Cornwall Kirkpatrick's pottery at Point Pleasant, Clermont County, Ohio, operated between 1849 and 1854. The unusual swag and tassel coggle pattern may be an original design by Cornwall. Although the two shards have the same distinctive border design, the decorating was done with coggle wheels of different dimensions. Length from tassel to tassel 1 7/16" (2.7 cm); signed between the pattern and bottom line "C. KIKPATRICK [sic] PT. PLEASANT."

Courtesy of Byron Sudbury.
1851, Cornwall rebuilt it and continued working there until about 1854. While still owner of the property in Point Pleasant, he established a pottery on Fulton Street in Cincinnati in 1854. This may have been short-lived; although he is identified as a "potter" in the Cincinnati city directory of 1856, his "pottery," listed in 1855, is not included in the directory's lists of potteries for succeeding years. His business may not have flourished, but politically he was active. While in Cincinnati he served on the City Council and the Committee on Public Improvements.

During Cornwall's residence in Cincinnati, the Emporium Real Estate and Manufacturing Company was organized by Paul K. Wambaugh, John Fawcit, and John R. Gabriel, as a joint-stock association for "obtaining a foothold" in Mound City, Pulaski County, Illinois, which had been laid out in 1854 by General Rawlings. As a contemporary historian observed, none of the above gentlemen had a dollar at the time, to gain a foothold anywhere; however, they surrounded the organization with the mystery of secrecy. They gave out that a secret city was to be built upon the banks of the Lower Ohio; sometimes saying on the high bluff banks. The city was to be grander than all the cities built since the downfall of ancient Rome. The imaginary gold streets of the New Jerusalem were to be duplicated in the Emporium City--the name given to this forty mile square city on paper.

Cornwall must have been taken in by this group, because late in 1857 he built a three-story pottery for the production of stoneware in Mound City. Wallace and Andrew joined him there, but may not have invested money in the project. The Mound City Pottery, "managed by
a manufacturing company," was supposed to be a large operation employing steam instead of horse power for grinding clay and for operating the potters' wheels, but "through financial mismanagement of the parties who handled the funds, [it] proved to be an unfortunate venture." Indeed, Cornwall "lost his shirt" in this enterprise. In the 1860 Census taken at Anna, Wallace's personal estate was valued at $8000, while Cornwall's was listed at only $150.

Surface collection of shards at the Mound City site indicates that pipes were a big production item there as they had been at the Point Pleasant site. Little is known of the other wares produced during the pottery's brief period of operation. One surviving object proves that salt-glazed stoneware containers were made in Mound City (see Figure 3).

In Anna the Kirkpatrick brothers built the most successful of their many pottery operations. During their early peregrinations, they saw some of the country, overcame the difficulties involved in stoneware production, and established themselves as major midwestern producers of reed stem tobacco pipes. Their movements prior to the Anna period have been ascertained more from a variety of written documents than from archaeological material. The few extant wares from these early years only hint at the scope of their production. More will need to be learned about this period before the shapes and designs of the utilitarian and specialty wares produced at Anna can be fully understood.
FIGURE 3: Three-gallon salt-glazed stoneware jar made at Cornwall Kirkpatrick's Mound City Pottery, 1857-1859. Signed with a stencil in cobalt blue slip "C. Kirkpatrick & Co. / MOUND CITY." Height 14 1/2" (36.8 cm); overall diameter 9" (22.9 cm). Courtesy of Diana Dodd.
NOTES TO CHAPTER I

1 William Wallace Kirkpatrick was his given name, but it seems he rarely used his first name and so will be referred to as Wallace hereafter.

2 U.S., Bureau of the Census, Census of Manufactures: 1820, for Champaign County, Ohio.

3 Unless other noted, the biographical information in this chapter is reconstructed from W.H. Perrin, History of Alexander, Union and Pulaski Counties, Illinois, Part 2 (Chicago: O.L. Baskin and Co., 1883), 72-74 and 82.

4 Ibid., 72-73.

5 Ibid., 73.

6 Lease from John Kirkpatrick to Andrew Kirkpatrick, December 13, 1841, LaSalle County Land Records, Ottawa, Illinois, Book 6, 547, a copy of which was furnished to me by Mrs. Milton Schaible.

7 The family pottery at Urbana was probably left in the hands of a brother, Alexander (1816-1852), listed there in the U.S. Census of Manufactures for 1850 (see Appendix E).


9 Ibid., 4.

10 U.S., Bureau of the Census, Census of Manufactures: 1850, for Monroe Township, Clermont County, Ohio.

11 Thomas and Burnett, op.cit., 14; see also James L. Murphy, "Reed Stem Tobacco Pipes from Point Pleasant, Clermont County, Ohio," Northeast Historical Archaeology, 5, nos. 1-2 (Spring 1976), 12-27.

12 The site cannot be accurately recorded by archaeological
excavation because of vandalism by pipe hunters and present occupation of the site by a mobile home community. It is difficult to determine which designs were produced at what time, but further investigation of the site could yield valuable evidence concerning the origins of some wares made at Anna.

13 The shards were retrieved from the site by Byron Sudbury and loaned to me for study and photography.

14 Thomas and Burnett, op. cit., 4.

15 Williams' Cincinnati Directory, City Guide and Business Mirror; or Cincinnati in 1855 (Cincinnati: C.S. Williams, 1855), 123. Cornwall's biography records that he left Point Pleasant in 1853, but he does not appear in the Cincinnati city directory until 1855. There is no directory for 1854.

16 Williams' Cincinnati Directory, City Guide and Business Mirror; or Cincinnati in 1856 (Cincinnati: C.S. Williams, 1856).

17 Jonesboro Gazette, June 19, 1877 (hereafter JG).

18 Perrin, op. cit., 543.


21 Shards were collected from the site by James K. Felts, Sr.

22 Unlike other Kirkpatrick sites, this one could be excavated and the material should prove to be useful.
CHAPTER II
"TURNING THE VERY DIRT TO GOLD"1

The future must have seemed grim to the Kirkpatricks in 1859. Cornwall lost all of his money in the Mound City venture. Andrew's wife was dead and he had moved in with his sons, confident they would be successful at Mound City. Wallace had left the family pottery at Vermilionville, Illinois, in the hands of their brother Murray (b. 1824 - d. ?), but it was not large enough to support all of them. In order to survive they had to consolidate their financial resources and find a new location where raw materials and transportation were readily available. Careful reading of the state geologist's report led the Kirkpatricks to Anna, in Union County, where they hoped to find the clay beds the report promised.2 They set up another pottery with money Wallace had saved.

Anna was a new town, and lots were still cheap. It had been settled in 1853 by Winstead Davie, who bought the original town tract along the Illinois Central Railroad right-of-way, near the town of Jonesboro. The plat of Anna, named for Davie's wife, was entered in 1854 and the town incorporated in 1855 with a total population of 251. Location on the Illinois Central Railroad, referred to by some as "The Father of Villages,"3 provided the Kirkpatricks with the trans-

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portation they needed for shipment of their wares.

Anna is situated in the triangular-shaped tip of southern Illinois. This area, known as "Little Egypt," is characterized by gently rolling forested hills in contrast with the flat grassy grand prairie lands farther north. It remains a good area for the cultivation of orchards. Like all of "Little Egypt's" towns, Anna never grew to the proportions of other cities to the north. The population today is about 6,000 persons.

In November 1859 the Kirkpatrick brothers fired their first kiln of wares in Anna. A reporter for the local newspaper found the ware equal to any we have seen anywhere. It is composed of the best clay, well gotten up by neat and skillful workmen; the patterns are of the most approved style, well burned, and showing generally that the workmen by whom it was made thoroughly understood the business.⁴

For the first year, until the brothers found the clay beds they needed, clay was brought from Grand Chain, Illinois, a source along the Ohio River Cornwall had used before. The clay was shipped on flatboats down the Ohio River to Cairo, located at the confluence of the Ohio and Mississippi Rivers, and from Cairo by railroad to Anna.⁵ The 1860 Census reveals that they were already employing five other potters, in addition to themselves, their father, and several laborers. They were producing more pottery than they had before—80,000 gallons of stoneware that year worth $7200 (see Appendix E).⁶
Although the pottery went into production in 1859, it was 1862 before the property was actually purchased by Wallace. He remained sole owner until 1867 when he sold to Cornwall an undivided half interest in all the properties connected with the pottery operations.7

An article of November 24, 1866, in the Jonesboro Weekly Gazette, describes Wallace's pottery as

a large two-story frame building, situated on the east side of railroad track near the Depot. In the basement, or lower story, is the machinery for grinding clay, by horse power, two horses being used. Adjoining is a large room containing a hot-air furnace, which warms the whole building, and dries the ware before going into the kiln. To the north of this room is another apartment in which are two kilns for burning ware; these kilns hold 2,000 gallons of ware each, and are filled and burnt twice during each week. In the second and third stories are all of the latest and most improved machinery for "moulding clay in the hands of the potter," and for drying and storing ware. There is also a machine for moulding clay pipes, which turns out thousands of pipes per day. Everything in the line of churns, crocks, jugs, plates, pipes for draining, &c., are manufactured, and are pronounced by all who have used them, equal in every respect, to the celebrated Ohio stoneware. (see Figure 4)

In addition to the pipes, churns, crocks, jugs, plates, and drainage tile mentioned above, over the years they also made funnels for chimney tops, pitchers, milk pans, fruit jars, firebrick, flower and cemetery urns, buckets, funnels for filling canning jars, and window sills, arches, mullions and roof tiles for buildings. The pottery they produced was indeed "equal in every respect, to the celebrated Ohio stoneware." Very few of their production wares were marked which makes it difficult to distinguish Anna pottery from other high quality midwestern stoneware of the period.
FIGURE 4: The Anna Pottery as it appeared in 1885, probably little changed from the early days of its operation except for some expansion and the Indian weathervane added the year the photograph was taken.

Courtesy of Mrs. Bertha Kirkpatrick.
Restraint in marking wares with the company name may have been practiced for at least two reasons. First, their market was purported to be largely local, and since there were no other potteries in southern Illinois at the time, identification of the firm that produced the wares was not necessary. Second, because stoneware made in Ohio in the mid-nineteenth century was so "celebrated," the Kirkpatricks may have wanted any wares sold outside their immediate area to be taken for the Ohio product and therefore worthy of purchase. In any case, it is clear that the Kirkpatricks had no trouble finding buyers. Their primary market was within a one hundred mile radius of Anna, and there are also reports indicating they shipped stoneware to St. Louis, New Orleans, and New York.  

The Kirkpatricks employed potters who worked well and quickly (see Appendix B). Although their pay was reported in terms of time, it was actually reckon on a piece-work basis. "The workmen are paid $1.50 per day, for their work. So many pieces constitute a day's work," reports the Jonesboro Weekly Gazette of June 20, 1867. "Mr. H. Welch, one of the employees, made, last week, twenty six days work, for which he received thirty nine dollars--a pretty good salary for a week's work. Mr. Maus is a superior workman making from $18 to $20 per week."

Because no account books have been located, annual production figures are difficult to determine. Income tax records for the Civil War period (1862-1866) contain monthly income amounts for two partial
years and three full years (see Appendix D). Figures for the actual quantities produced (in gallons of stoneware) are not given. The monthly reports indicate that spring and fall were the most active selling periods, while sales lagged in January, February and July. How closely income corresponded to actual production is not known. The 1880 Census of Manufactures report records $10,000 as the value of goods produced, but does not give the actual quantity produced. Since the Kirkpatricks were also engaged in making pipes and mining clay, this figure may include more than the value of the utilitarian stoneware alone. Advertisements for the Anna Pottery found in local newspapers indicate container forms were among many other products of the pottery (see Appendix C).

The figures discussed above represent the only official information on the Kirkpatricks' production that survives today. Newspaper reports indicate that annual production varied between 100,000 and 150,000 gallons of ware in the good years during the 1860s, 1870s, and 1880s. Output is not mentioned in newspapers after 1885 which may mean a decline in production during the later years the pottery was in operation.

In addition to the utilitarian wares mentioned above, newspaper reports from 1866 to 1894 indicate that barrels and boxes containing hundreds of thousands of reed stem tobacco pipes were shipped to Cincinnati, St. Louis, New Orleans, New York, and probably other cities as well (Figure 5). Current research indicates that reed
FIGURE 5: This reed stem tobacco pipe is one of the many millions produced at the Anna Pottery during its period of operation. A reed inserted in the short stem prepared the bowl for smoking. Gottfried Aust, of Salem, N.C., is credited with the introduction of this type of pipe to North America in the late eighteenth century. Height 1 5/8" (4 cm); length 1 3/4" (4.5 cm); bowl diameter 1" (2.54 cm). Courtesy of Byron Sudbury.
stem tobacco pipe production in North America was carried on at many individual potteries which catered to local markets, as well as several major pipe production centers—Mogodore and Point Pleasant, Ohio, and Pamplin, Virginia—which supplied wider markets. Although accurate annual figures for pipe production at Anna are unavailable, it appears from newspaper evidence that the Kirkpatricks were among the leading pipe producers in the United States during the late nineteenth century. Production must certainly have been mechanized to some extent, however, it is not known what type of pipe machinery was in use at the Anna Pottery at the time. In 1867 the pottery's pipemaker, John H. Folks, reportedly made "5,000 of these pipes daily and must eventually become a great favorite among the old ladies of Egypt." Clearly labor was divided among the pipemaker and assistants to make and hand him clay plugs (dobbins), clean off mold lines, set up pipes to dry, and load pipes into saggers, otherwise such a large daily production would not have been possible. A second machine and pipemaker were probably employed in the later 1870s and 1880s since the Kirkpatricks were able to furnish Samuel Cupples and Company of St. Louis with 2,000,000 pipes for one order in 1880.13

During the 1860s and 1870s the Kirkpatricks found a number of clay beds in Union County. What they could not use themselves, they shipped to other manufacturers. The discovery and purchase or lease of extensive beds of kaolin, a pure white clay, about four miles
northwest of Anna began late in 1867. By April 1868 they were already shipping quantities to Cincinnati and making plans to build a factory for the production of white china table wares, a type of refined earthenware in imitation of porcelain that was produced primarily in New Jersey and Ohio at the time. To change their stoneware operation to white ware production would have required them to alter the methods and equipment they were using. New formulas needed to be developed and additional machinery obtained for refining and mixing the clays to the proper composition and consistency. New kilns would be required and more laborers hired. Molds necessary for slip-casting and press-molding table wares in popular patterns had to be made or purchased. In short, the Kirkpatricks would have had to convert their pre-industrial stoneware operation, based on the use of hand methods by master potters, to a fully industrialized business based on the extensive use of machines and molds by semi-skilled workmen. The Kirkpatricks lacked the necessary capital to undertake the change.

For nearly ten years after this discovery of kaolin, which included the development of additional clay beds, Dr. M.V.B. Harwood, of the local newspaper, urged the citizens of Anna to invest in a white ware factory. His arguments were often repeated throughout the 1870s:

Messrs. C. & W. Kirkpatrick have extensive pottery works here, but they are only prepared to make stoneware, while they have an abundance of material for finer wares. They ship annually large quantities of clay to Eastern manufactures, out of which
some of our best stone china, and queensware are made. Lest some think this statement exagerated [sic], I shall attempt to prove its truthfulness by copying the substance of a letter from Mr._________ Superintendent of _________ pottery works in New Jersey, which letter Mr. C. Kirkpatrick kindly furnished me. After enumerating the various kinds of ware that can be made from these clays, Mr._________ says: "From the clay sent me I have made the finest stone china I have ever seen in my life. In your area of the country and west and South-west is where the bulk of crockery is going to be made, that the American market consumes, and made to enormous profit. The saving of transportation from the sea-board would be a big profit of itself, and with you fuel is fifty percent cheaper than it is with us. Our clay costs us from $9 to $20 per ton, we have not the first thing in New Jersey, not a pound of raw material we use. Some we get from Conn., and some from the states of Pa. and Md., yet the pottery interests have grown to the staple trade of the past. From one or two small shops, in the space of about 12 years it has grown to sixteen large works, of the capacity of yearly production, of over three million of dollars, and increasing. Is it not plain to be seen that with all of your raw materials at your door, the cheapness of fuel, the saving of inland freights, a country filling up with people, West, South-West and North-West of you, that the advantages are much greater than making the same goods on the Atlantic seaboard? You have a vast market already, and a 1/2 million a year would not supply it." Now if others can see us in this light how ought we to see ourselves...

The reasons in favor of building a new factory in Anna are clear, although Dr. Harwood may have understood the importance of conversion to white ware production better than the Kirkpatricks.

Despite Dr. Harwood's inability to sell local investors on the idea of a white ware factory, the Kirkpatricks immediately began mining operations. Through the 1880s they shipped quantities of porcelain clays to Cincinnati, Chicago, Detroit, and as far as New Jersey, Philadelphia, and Pittsburgh. The large amounts shipped to Cincinnati indicate that the Kirkpatricks may have been one of the major suppliers of raw material to the white ware industry in that
city during the 1870s and 1880s. 17

A variety of clays were found in the area near the town known today as Kaolin. Clay was mined and brought to Anna by wagon for shipment. The Kirkpatricks

have a large force constantly at work, as well as four or five teams constantly hauling clay from the valuable deposits west of us. From the test they have given these valuable clay beds, they are inexhaustible in quantity. On that score there can be no doubt. The quality of this clay is various, owing to locality and advantitious matter, with which they are mixed. They have the common potter’s clay, suitable for common ware; also a kind better for stoneware, and a still superior white clay, almost pure, of which fifty car loads were shipped during the year, to Grand Tower, Chicago and Cincinnati, at which latter place it is manufactured into the white ware and stone china for table use. Could they have had proper accommodations on the Illinois Central Railroad, their shipment would have been much larger, but cars could not be had and their trade in consequence was restricted and much crippled. The clay in the cars is worth from $20 to $50 per car load. 18

These clays were not only used in the ceramic industry. One contemporary reported Kirkpatrick shipments "to the iron and steel works of Chicago, Milwaukee, Cleveland, and to the copper works at Detroit, for fire clays, and to other places for paper making, for paints, and for improving the quality and the weights of candies and confectionaries." 19

The Kirkpatricks owned some of the clay beds and leased the clay mining rights to the other beds. The rights they purchased to mine clay usually included the right to remove and deposit earth where convenient, to maintain a wagon road, to construct pens and platforms to hold the clays, to remove and use timber, and in one lease of 1869 "the right to erect Suitable tenements on said land for
the purpose of boarding and lodging persons engaged in the clay
digging.«20

Accurate annual production figures for the clay mining branch
of the Kirkpatricks' business are difficult to ascertain. Sizes of
individual shipments vary and do not provide a basis for estimating
annual production. The *Jonesboro Gazette* reported a yearly total of
1485 tons of clay shipped in 1874, but this is the only such surviving
record.21

Since there are no known account books, the economic relation-
ship between clay mining and pottery making cannot be determined.
Information contained in manufactures' census records and newspaper
reports indicates the Kirkpatricks probably never produced much over
100,000 gallons of stoneware in any one year during the Anna period,
so that average annual production remained relatively stable. While
this amount was considerably more than they had produced in other
locations, it was much less than would be indicative of full
industrial production when compared with the production figures of the
major stoneware producing centers discussed below. Therefore, mining
operations must certainly have increased the Kirkpatricks' yearly
earnings and enabled them to stay in business during a period in which
consumer interest in utilitarian stoneware forms declined in favor of
glass and metal containers. In the words of one reporter:

*The interests of Kaolin and the Kirkpatrick Bros. are indisolubly
mixed. Without the two K's the K would probably have wasted
its richness on the forest air, the lilliputian cars of the*
[Cairo and St. Louis] Narrow Gauge [Railroad] would have skipped by without even squealing, and the valuable clay be still deep in the bosom of earth buried. *Per contra* without the presence of the K the K's would find a woful [sic] falling off in their bank account at Willard's.\(^{22}\)

Between 1885 and his death in 1890, Cornwall was confined to his home because of poor health and took no active part in the pottery operations.\(^{23}\) In 1888 James I. Toler, who had worked for the Kirkpatricks as a potter for several years, took over Cornwall's position as foreman and superintendent of the pottery.\(^{24}\) The firm name of "C. & W. Kirkpatrick" continued to be used until 1893, when Cornwall's wife sold her half interest in the pottery to Toler and the firm name became "Kirkpatrick & Co." or "Kirkpatrick & Toler."\(^{25}\)

In 1896, Toler sold his share to Wallace and went to Sioux City, Iowa to set up a pottery.\(^{26}\) Wallace died that same year, but the pottery remained in the possession of his wife until 1900 when James Toler returned and purchased it from her.\(^{27}\) Toler's efforts to make white ware failed and he sold the pottery in 1903. The building was razed the next year to make way for the new Anna Ice House.\(^{28}\) Though some pottery was produced at Anna until 1900 or so, the Anna Pottery had in effect ended with Wallace's death in 1896.

Cornwall and Wallace Kirkpatrick had built a diversified operation at Anna, including the production of stoneware containers, flue pipe, fire brick, and reed stem tobacco pipes, and the extensive mining of clay beds. Although the variety of goods they offered
contributed to their ability to stay in business, the area in which they were located limited the growth of their enterprise and assured the eventual close of the pottery. When they arrived in Anna in 1859, the possibilities for growth seemed enormous. Raw materials were close and abundant; the railroad meant ready and cheap transportation for their goods. Southern Illinois appeared to be a region that would prosper and attract more people. But after 1880 these prospects diminished. During the Civil War, Chicago emerged as the giant metropolis to the far north, while St. Louis became the hub of rail and river transportation in the central midwest. Financial interests clustered in these expanding urban areas. Southern Illinois was a pleasant rural land to pass through, but few people stopped long enough to invest time or money in the area.

The decline in production at the Anna Pottery after 1885, mentioned earlier, was a common experience among stoneware potteries in the United States during the late nineteenth century. Specific reasons for this decline varied, but at the root of all of them was the increased availability of tin and glass containers for home and commercial food storage and processing. Some potteries adjusted to this competition by industrializing their operations through conversion to the production of inexpensive table wares or industrial ceramics, especially sewer pipe, which could be marketed to a wider area. Those potteries which could not adjust simply went out of business.

Summit County was the major stoneware production center

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in northern Ohio beginning in the mid-nineteenth century. By 1870, seven hundred men were employed in the shops at Mogodore alone and in 1877, 3,844,600 gallons of stoneware were manufactured in Summit County, out of a total of 5,468,000 gallons of ware in the entire state of Ohio. The potteries did not convert to white ware manufacture in the late nineteenth century because the proper clays were not locally available and the expense to import them was too great. Instead, capital was diverted to develop better sewer pipe manufacture. By 1910 the stoneware potteries were forced to close.

The stoneware potteries of Ripley, Brown County, Illinois, offer another case in point. Stoneware production began in Ripley in 1847, and by 1870 there were approximately twelve potteries in the area. The output in the late 1880s was 1,000,000 gallons of stoneware annually. Ripley is located near, but not on, the Illinois River where stoneware clays are abundant. No railroad ever passed through Ripley, so wares were peddled by wagon in the surrounding countryside or carried to the Illinois River and marketed downstream and along the Mississippi River. By the late 1890s, transportation of fuel into and finished wares out of Ripley became a considerable problem. Competition from tin and glass containers and from potteries at Macomb and Mormouth, Illinois, began to take its toll. The use of jolley-machines after 1897, as a quick method of molding deep round containers, eased the economic problems by allowing potteries to reduce the number of employees. However, by 1913 the stoneware
industry in Ripley was quickly fading.

Potteries at Red Wing, Minnesota, and Macomb and Monmouth, Illinois, remained successful at producing stoneware containers well into the twentieth century. However, the published material on these potteries is so inadequate or nonexistent that it is not possible to understand their success.32

In comparison to other potteries in Illinois and the midwest, the Anna Pottery was not a particularly large one. By diversifying their business the Kirkpatricks remained reasonably successful during their own lifetimes, but there was no enduring economic base. They realized as early as 1868 that converting to white ware production was essential to their growth. Because this conversion was never achieved, the Anna Pottery continued to be a major manufacturer of tobacco pipes and distributor of porcelain and fire clays in the midwest. Stoneware containers were produced by traditional hand methods rather than by newer industrial methods. Despite the changes in stoneware production techniques achieved at other stoneware centers, pottery making at Anna remained essentially a handcraft.

Although the Anna Pottery was similar in many respects to other midwestern potteries in the late nineteenth century, the humorous and bizarre specialty wares the Kirkpatricks produced can by no means be considered typical. The fair novelties and special commissions they executed were peripheral to the business financially,
but they represent, nonetheless, the most important contribution that Cornwall and Wallace made to the history of American ceramics. Because of these wares and their relationship to the complex personalities of the men who made them, brief histories of the lives and interests of Cornwall and Wallace are presented in Chapter 3 and the specialty wares are treated separately in Chapter 4.
NOTES TO CHAPTER II

1  JG, June 20, 1867.

2  Bonham, op.cit., 303.

3  JG, Sept. 12, 1874.

4  JG, Dec. 3, 1859.

5  Bonham, op.cit., 304.


7  Deed, Wallace Kirkpatrick from W. Davie, August 25, 1862, Union County Land Records, Union County Courthouse, Jonesboro, Illinois, Book 19, 36; and Deed, Amy Kirkpatrick from Wallace Kirkpatrick, January 1, 1867, Union County Land Records, Book 24, 591.

8  JG, Oct. 28, 1878; Jan. 1, 1875; June 26, 1869; and April 10, 1869, respectively.

9  U.S., Bureau of the Census, Census of Manufactures: 1880, for Union County, Illinois. No reports are available for 1870 and 1890.

10 Newspaper reports of pipe production begin in 1866 (JG, Nov. 24, 1866) and continue through 1894 (JG, Feb. 24, 1894). Undoubtedly the period of production goes somewhat beyond these dates in both directions. Shipping destinations reported in JG, Oct. 12, 1867; Jan. 16, 1875; April 30, 1869; and April 10, 1869, respectively.

11 Information kindly supplied to me by Byron Sudbury.

12 JG, June 20, 1867. John H. Folks remained in Anna through April 1878, when he left with his brother to start a pottery in Indiana. In the 1880 Population Census he is listed in the household of his brother Charles P. Folks in Loogootee, Martin County, Indiana. Both were potters.

13 Farmer and Fruit Grower, July 21, 1880 (hereafter FFG). The enormous numbers of pipes reportedly shipped to Cupples & Company
between 1880 and 1883, suggests they may have been distributors of
the Anna pipes for the southern midwest during at least the early
1880s.

14 Deed for purchase of right to mine clay, W.W. Kirkpatrick
from M. Rendleman, December 19, 1867, Union County Land Records,
Book 25, 10.

15 JG, April 25, 1868.

16 JG, Jan. 25, 1873. The potteries in Trenton, New Jersey,
used china clays mined in many states: "The best comes from
Delaware and Pennsylvania, where the mining and preparation of clays
give employment to a large number of men. Illinois, Missouri,
Vermont, Tennessee, Texas, and Alabama, produce fine china clays,
some of which have been used here." W.S. Harris, The Potters' Wheel
and How It Goes Round in the Nineteenth Century (Trenton, N.J.:
Burroughs and Mountford, n.d.), 17.

17 Newspaper references for shipments to Cincinnati include JG,
Aug. 14 and Oct. 4, 1869, Jan. 13 and June 1, 1872, Jan. 24 and
Sept. 19, 1874, and March 18, 1876; to Chicago, JG, Jan. 13 and
June 1, 1872; and to other areas JG, Jan. 24, 1874 and March 18, 1876.

18 JG, Jan. 12, 1872.

19 Bonham, loc. cit.

20 Lease, C. & W. Kirkpatrick from F.M. Underwood, April 17,
1869, Union County Land Records, Book 25, 448.

21 JG, Jan. 9, 1875.

22 JG, April 8, 1876.

23 JG, Dec. 19, 1885.

24 JG, May 26, 1888.

25 Deed, Amy Kirkpatrick to James I. Toler, November 1, 1893,
Union County Land Records, Book 45, 148; also Felts, op.cit., 43.

26 JG, Feb. 1, 1896.

27 JG, Sept. 29, 1869; and Felts, op. cit., 44.

28 JG, Oct. 17, 1904.

29 C. Dean Blair, Potters and Potteries of Summit County 1828–

30 Ibid., 11.


FIGURE 6: Cornwall Kirkpatrick and three of his children provide scale for the proportions of this mammoth pitcher. The photograph was taken from a carte-de-visite of about 1865 found in Amy Vance Kirkpatrick's family album. A drawing of the pottery is part of the decoration, probably executed in cobalt blue slip. Courtesy of Mrs. Bertha Kirkpatrick.
CHAPTER III
"KIRKPATRICK BROTHERS, THE WIDELY KNOWN POTTERY MEN"\(^1\)

Cornwall and Wallace Kirkpatrick were two extremely energetic and creative individuals and their activities received a good deal of attention in the local newspapers, specifically the *Jonesboro Gazette* and *Farmer and Fruit Grower*. Because their beliefs, interests, and actions in combination with their political, social, and physical environments so influenced the artifacts they produced, a closer look at these two potters is imperative.

CORNWALL: "Our worthy townsman and enterprising potter"\(^2\)

Cornwall was born in 1814, finished his formal education at age 12, and apprenticed to a Cincinnati merchant until his nineteenth year. After a year in his father's pottery shop in Urbana, Ohio, he spent some time exploring life on the Ohio and Mississippi Rivers, and in 1837 began operating his own pottery shops. From Urbana, he went to Covington, Kentucky, Point Pleasant and Cincinnati, Ohio, and Mound City, Illinois. When he settled in Anna in 1859, he was 45 years old and had a good deal of experience behind him.

It took several years for him to recover the financial losses he suffered in the Mound City fiasco,\(^3\) but he and Wallace went quickly
to work and proved their value to the community. In 1867 a reporter noted, "This establishment has been in existence for several years, and more gentlemanly, accommodating and pleasant men than C. & W. Kirkpatrick, the proprietors, never had charge of any business."\(^4\)

Throughout his adult life, Cornwall displayed an eagerness for politics. His previous experiences as a public official in Covington and Cincinnati and his congenial personality must have recommended him to the Anna voters. He was first elected a Town Trustee for two terms (1866-1869). Then when Anna changed to a Mayor-Aldermen system of government in 1872, he became the first mayor.

Mayor Kirkpatrick bears his honor with becoming modesty. He feels grateful to the Greeley men who supported him for mayor, and has shown his gratitude by getting up a model Greeley Hat. It shows how the old "white hat" will win next fall. The Mayor is one of our best citizens, and we should be surprised if his "Greeley trap" did not catch his vote.\(^5\)

Cornwall's political prowess and local reputation did not escape the Governor, who appointed him to the Board of Trustees of the new southern Illinois insane asylum in 1873, a post he held for several terms. His appointment gave the local newspaper another chance to publicly compliment a favorite son: "...all who know Mr. Kirkpatrick, know him to be a good businessman; a man of strict integrity, and a good judge of men and things."\(^6\) In 1875, he won the mayoral race a second time by a vote of 161-74, but did not run for a third term until 1883, when he was unopposed. Perhaps his advanced
age (73) kept him from winning his fourth race in 1885.  

The most difficult political issue the mayor had to deal with in Anna was temperance. The temperance cause was one of the strongest social reform movements in the nineteenth century. The primary target of temperance advocates was public drunkenness—a menace to decency and an affront to the genteel. The people of Anna furiously and continuously debated the liquor question from the town's founding in 1855 through the 1870s. In fact, the town went from wet to dry and back again so many times that today it is difficult to keep track of when it was which. Even before the limits of the town were officially established, the Town Trustees passed an ordinance to restrain "the sale and use of intoxicating liquors." The ordinance went into effect in September, 1855, but was repealed in April, 1858, before the Kirkpatricks moved to town. The temperance battle continued to be fought in Anna during the 1860s and 1870s, when ordinances were alternately passed and repealed. If the temperance ticket of Town Trustees won in the 1860s, saloons were eliminated. If the non-temperance ticket won, they at least made an effort to mitigate the influence of the saloons, occasionally closing them down for a few days when things got disorderedly. At times even druggists were not allowed to have whiskey on hand for "medicinal purposes."

Cornwall knew that it was wiser politically to side with the town's temperance faction—at least they were in power more often than not. It is difficult to determine whether or not he truly believed in
or strictly practiced the total abstinence demanded by temperance advocates. In 1884, he delivered a "State of the Town" message to the city council:

And as the sovereign people have decided in the majesty of their might, that we be barred the time-honored privilege of congregating in public saloons and quenching our thirst with the grateful foaming Teutonic beverage or the bourbon straight, I would recommend as a substitute (as far as may be) by providing another well in the second ward at some point on Railroad street between Main street and the People's Mill.10

Cornwall may not have been strictly temperance-minded, but he certainly understood that keeping liquor under control was in his best political interest and in the best public interest as well. Occasionally he even took it upon himself to put a public menace or two behind bars to "dry out":

Benzine, red-eye, tangle-foot, fire-water, or what you may call it, is making sad havoc amongst Kempster's asylum employees. Have you seen Constable Mayor Kirkpatrick, inviting the WEARY stranger to a place of repose at the city expense "Walk into my parlor said the spider to the fly."11

Besides dealing with the temperance issue, Mayor Kirkpatrick took an interest in controlling the spread of contagious diseases and in keeping Anna neat, orderly, and free from the nuisance of garbage and dead pigs in the streets. During his term in office the streets of Anna were extended, the town cemetery was landscaped, and a second public well installed, among other things. Besides his political life, Cornwall took an active role in several fraternal and social organizations.
At a celebration in 1878, the "Hon. C. Kirkpatrick made a few remarks, saying he had been an Odd Fellow 35 years and thought Odd Fellowship was one of the grandest institutions in existence." Indeed he did. As a member of the Hiawatha Lodge No. 291 of the International Order of Odd Fellows, he served as Special Deputy Grand Master, Treasurer, and Conductor, several times over the years in Anna, and was always involved with larger annual I.O.O.F. encampments in southern Illinois. He was also an active member of the Egyptian Chapter No. 45 of the Masons and held a number of the important local and regional offices in that organization.

When Cornwall and his family first settled in Anna, living quarters must have been cramped. In 1860, the Kirkpatrick household included Cornwall, Amy, and four children ranging in age from 7 to 18 years, a brother Nathaniel, who described himself as a blacksmith, and four other men listed as potters. Only the immediate family was living in the house when the 1870 Census was taken. Harriet Vance, Amy and Martha's sister, had joined them, and remained with the family through the 1870s and 1880s. By 1865, Cornwall's first and second wives had borne him a total of nine children, though only five, all from his second marriage, survived to adulthood (see Appendix A). One of Cornwall's grandsons remembered the closeness of the family in the late 1880s:

I was born in the house of my paternal grandfather [the potter Cornwall]. Shortly thereafter, Father [Cornwall II] moved to a small cottage on the diagonal corner from grandfathers. This had many advantages for me for at an early age I could
go by myself to grandfathers. Father's older brother [William] lived in a cottage in the same block with Grandfather...
These circumstances meant that I had unlimited opportunities for food. Breakfast at our house was about seven or a bit earlier. Grandfather's breakfast about seven thirty. Uncle Will, if he were not working, breakfasted about eight. By strict attention to time, I could sit in at three breakfasts.14

In 1864, Amy Vance Kirkpatrick purchased the two lots on the corner of Chestnut and Franklin Streets, two blocks from the pottery. They built a pleasant, comfortable residence, put on an addition in 1883, and surrounded it with a "handsome" iron fence in 1884.15 That same year, Cornwall installed a Niagara Force Pump in his cistern in order to "be prepared to fight fires, sprinkle his lawn, flower beds, &c., and keep the dust subdued."16 Gardening must have been quite a hobby, because when a reporter visited the Kirkpatrick home in 1878, he found that "Mr. Kirkpatrick has the eastern portion of his cellar converted into a house for the keeping and propagation of plants during the winter, making that branch of the domestic department, if such it may be called, very attractive."17

Cornwall was superintendent at the Anna Pottery, but what duties this position encompassed are not entirely clear. He is often referred to as a potter in the newspapers and always identified as such in census reports. He must have engaged in that activity to some degree, at least in modeling and decorating specialty wares (discussed in Chapter 4), because many years later a grandson wrote, "Grandfather, as I remember him, was a very fine looking gentleman...He, at old age, was in a wheel chair; but always was modeling some object. He was an..."
artist at heart." Though many considered him an artistic modeler, in his daily activities he was probably more concerned with the overall operation of the pottery, keeping the books (after all, he had been trained as a bookkeeper), receiving customers, dealing with the railroad, and making certain that orders were filled.

Ex-Mayor Kirkpatrick can be found on the I.C.R.R. platform every morning, except Sunday, and persons desiring to see him must call at his office (on the platform) from 6 to 9 A.M. He will be there marking and shipping ware.

As an owner of the pottery, town politician, and active member of fraternal organizations, he traveled frequently to Chicago, St. Louis, and Cincinnati, as well as numerous smaller towns in the area, for fairs, meetings, and pleasure. But beginning in 1885, Cornwall's world became smaller and smaller. His condition in December of that year appeared grave: "Ex-Mayor Kirkpatrick is confined to his bed with a severe attack of sciatica [sic]. Having reached man's allotted time, the 'three score years and ten,' we doubt if in his enfeebled condition he will recover." (Sciatica is a painful condition of the hips and thighs.) Early the following spring, he traveled to Battle Creek, Michigan for some relief from his condition, and returned much improved. The sciatica proved to be Pott's disease, or tuberculosis of the spine, which made him an invalid for the last three years of his life. He died March 30, 1890, in Anna:

One of our old and highly respected citizens, Mr. C. Kirkpatrick, died on Sunday morning last at his residence in the city. He was 75 years of age, and had been an invalid for several years. He was a prominent member of the Masonic and Odd Fellow orders, and at his request his remains were interred by the latter order,
on Monday last. Rev. J. Phillips of Cairo, preached the
funeral sermon, and Bros. O.P. Baggott and Taylor Dodd
officiating for the order. There was a large attendance of
Odd Fellows from Jonesboro and Anna. 23

For the reporter who wrote his obituary, Cornwall's associations with
the Odd Fellows and Masons were so strong and so much a part of his
life that they overshadowed the other important roles he played in
Anna--public servant, prominent businessman, ingenious potter,
husband and father.

Wallace: "Chief showman" 24

Wallace was born in 1828 in Urbana, Ohio, the second youngest
of thirteen children. After training in the pottery business with
Cornwall at Point Pleasant, Ohio, he spent two years mining in
California (1850-1852), two years working in potteries in Cincinnati
(1852-1854) where he married Martha Vance, and three years operating
the family pottery in Vermilionville, Illinois. He helped Cornwall
with the Mound City Pottery while he "was engaged as the General
Supervisor of the Mound City Building Company on all out-door work." 25

Because Cornwall was the town politician and appears more
prominently in the county history, Wallace is often not given as much
credit for the pottery operations as his brother. It was Wallace,
however, who put up the money for the pottery, owned the land until
Cornwall recovered his financial losses, was partner with Cornwall in
the pottery business from 1867 to 1890, and carried on the work of
the pottery after Cornwall became an invalid. He was also active in
the political and social life of the community, an inventor, an
ardent fisherman and hunter, a snake collector, and for the town and
the pottery, their "chief showman."

Although Wallace did not participate in the Civil War, in
1864 he put out a "100 day's call" to recruit a company of men to be
under his command for the army.\(^\text{26}\) Apparently, he was not successful
in gathering the requisite number of men for a company, since nothing
more was ever said. From 1864 to 1872 he was a Town Trustee several
times but did not run for Alderman after Anna changed to the new form
of government and Cornwall became mayor. In 1876, he was among "the
many good men" who were candidates for the office of School Director.
"Every citizen of Anna knows how energetic and efficient Wall. is in
pushing the extensive and varied business of Kirkpatrick Bros.,"
proclaimed the reporter for the Jonesboro Gazette, "and must feel he
would be equally alive in the business of the district."\(^\text{27}\) The
citizens of Anna never found out how good he might have been, because
they elected a Dr. Finch instead.

Although not as successful in elected politics as his brother,
Wallace, nevertheless, remained involved in community affairs. He
was a member of the committee to maintain and beautify the city
cemetery, he helped with community benefits to raise money, and was
Superintendent of Amusements several times for the Southern Illinois
Fair Association and for the Annual Fourth of July Races of the Anna
Driving Club.\(^\text{28}\) During the early 1880s, he and John E. Lufkin
organized the Old Fashioned Dances held on Washington's Birthday each February for several years:

the throng of dancers seemed hungry for the good old dances of which the managers, John E. Lufkin and Wal. Kirkpatrick are so fond, and to whom all praise is due for their untiring efforts year after year to make the younger folks familiar with, and consequently, fond of them.

Wallace was a member of the local chapters of the Masons and Odd Fellows, though he never held as many offices as Cornwall did over the years. Unlike his brother, however, he was an enthusiastic participant in the United Friends of Temperance, a group which was active for a few years in Anna during the mid-1870s. In 1876, he was elected "Worthy Primate" of the U.F.T. Evergreen Council 13, and represented the group at the Grand Council of the State of Illinois, held in Marion that same year.

Wallace was also an inventor, at least in a small way. The first mention of his inventions occurs in a news report of 1875. P.N. Norris, owner of a stove and tinware store in Anna, was then "manufacturing a new lamp chimney invented by Wall Kirkpatrick." Lack of further advertisements suggests that the lamp chimney was not a success. Wallace, however, was undeterred and went on to invent the "Patent Detective Egg Tester and Counter," pronounced by Grocerymen to be the best invention for that purpose that has ever been produced, as it not only detects every bad egg but also keeps a correct count of the eggs tested, and it never makes a mistake. A child can work it as well as a man, as there is no counting to do--the Tester does the counting independent of the operator. You need not buy or sell bad eggs; you can guarantee all the eggs you ship;
you can test them in the presence of your customers.

The Little Detective Egg Tester, for families, is indispensable in the kitchen, as you can tell which eggs are bad before you break them, and need not boil bad eggs. There are three sizes, merchant, hotel and family. Every family should have one, and they are so cheap there is no excuse for not buying. Patented June 6th, 1882. For sale at T.W.C. Hall's 'Boss' Tin Shop, Anna, Ill. State and County Rights for sale.32

In 1885, Wallace improved the "Little Detective Egg Testers" by making them "suitable to hang on a lamp chimney," and sold them for 25 cents each.33

Hunting and fishing consumed a good deal of his energies when he was away from the pottery business and he was well-known for his prowess at both. In 1874, Dr. M.V.B. Harwood, Anna's reporter to the Jonesboro Gazette, included him in the "probable statistics" for the fall: "That Wall Kirkpatrick will kill more ducks, geese, turkeys, etc., than any other lake visitor this fall."34 The newspapers often chronicled his fishing exploits, whether he was successful or not:

"Wal. Kirkpatrick and Frank Harris also 'a fishing went' on Friday. They struck a good place. Bites were very numerous--mosquito bites."35

Wallace's interest in the wildlife around Anna centered on the many varieties of snakes in the vicinity, especially during the late 1870s and into the 1880s. By 1877, Wallace's collection of snakes housed at the pottery was already famous in Union County as a popular attraction:

Thirty three strikers at the Anna Pottery. Wall Kirkpatrick informs us that he believes the strike will last as long as one
of the strikers can crawl or get a bite, but he says he has them all caged and will exhibit them at our coming fair. They will not be exhibited any more here at the Pottery, so please wait until the fair. There everybody can come and see them in all their glory and in their new big cage.\(^{36}\)

He took a show of fifty snakes to the fair in Belleville in September of that same year and found the response so enthusiastic that the next summer he and Prof. Millwood greatly expanded the collection and initiated their famous "Snake World of Egypt." The show was described as "the most wonderful collection of tamed snakes ever seen in this country if not in the world,"\(^ {37}\) but the association did not last long.

While exhibiting the Snake World in Cairo,

an agent for Old John Robinson's circus was in the place, and seeing the value of the 130 serpents, bantered Wall and his partner, Lee Millwood, for a trade. He finally bought the snakes for $100 and agreed to give Prof. Millwood $60 a month and expenses to perform with the snakes. We think Wall sold out too cheap.\(^ {38}\)

In 1879, Wallace sold Robinson twenty more snakes for his "Zoological Gardens of Cincinnati," where Prof. Millwood was "snake tamer and performer."\(^ {39}\) And again, in 1880, a large order was filled to the same customer:

Mr. Wall Kirkpatrick, of this place, who has a most terrible [sic] hankerin' for snakes of every description, sold out his fine assortment on Thursday of last week to Old John Robinson. Wall now advertises for 500 more of the crawling varmints.\(^ {40}\)

His advertisement in the Farmer and Fruit Grower cautioned hunters:

"Don't kill the snakes, but catch them alive and bring them in and get money for them."\(^ {41}\) The advertisements that appeared in the Jonesboro Gazette in July and August of 1878 were more explicit as to
price:

SNAKES! SNAKES!!

I will pay a liberal price for all kinds of
LIVE SNAKES OVER 3 FEET LONG.

Also a premium of $5 on LONGEST
RATTLESNAKE, with 9 or more rattles.

To be delivered at the

ANNA POTTERY,

anytime between now and Sept. 1, 1878.

W. W. KIRKPATRICK

Anna, July 20, 1878

In 1881, the "market price in cash for snakes" ranged "from 25 cents up, according to the kind of snake. For water snakes he paid $6 a bushel for choice."\(^{42}\)

In June, 1881, the Farmer and Fruit Grower reported "snake market still lively at present. Mr. Wal. Kirkpatrick receives orders daily for snakes. He wants all he can get."\(^{43}\) However, this is the last mention of Wallace's snaking activities. Presumably his, or Old John Robinson's, interest in snakes waned after 1881.

Wallace's duties in connection with the Anna Pottery are not spelled out specifically, though newspapers do detail some of his activities. He seems to have been the partner most closely tied to the clay mining operations at Kaolin, since it was he who "had the pleasure of welcoming to Clay City [later Kaolin] the Narrow-Gauge locomotive on Tuesday last."\(^{44}\) He also supervised construction of the
buildings at Kaolin in 1876:

W. Kirkpatrick, of Kirkpatrick Bros., is building a hotel, depot and office (tres i une) at Kaolin. When everything is completed he will dedicate them with a grand ball and oyster supper. Special hand cars from Jonesboro at 7 p.m. sharp. Music upon the harp of a thousand strings. Joking aside, Mr. Kirkpatrick has erected a very comfortable office at Kaolin and built a platform for the accommodation of passengers and shippers. The improvement will be a great convenience to those having business at the station.45

Undoubtedly the most important job he performed in connection with the pottery was that of salesman. He probably peddled wares to some extent; at least on one occasion, Wallace was reported "in the north part of the state last week selling stoneware."46 The primary avenue for advertising the wares made at the Anna Pottery was to display at local and regional fairs. Wallace, as "chief showman" of the pottery, was in charge of these displays and traveled widely to fairs and expositions in Chicago, New Orleans, St. Louis, and Cincinnati, as well as many places closer to home. He carried with him many examples of their fine stoneware, samples of the clays they mined, numerous novelties (discussed in Chapter 4), and very often a potter's wheel for demonstrations. In 1877, a reporter described Wallace's display at the St. Louis Exposition:

"Adjoining the annex to the mechanical department, which is near the elevator, some distance from the department to which it belongs, is an apparatus for making pottery, with a man showing the practical working of the art. Very few persons, comparatively, have ever seen a jug made, and to such the process is very interesting. Some placards announce 'the original little brown jug,' 'Indian relics made to order,' &c."

The above refers to one of the attractions of C. & W. Kirkpatrick's display, and the man referred to is Wall Kirk., who turns out a jug now and then just to satisfy the curiosity
of the crowd which congregates there. They took the premium for best display of useful and ornamental pottery ware. Wall and his display and the sea lions attract more attention than any other exhibits on the grounds.  

This newspaper reporter's assessment of Wallace's ability to attract on-lookers at the fair may have been a bit exaggerated, but the local pride in his work was not. No matter what others thought of him, his Anna friends would have defended him as one of the world's great potting geniuses:

Wall Kirkpatrick returned from the St. Louis fair last week. The Fair Association of that city should employ him for chief showman. He can beat Barnum at drawing a crowd. He has many orders for manufacturing "Indian relics," as well as large orders for the Anna stone ware that took the ribbons at the late fair. Wall is a genius and deserves the success he has attained.

In his later years, Wallace was preoccupied with building and exhibiting his Pioneer Farm, a stoneware model of life in early Illinois, about which more is said in Chapter 4. He died in Anna in 1896 "after a long illness."
NOTES TO CHAPTER III

1 JG, Sept. 18, 1875.
2 JG, Jan. 11, 1873.
3 Supra, p. 13.
4 JG, June 20, 1867.
5 JG, Aug. 31, 1872.
6 JG, Aug. 16, 1873.
7 Minutes of the Anna City Council, City Building, Anna, Illinois, April 20, 1875; April 17, 1883; and April 21, 1885.
9 Perrin, op.cit., Part 1, 373.
10 Minutes of the Anna City Council, May 5, 1884.
11 JG, Aug. 19, 1876.
12 FFG, May 1, 1878.
15 JG, Nov. 17, 1883; and FFG, May 7, 1884.
16 FFG, May 7, 1884.
17 FFG, May 22, 1878.

53
Kirkpatrick, *loc.cit.*

JG, May 12, 1877.

JG, Dec. 19, 1885.

JG, March 13 and April 24, 1886.

Certificate of Death, Cornwall Kirkpatrick, Union County Courthouse, Jonesboro, Illinois.

JG, April 15, 1890.

JG, Oct. 27, 1877.

Perrin, *op.cit.*, Part 1, 74.

JG, May 6, 1864.

JG, April 1, 1876.

JG, Feb. 10, 1877, and FFG, June 13, 1883, April 22, 1885, and May 23, 1883.

FFG, March 1, 1882.

JG, Sept. 30, 1876.

JG, Sept. 30, 1875.

FFG, July 12, 1882.

FFG, Feb. 25, 1885.

JG, Oct. 24, 1874.

FFG, June 14, 1882.

JG, Aug. 18, 1877.

FFG, July 17, 1878.

JG, July 13, 1878.

JG, July 12, 1879.

JG, July 10, 1880.

FFG, July 21, 1880.
The first paragraph was quoted from the St. Louis Republican of October 1, in an article in the JG of Oct. 6, 1877. Use of the wheel in fair displays is also mentioned in the JG, Oct. 22, 1870, and the FFG, Aug. 27, 1879.

Wallace's Certificate of Death cannot be found in the Union County Courthouse, therefore the cause of his death is not known. His obituary appeared in JG, Sept. 26, 1896: "Died, Tuesday, Sept. 22, 1896, at his home in Anna, after a long illness, William Wallace Kirkpatrick, aged 68 years. The deceased was born at Urbana, Ohio, Sept. 23, 1828, and was a younger brother of the late Cornwall Kirkpatrick. He had been a resident of Anna since 1859, and was for many years engaged in the pottery business with his brother. About a year ago he sold out his entire interest in the pottery [he actually had owned it briefly again before his death]. He was married in 1854 to Miss Martha Vance of Cincinnati, who survives him. Seven children were born to them, only one of whom is living, Wallace, who is also a resident of Anna. Mr. Kirkpatrick was a member of the Masonic and Odd Fellow fraternities, a kind, devoted husband and father, and a jolly, genial friend. He will be greatly missed by all with whom he was intimate. Funeral services were conducted at the family residence [later corrected to M.E. Church] on Thursday and interment made at the Anna cemetery."
CHAPTER IV

"FOREVER GETTING UP SOMETHING NEW"¹

Cornwall and Wallace Kirkpatrick were more successful at Anna than they had been in any other of their pottery ventures. Although they arrived in Anna as artisans searching for a profitable market, they increased their personal status over the years by becoming prominent businessmen as well. As the Anna Pottery prospered, more and more of the mundane chores associated with mining clay and making containers, pipes, and fire brick were turned over to the potters and laborers they employed. In ridding themselves of the hard physical labor involved in the pottery operation, they were free to supervise the business, advertise their wares, develop new products, and create a variety of fair novelties and specialty wares. Their ingenuity did not escape the notice of the community:

From Mother Earth the proprietors, Kirkpatrick Bro's. obtain various qualities and unlimited quantities of clay, a large part of which is brought to the pottery in Anna, and manufactured into all kinds of ware known to pottery men, and many kinds unknown to pottery men except the Kirkpatricks, for their native ingenuity and genius for invention have aided them in producing articles of ornament and use, not dreamed of in other and less ambitious potteries.²

The "articles of use" they invented included such forms as stoneware water buckets
for home, shop or store. These buckets never get dried up and let the hoops drop down; they never give a bad taste to the water, or whatever is put into them, and, in warm weather they keep water cooler than a wooden or tin bucket. Messrs. Kirkpatrick are making up a lot of the new style and will soon have them ready for the market. The retail price is 25 cents.

For this invention the Kirkpatricks capitalized on the known cooling properties of stoneware, usually associated with the closed cooler form.

In some cases ornament and use were combined:

In the way of fancy work the latest out is a martin box, or rather martin castle. They are very 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. They must be seen to be appreciated.

The castle illustrated in Figure 7 may be a small version of the "martin box."

One of the two public wells in Anna was located across the street from the railroad station—at the Kirkpatrick Pottery. The brothers took advantage of the advertising possibilities of this location by decorating the well with the stoneware figure of a "darkey that swings the 'old oaken bucket.'" In 1880 he was removed, "owing to old age," and replaced by "a new Chinaman." A reporter for the DuQuoin (Illinois) Tribune noted the well as one of Anna's attractions:

The observant traveller, passing through Anna on the train, will notice, in front of this establishment, the figure, in heroic size, of a Chinaman in blue, with finely molded head and cue [sic] of stoneware, holding at arm's length the bucket pulley over the well.
FIGURE 7: This small salt-glazed castle with cobalt blue slip decoration may have been a martin box; or perhaps it graced one of Cornwall Kirkpatrick's gardens since it descended in his family. Height 6 3/4" (17.1 cm).
Gary and Nancy Stass Collection. Photograph by Steven N. Collins.
"This change," the reporter continued, "was evidently made through the same spirit of enterprise and progress which has always [sic] been characteristic of the Kirkpatrick Brothers." The replacement of the Negro with an Oriental is an indication of the changing attitude towards Negroes during this post-Civil War period and the new association of the Chinese as the minority with the lowest social position.

Cornwall and Wallace produced a number of stock novelties to promote the Anna Pottery at local and regional fairs. The smallest of these were miniature jugs and log cabins, one inch or less in height (see Figure 8). They were made to be worn on a chain or kept as souvenirs. Both forms were hollow to receive a magnifying lens and small picture made in Paris: by looking through the mouth of the jug or the roof of the cabin one might see the Lord's Prayer, a snake coiled to strike, or a nude woman. The lenses with miniature photographic images mounted on one end are called "stanhopes." 8

The earliest mention of the miniature jugs was in 1878, when the Jonesboro Gazette reported

Wall. Kirkpatrick comes to the front with a very neat little red ribbon badge. It is a tiny brown jug with a hole in the bottom, and on the side is inscribed: "Reformed 1878." By tying a ribbon to the jug, it makes a very neat appearance. 9

The hole in the bottom indicated that the jug could not hold liquor and so was a temperance jug. Wallace may originally have conceived the idea for these miniature jugs as a symbol for the Red Ribbon Temperance Association active in Anna at the time, and later adapted
FIGURE 8: Examples of the miniature stoneware jugs and log cabins which once held stanhopes, small refracting lenses with micro-photographs made in Paris for insertion into small holders. According to family tradition, these miniatures held photographs of the Lord's Prayer, a snake coiled to strike, or a nude woman. Height of the brown jug 1" (2.54 cm). The log cabin is inscribed "ANNA" on the back, and "1840/1888" on the bottom. Private Collection.
it with the stanhope to be a popular fair novelty.

Mr. Wall Kirkpatrick sold all he had of those small jugs at the fair, but will have another lot ready soon. The scenes in them were prepared in Paris especially for him. You should see them as they need to be seen to be appreciated.

Statuettes are recorded as part of their production. These included dogs, owls, bull frogs, "and a variety of other animals and things too tedious to mention."

The dogs are quite similar to the type made in other stoneware and earthenware potteries in North America to imitate those made in the Staffordshire district of England. The dogs made at Anna are well-modeled and exhibit a high degree of detail not often found in dogs made elsewhere in the midwest (see Figure 9).

Owls were made as whistles, two varieties of which are known (see Figure 10). The smaller of the two is approximately 3 1/4" in height and molded of a grey stoneware body with some cobalt blue splashed on under the salt glaze and with glass eyes attached after firing. The sound of the smaller whistle is rather high-pitched when compared with the mournful hooting whistle of the larger owl. It is also molded, but of a medium brown stoneware body with some touches of Albany slip. The log on which he stands bears the title "Night Operator."

Mugs with frogs inside to surprise the drinker were made in great number (see Figure 11). These are stoneware with an Albany slip overall, except for the frog, which is usually painted green. Mugs
FIGURE 9: Seated dog figures such as this one were made throughout the midwest during the late nineteenth century in imitation of the popular figures made in the Staffordshire district of England. This Anna Pottery dog is stoneware with a very thin layer of white slip overall and decorative highlights in cobalt blue slip. Height 11" (27.9 cm).

Courtesy of Mrs. Bertha Kirkpatrick.
FIGURE 10: Small salt-glazed stoneware owl whistle with glass eyes. Height 3 1/4" (8.3 cm).
Gary and Nancy Stass Collection. Photograph by Steven N. Collins.
FIGURE 11: Mugs with frogs in the bottom to surprise the drinker were popular fair novelties produced at the Anna Pottery during most of their period of operation. This one, made for the World's Columbian Exposition held in Chicago in 1893, is covered with an Albany slip except for the frog which is painted green. The inscription is filled with kaolin to make it appear more prominently. See also Figure 20 for another view of this mug. Height 2 3/8" (6 cm); overall width 4 1/4" (10.8 cm).

Private Collection.
that are not signed are easily recognized by their characteristic squat shape curving in slightly around the center. They usually have a line incised near the top and bottom. A variety of messages have been recorded inscribed in the Albany slip on the outside: "Cairo Quail," "Cairo is my home," "From the World's Fair 1893," or as on one in the Chicago Historical Society dated 1882, a whole poem:

I love my native land
Land of muddy Streets,
of sinkholes and of bogs.
I am the leader of her bands
St. Louis Great Sweet land of bully frogs.\textsuperscript{13}

Although the shape and inscriptions identify these mugs with the Anna Pottery, the idea did not originate with the Kirkpatricks. Frog mugs were made beginning in the late eighteenth century in the Staffordshire district of England, and continue to be produced today. Undoubtedly the Kirkpatricks were inspired by the English varieties and passed the tradition along to at least one other midwestern potter. John Folks, a pipemaker at Anna in the 1860s and 1870s, made frog mugs at his own pottery in Loogootee, Martin County, Indiana, after he left Anna in 1878.\textsuperscript{14} Frogs also featured prominently in other novelties made in Anna, perching atop shell-shaped inkwells and paperweights (see Figures 12 and 13).

Newspaper articles on fairs at which Wallace exhibited often mention "the original little brown jug." Although this may refer to the miniature jugs described previously, different small brown jugs are also known. A small bulbous jug, 4 1/4" in height, covered in
FIGURE 12: Frogs were often featured on novelties made at the Anna Pottery, as can be seen in this salt-glazed stoneware paperweight, signed in script "C. & W. Kirkpatrick" and in small impressed type "Anna, ills." Height 3 1/8" (7.9 cm); base diameter 3 1/2" (8.9 cm).
Private Collection.
FIGURE 13: A horned toad sits on a child's forehead. This highly imaginative inkwell may not have been a fair novelty since it is the only known example and descended in Cornwall Kirkpatrick's family. It is made of salt-glazed stoneware with cobalt blue slip decoration. Height 4 1/2" (11.4 cm).
Gary and Nancy Stass Collection. Photograph by Steven N. Collins.
FIGURE 14: Visitors to the Centennial celebration in Philadelphia would have had the opportunity to purchase salt-glazed stoneware toothpick holders such as this one when they stopped to see the Kirkpatricks' exhibit of their wares. "Anna Pottery / 1776 / 1876" is inscribed on the bottom. Height 1 7/8" (4.8 cm); diameter 1 3/4" (4.5 cm).
Private Collection.
Albany slip is inscribed by hand "Little Brown Jug / 1881." Another of bulbous shape, 4 7/8" in height, has a small smooth snake which forms the handle and curls around the neck of the jug. This one is covered in Albany slip also and signed with impressed letters "ANNA POTTERY / STATE FAIR 1871." Two slightly larger jugs are also part of this group. Approximately 5" in height, each has a bulbous shape and a masterfully modeled snake that curls around the mouth of the jug. Each also bears the inscription, through the Albany slip, "Little Brown Jug" and one carries the warning "beware."15 "Harper's $500.00 Little Brown Jug" is inscribed on a flask, 8 1/2" in height, with a masterfully modeled snake handle (see Figure 15). Small Albany slip covered jugs with the "Little Brown Jug" notation, but without snake handles, were made at many potteries in the United States during this period, so it is not surprising to find that the Kirkpatricks produced them also. However, with their "genius for invention" they added an editorial comment.

In the late 1880s and early 1890s, Wallace produced at least two different types of figural match safes. The first was announced in the Jonesboro Gazette of March 9, 1889: "Wall Kirkpatrick has made an unique match safe from clay: 'What is home without a mother.' He is having a good sale for them." The title, taken from a popular song of the late nineteenth century, is inscribed around the 7" x 5 3/8" base.16 The safe itself is a watering trough textured and painted to look like a hollowed-log, against which a black spotted
FIGURE 15: "Harper's $500.00 Little Brown Jug - 1883" is inscribed on the shoulder of this stoneware flask covered with Albany slip. On the bottom is the signature "Anna Pottery / 1884." The June 21, 1884 issue of the Jonesboro Gazette noted that Wallace was "making a few gross of miniature 'brown jugs,' with the word 'Harper' stamped on them, for a Paducah firm." Perhaps the firm referred to was the I.W. Harper distillery. This flask first appeared in the April, 1933 issue of Antiques in which the editor reported that it had been "ploughed up, about thirty years ago, in a field near Wewoka, Oklahoma, capital of the Seminole Indian Reservation." Height 8 1/2" (21.6 cm).

Gary and Nancy Stass Collection. Photograph by Steven N. Collins.
sow nurses her four piglets. Textured green grass near them is the match striker. The top of the base is inscribed "Illinois / Suckers," and it is signed underneath "Anna Pottery Anna Ill 1895."

The second type of match safe known has a base of similar dimensions upon which stands a tree trunk forming the safe and entwined with a grapevine (see Figure 16). Two frogs kiss beneath a toadstool and the whole is titled "Let Me Kiss You for Your Mother," a slight corruption of another popular song of the period. Both of these match safes show a delightful turn of humor in giving animals and reptiles human behaviors and emotions. Although the concept is an old one, Wallace incorporated it into his own experience using familiar and favorite models. More varieties of fair novelties were made, but none of the "Indian relics," "vases from Pompeii," "Relics from the Holy Land made to order," or turtle sitting on a log have been recognized.

One type of commemorative ware made at the Anna Pottery was exclusively the product of Cornwall's hand and imagination. In 1873, he began making large elaborately decorated stoneware urns and jugs, laboriously inscribed with names of county and fair officers and other prominent citizens associated with the area and fair for which they were intended. The incising is filled with cobalt blue and the whole salt-glazed; names, dates, facts, and foliate borders completely fill the surface. The first of these "directory urns" were made to commemorate the Union County Fair at Jonesboro in 1873 and were
FIGURE 16: "Let me Kiss you for your Mother" combines utility and humor. The tree trunk is a matchholder while the grassy area in front is the striker. Green, white, and blue paints were used to decorate the reddish stoneware body. It is signed on the bottom "Anna / ill / 1892." Height 5 1/4" (15.3 cm); width 7" (15.7 cm).
Private Collection.
exhibited with another unusual jug decorated in a similar manner:

C. Kirkpatrick, of the Anna Pottery, made a fine display of curious jugs and crocks upon one of which was written the Declaration of Independence, and a Directory giving the names of the officers of the County Agricultural Society on another. The jug bearing the Declaration of Independence is listed among the items taken to the Centennial Exposition in Philadelphia in 1876, but its present whereabouts is unknown.

Over the years, these commemorative jugs and urns were made for Union County Fairs held in Jonesboro, Southern Illinois Fairs held in Anna beginning in 1879, Interstate Industrial Expositions held in Chicago, and Carbondale (Illinois) District Fairs. After each fair the jugs or urns were presented to the societies that sponsored the event, but only six have been located in recent years (see Figure 17). The jugs appeared so often in the Kirkpatricks' displays at these fairs that the absence of the jug for the Union County Fair of 1888 was noted by the Jonesboro Gazette's reporter: "Owing to the ill health of C.K. the fair jug was not made as usual with instructive directory, etc." The last one made and shown was for the Union County Fair in 1889. Cornwall died the next spring.

Another jug decorated in the same manner as the "historical or annual directory jugs" is completely covered with the names and addresses of each newspaper and magazine publishing house in Chicago in 1879 (see Figure 18). Probably exhibited in Chicago briefly, it remained in Cornwall's possession and was among the "fine specimens
FIGURE 17: Made for the Fifth Annual Southern Illinois Fair held in Anna August 26-29, 1884, this salt-glazed stoneware jug includes the names of local newspapers, churches, physicians, dentists, city officers of Anna and Jonesboro, Justices of the Peace and police magistrates in Union County, constables in southern Illinois, and officers of the Fair. All of the extra space was filled with conventional tulip, vine, and leaf designs. The jug descended in the family of Dr. W.M. Eddleman, Superintendent of the Southern Illinois Fair in 1884. On September 3 of that year the Farmer and Fruit Grower reported that this jug "contained much more information than is ordinarily the case." "C. Kirkpatrick" signed the jug and included his birthdate below his name near the bottom. Height 21 1/2" (54.6 cm).

Courtesy of Mrs. Frank Keistler.

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FIGURE 18: The business cards of Chicago newspapers and publishing houses in 1879 nearly cover the surface of this salt-glazed stoneware jug. No portion of the jug has been left uncovered; even the spaces between the "cards" are filled with carefully incised cross-hatching. The jug is signed "C. & W. Kirkpatrick / Anna Ill / Aug 10 1879" on the bottom. Height 22" (55.9 cm).

Courtesy of the Ceramic Engineering Department, University of Illinois.
of statuary, and many articles of fancy and comic design, too numerous to mention" that a reporter from the DuQuoin Tribune found on display at the pottery in 1882. These unusual jugs and urns are indicative of Cornwall's keen sense of contemporary history and his desire to record the extent of human participation in events of local significance. In these particular objects his interest in politics, his training as a bookkeeper (and recorder of facts), and his love of plant forms is combined with a patient artistry.

The Kirkpatricks' interest in contemporary politics is also evident in a unique pitcher made to commemorate the election of Grover Cleveland as President of the United States. The body of the pitcher is modeled to represent four portly gentlemen--President Cleveland and three members of his cabinet, identified as "Change," "Reform," and "Interior." The elongated body of a fifth man forms the handle of the pitcher with his head peering over the top edge. The salt-glazed stoneware pitcher with cobalt blue details shows signs of having been overfired, so was probably never sent to Cleveland. It remains with Kirkpatrick descendants today. There are ancient and medieval prototypes for the adaptation of the human form to pitchers, although the so-called "Toby" pitchers, made ever since their introduction by the Ralph Woods (father and son) at Staffordshire, England, around 1770, are among the best known of this genre. They were well-known in the United States during the nineteenth century both as English and American products. In this country,
brown-glazed earthenware Toby pitchers were made in Vermont and Ohio. Most of these pitchers represent a single human figure, however, it is only a small step from the use of single to multiple figures.

Small bottles in the shape of pigs that were produced at the Anna Pottery appear to be straightforward and simple but their interpretation is, in fact, extremely complex. Reportedly made in the thousands, they survive in fairly good number today, enough to suggest their range in variety and purpose when originally made. As early as 1869 the Jonesboro Gazette reported that the Kirkpatricks were then "filling an order to go to Macon, Georgia, for jugs in imitation of pigs."24

The classic pig, made for midwestern customers, is in stoneware covered in an Albany slip with a design scratched into it (see Figure 19). On one side is a pattern of lines which represent the routes of the railroads that crisscrossed Illinois in the second half of the nineteenth century: the Illinois Central Railroad, the Cairo and St. Louis Narrow Gauge, the Cairo and Vincennes Railroad, and the Ohio and Mississippi Railroad. Cities along the routes are also identified, including Chicago "the corn city" or sometimes "corn mart" at the mouth, Cincinnati "the pork city" or "ancient porkopolis" underneath, and Anna sometimes referred to as "jug city" near the tail. The Mississippi River runs down the spine with Eads Bridge, completed in 1874, crossing over to "St. Louis, the future capital." The whole is labeled the "Latest and Most Reliable Railroad and River
FIGURE 19: The "Latest and Most Reliable Railroad and River Guide" is this Anna Pottery pig bottle in stoneware covered with Albany slip and incised with a map of Illinois railroads and the towns through which they passed. Thousands of the pig bottles were made between 1869 and the mid-1890s with a variety of inscriptions on them. This bottle is dated by its message, "Centralia has struck / coal and is / Jubilant / Nov 1874," incised near the rear leg. The flask opening is under the tail. Length 8" (20.3 cm). Gary and Nancy Stass Collection. Photograph by Steven N. Collins.
"Guide" and the inscriptions usually include the phrase "with a little

good old whiskey in a hogs (flask opening)."

It was in Cornwall's

fertile fancy that the celebrated Railroad and River Guide
originated, in the form of a stone pig bottle, with the map
of the Illinois Central Railroad engraved on one side. It
was only a momentary inspiration of his and the clay took
the form and shape of a pig. Then the railroad map was
obtained, and the design was so unique, so apropos, that
thousands of them were manufactured and sent all over the
country, east, west, north and south. 23

While the inspiration for the railroad pig bottles is credited to
him, the use of the pig shape as a container did not originate with
Cornwall. At least two glass bitters bottles in the shape of a pig
were made prior to 1870 in America: the Suffolk bitters bottle pro-
duced in Massachusetts in the 1850s, and pig bottles for Beiser and
Fisher of New York made between 1860 and 1870. 26 Although these are
both of eastern origin, their distribution was widespread, and it is
conceivable that Cornwall was familiar with the form. Even if
Cornwall had not seen the bitters bottles, there were ancient
precedents for pottery bottles in animal shapes of which he may have
been aware.

The pig bottle is a metaphor of one aspect of the midwest
economy. Even in the nineteenth century, corn was one of the most
important cereal crops grown in the midwest, but it was worth little
as corn on the commodity market. Instead, the

want of ready and cheap access to foreign markets, led the
settlers of the western states, to raising hogs and

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and distilling whiskey, as a convenient means of taking corn, their great staple, in these shapes, to market. 27

Corn, pigs, whiskey, and railroads formed a tight economic network that is well represented by this artifact. In addition to the economic metaphor, the Kirkpatricks indulged in their favorite theme--temperance:

These pigs are a curious piece of workmanship, and appropriate, for it is rather a hoggish propensity to guzling [sic] whiskey, and if the habit is indulged in, will soon reduce a man below the level of the hog, and cause him to wallow in the gutter. 28

Not all of the Anna pig bottles bear the same inscriptions. Variations on the basic theme are fascinating and indicate that the bottles were made for many purposes, especially as souvenirs, advertising, and special order gifts, and sent to many distant places. Some have the usual railroad map on one side but bear gift inscriptions on the reverse. Others were probably made as advertising as is the case with those inscribed "From John Gaubatz, No 115 Christy Ave / St. Louis Mo." Gaubatz was a saloon keeper at that address from 1872 to 1874 and may have given these away to customers. 29 Another bottle made for the same purpose is inscribed "T.O. Saunders / Dealer in Wines / Liquors and Cigars / Elberton G.A. [Georgia] / 1888." This one shows the route of the St. Louis, Kansas and Northern Railway which on several pig bottles is described as "the Shortest Quickest Cheapest and only Safe and Reliable Route to California and the Black Hills." Some Anna pig bottles are quite plain, having no
inscription at all or only the briefest sort, "Good old Bourbon (or Whiskey or Brandy) in a hogs (flask opening)." The latest dated examples were made for the World's Columbian Exposition in Chicago and bear the inscriptions "From the Worlds Fair / with a little good old Rye in -- 1893" and around the flask opening "Cut Rates / to Chicago" (see Figure 20). These latter pigs are particularly interesting because the elements which define the metaphor of the classic pig bottles are still present but only barely suggested, as though in a kind of familiar shorthand.

Most pig bottles range in length from about 5" to about 8 1/2", although there are at least two large pigs known of gallon capacity. Considering the quantity in which they were produced, one would expect them to have been made in molds, but curiously they were all modeled by hand. The potter first turned a cylinder that was pinched to indicate the basic pig shape, and the details of face, legs, and tail were then added. The hand-modeling of the pig bottles demonstrates the Kirkpatricks' devotion to pottery as a handcraft.

The most bizarre of the specialty wares made at the Anna Pottery are the jugs covered with snakes. Eleven of these jugs are known at present, and all share similar characteristics (see Figure 21). The jug itself is of a long-necked bulbous shape which has been identified as an American form of the English greybeard or Rhenish bellarmine jugs, dated examples of which range between 1550 and 1764.
FIGURE 20: Souvenirs made by the Anna Pottery for the World's Columbian Exposition, held in Chicago in 1893, included frog mugs and pig bottles such as these. Both are covered with Albany slip and the inscriptions are filled with white clay. The mug exhibits the characteristic squat shape—curving in slightly at the center with lines incised near the top and bottom. See Figure 11 for illustration of the inside of this mug. Height of the mug 2 3/8" (6 cm); length of the pig bottle 6 1/2" (16.5 cm). Private Collection.
FIGURE 21: Snake jugs made by Wallace Kirkpatrick at the Anna Pottery exhibit the motifs seen on this example. The head emerging from the front shoulder is attacked by the largest of the many snakes which appear to slither out of the jug. Rhenish stoneware bellarmine jugs and Ohio whiskey bottles were probably the prototypes for the long-necked bulbous form of the typical Kirkpatrick snake jug. Wallace made this one between 1865 and 1870, and signed it with a drawing of the Anna Pottery building. Height 10 1/2" (26.7 cm).
Gary and Nancy Stass Collection. Photograph by Steven N. Collins.
Indeed, most of the snake jugs also have a bearded head emerging from the front shoulder opposite the handle in a position similar to that of the bearded faces on bellarmine jugs. On the Anna jugs, however, the heads are always three-dimensional and occasionally the shoulders and arms of the men have also emerged. Many of the foreign bellarmines were used in this country, especially before indigenous stoneware potteries began, so it is possible that the Kirkpatricks saw some of the English or Rhenish jugs. Ohio whiskey bottles of the early nineteenth century are of a related shape and may also have influenced the Kirkpatricks.  

Numbers of snakes crawl across the surfaces of these jugs. The largest snake forms the handle by piercing or curling around the neck, and often this snake attacks the emerging head. Frogs usually cavort on the surface, occasionally joined by dung beetles and lizards. The bottom halves of men dressed in tight pants and short-tailed coats are attached so as to give the appearance of diving into the jugs. These motifs are repeated with variations on nearly all of the eleven known jugs.

On the basis of newspaper evidence snake jugs made at the Anna Pottery may be attributed to Wallace Kirkpatrick, whose avid interest in snakes has already been discussed. Wallace was also expert at clay modeling and spent a good deal of time making up elaborate scenes incorporating animals, reptiles, and people, as in the following description of his yard in 1876:
It is well known that the Kirkpatrick Pottery manufactures snakes that look so natural that they might have "deceived Eve in the garden of Eden." Wall Kirkpatrick has a number of these attractive and ornamental insects lurking in various parts of his garden. A few days since a tramp called at Wall's house to borrow some food and raiment. On his return trip toward the gate he was startled out of his sham lameness by seeing two large serpents coiled near the path, ready to strike. He called Wall, who immediately became excited as if he smelt the battle afar off. He armed the tramp with a hoe and gave him shrewd caution about the best mode of killing snakes. The tramp crept stealthily toward the doomed varmints like a leopard stealing upon its prey, and with sudden, vigorous, heroic blows broke them into a thousand pieces. Tableaux: the iconoclast stares with a queer mixture of horror and amazement at the broken images and Wall rolls on the grass choking with laughter. Tramp threw down his weapon and cried "Hoe all ye who thirst after the blood of snakes! I'll no more of it." And he picked up his lameness and departed.

The LaSalle County (Illinois) Museum owns a salt-glazed stoneware syrup jug which was probably made by Wallace when he worked in Vermillionville. Two grotesque heads on the shoulder of the jug exhibit his early interest in applied decoration.

The earliest dated jug was made in 1862. The "Camp Dubois" jug, 10 1/2" in height and signed "Kirkpatrick / Anna Pottery / Anna, Union Co Illinois / Jan 17 1862 / Camp Dubois," has a reddish stoneware body with colors painted on after firing (see Figure 22). Figures on the jug are identified as Capt. Davison, Col. Maison, A.G. Barnes, and Lieut. Short, all of whom were from Anna and were at nearby Camp Dubois, the recruit training camp for the Little Egyptians during the Civil War. The jug was probably commissioned by one of these men to commemorate a raucous saloon brawl "which resulted in the complete demolition of one of the saloons" in Anna.
FIGURE 22 a,b: One of the men depicted on this stoneware jug probably commissioned it to commemorate a raucous saloon brawl in Anna in 1862, which involved men from nearby Camp Dubois. Col. Maison plays a drum while Capt. Davison and Lieut. Short slide off the right side of the jug and A.G. Barnes dives into it. The female figures are molded from a popular cast iron trivet. Blue and red paints add color to the composition. Height 9 1/2" (24.1 cm).
Barry Cohen Collection. Photograph by David Price.
on January 1, 1862.

It seems that some of the soldiers had a difficulty with the saloon-keeper, when they resolved to clean out the institution. Being too weak to operate effectually, additional force was obtained, the doors of the saloon forced in, the windows broken into atoms, and an admittance to the inside gained. --Here the bottles, jars, etc., were demolished, the stove smashed up, desks and tables broken, the ceiling caved in, and the whole thing pretty effectually "wrecked." Cigars, tobacco, candies, etc., covered the floor, and considerable quantity of these articles were carried off, although they were generally brought back after the excitement subsided. Several fights took place meantime, and a number of black eyes and bloody noses was the result. Efforts were made by the officers and many of the men to quell the disturbance, but for want of arms were unable to do so. There are only some fifteen muskets at the camp, and these were taken possession by the enraged men. A circle was formed around the door, and those endeavoring to quell the muss were refused admittance. It was only one of those difficulties to be expected after the free use of intoxicating drinks, and which saloon-keepers may see at almost any time.  

The snakes on this jug are realistic renditions of the timber rattlesnakes common to southern Illinois. The two female figures, which can only be described as sirens, were molded from a popular cast iron trivet with the figure of Jenny Lind, although the figures as used here are probably not intended to represent her personally.

Judging from the handling of the figures, the use of paint, and the color of the stoneware body, the snake jug which bears the inscription "in side out" is also from the 1860s, although it is not dated (see Figure 23). As a tour-de-force it surpasses the Camp Dubois piece, because in addition to the usual applied features several of the parts move, including two impish faces that peer as if from inside the jug. The figure at the top, which functions as the
FIGURE 23: This Kirkpatrick masterpiece, made c. 1865, is a very imaginative tour-de-force which exhibits the characteristic snake jug motifs enhanced by movable parts. The bare feet sticking out of the jug and the small face peering out near them all move, as does the tongue of the little man who also performs as the stopper for the jug. The large snake handle and frog sitting on it are hollow, so that liquid could pass through them, an adaptation of the puzzle jug concept that has been popular for several centuries. Green, blue, and red paints give the jug a colorful nightmarish quality. Signed around the lip "in side out. Kirkpatrick. Anna IIs." Height 13" (33 cm). Courtesy of the Abby Aldrich Rockefeller Folk Art Center.
stopper, is rubbing his stomach and patting his head, a nineteenth century test for drunkenness, and has a movable tongue. The snake handle and frog perched on it are hollow so that when the jug is tipped in that direction the frog spits and the tongue of the man comes out. Many small circles in imitation of snake scales cover the surface. The hideous nest of snakes, agonized figure and jeering faces peering from the "in side out" form a nightmarish composition intended to intrigue and frighten the viewer at the same time. 35

The later snake jugs are of a greyer stoneware body and no longer have color painted on them, although they do often show details in cobalt blue slip. The jug illustrated in Figure 24 is definitely a presentation jug and private commission. It is inscribed "J.G.C. / Condt. I.C.R.R. / to / Bill Coulter / Pioneer Condt. N.J.R.R."

"J.G.C." is probably Joseph G. Cormick, a veteran conductor on the Illinois Central Railroad. His obituary of May 17, 1879, in the Jonesboro Gazette records that "He was a great lover of the humorous, and many are the practical jokes he has perpetrated." No doubt this jug was one of them. The railroad theme is portrayed nicely by the men lounging in train chairs riding along the snake on the side. On the back the bottom half of a man appears to enter the jug and is surrounded by the inscription "Nice Young Man Going In." On the front, a bedraggled head emerges about to be engulfed by the large attacking snake above, with the inscription "The Drunkard's Doom" below.
FIGURE 24 a,b: "The Drunkard's Doom" is aptly illustrated in this frightful jug made by Wallace Kirkpatrick at the Anna Pottery about 1870, for Joseph G. Cormick, a veteran conductor on the Illinois Central Railroad, as a present to Bill Coulter, a pioneer conductor on the New Jersey Railroad. To have "snakes in your boots" was a popular description of drunkenness during the period. Dung beetles, lizards, grasshoppers, and frogs join the snakes on this salt-glazed stoneware jug, which is signed "Kirkpatricks Pottery / Anna Illinois" and bears an incised drawing of the pottery building. Height 9 5/8" (24.5 cm). Barry Cohen Collection. Photograph by David Price.
The temperance theme, hinted at in the previous jugs, is made explicit here with the portrayal of a dreadful case of delirium tremens. Samuel Clemens provides a verbal description of this phenomenon in Chapter 6 of The Adventures of Huckleberry Finn, where Huck describes his father in the throws of the "d.t.s":

I don't know how long I was asleep, but all of a sudden there was an awful scream and I was up. There was pap, looking wild and skipping around every which way and yelling about snakes. He said they was crawling up his legs; and then he would give a jump and scream, and say one had bit him on the cheek—but I couldn't see no snakes. He started and run round and round the cabin, hollering "take him off! take him off! he's biting me on the neck!" I never see a man look so wild in the eyes.

Wallace's own participation in the temperance movement was discussed earlier. He created at least one fair display for the United Friends of Temperance, perhaps to prove his devotion to the cause. In August of 1876 plans for the display were announced:

The United Friends of Temperance of Anna, is rapidly gaining in strength, several new members of good standing having lately joined. They are making preparations for a truly "Temperance stand" at the Fair [Union County Agricultural and Mechanical Fair]. The fountains alone will be a source of attraction which cannot be beaten, when it is known that Wal Kirkpatrick is the architect in chief.

Once the display was installed at the Fair in September, a reporter gave a brief account of the elements of which it was composed:

Fountain Hall was a place of unusual interest. The beautiful fountain and the miniature farms were cute. Kirkpatrick Bros. furnished the stone houses, castles, old style water wheel, etc. It beat anything we saw and was an appropriate sign for the Temperance society.

A pottery lamp and mug made at the Anna Pottery further display this

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FIGURE 25: "Feed the Flame / Let your lights be Burning" is the inscription which surrounds the mouth of this unglazed lamp featuring the head of an eagle. The lamp was made at the Anna Pottery for the Rev. D. Diamond, a temperance preacher in Anna during the 1860s. It probably was never finished and therefore remained in the Kirkpatrick family. Height 6 5/8" (16.8 cm); length 8 1/2" (21.6 cm).

Private Collection.
FIGURE 26: The temperance theme appears often in the Kirkpatricks' work. This stoneware mug with Albany slip bears a version of Habbakuk 2:15—"Woe to him that putteth / the bottle to his neighbors / lips and maketh him / also / Bible." It is signed "The / Pride of Cairo / their Songster." Height 3" (7.6 cm); length 5" (12.7 cm). Private Collection.
interest in the temperance movement (see Figures 25 and 26). "Feed the Flame / Let Your lights be Burning" is inscribed on the eagle lamp made for the Rev. Diamond, a temperance preacher in Anna during the late 1860s. A mug signed "The / Pride of Cairo / Their Songster" is inscribed with a version of Habakkuk 2:15: "Woe to him that putteth / the bottle to his neighbors / lips and maketh him / also / Bible."

In the snake jugs Wallace combined his fascination for snakes with his own strong feelings about temperance and his unique ability to model stoneware caricatures of human and animal life. The ghastly images evoked in these jugs are strong and brutal and meant to be a warning to all who would succumb to the temptation of liquor. Kirkpatrick "preaches sermons in stone," noted a contemporary reporter.

The jug illustrated in Figure 27 was made for and presented to Thomas Nast, the famous political cartoonist, "From Kirkpatrick, Anna, Ills" in 1871. Here the symbolism is more abstract. The snakes themselves sport human heads, their faces taken directly from Nast's cartoons for Harper's Weekly. The individuals represented are Peter B. "Brains" Sweeney, William "Boss" Tweed, Richard "Slippery Dick" Connolly, and A. Oakey Hall--the leading members of the infamous "Tweed Ring," a corrupt political machine which controlled the governments in the state and city of New York. Above the heads of the "Ring," in the position usually occupied by the large attacking...
FIGURE 27: Thomas Nast received this salt-glazed stoneware jug from C. & W. Kirkpatrick in 1871. "I shall have it constantly before me as a very pleasant reminder of your good will," he wrote to them. "The design is most ingenious and graceful, and must have been the work of a skillful modeler, and I assure you that it will afford me great gratification to show it to my friends." (Letter in the New-York Historical Society) Undoubtedly the modeler was Wallace Kirkpatrick, described by one reporter as "a genius, and he can beat Nast, the great caricaturist, and delineator of Harper's Weekly, if he would give his attention to this art." (Jonesboro Gazette, July 27, 1872) From left to right, the likenesses are those of Peter B. "Brains" Sweeney, Nast himself, William "Boss" Tweed, Richard "Slippery Dick" Connolly, A. Oakey Hall (one-time mayor of New York City), and on the side, probably Brick Pomeroy, editor of the LaCrosse (Indiana) Democrat. Names of newspapers are included around the bottom—the Jamestown Gazette, New York Day Book, Boston Pilot, Cincinnati Enquirer, New York World, New Orleans Picayune, Cairo Bulletin, and Chicago Times. Items that were part of the New York City Hall boondoggle perpetrated by Tweed and his infamous henchmen are identified—Carpet, Chairs, Furniture, Gas Pipes, Awnings, and Plasterer. Two political slogans are also included, "As in the / East so in / the future" and "1861—THE PARTY THAT / NEVER CHANGES—1871." The jug is signed "From / Kirkpatrick / Anna, I1ls." Height 12 1/4" (31.1 cm). Courtesy of the New-York Historical Society.
snake, is the face of Nast himself, whose scathing cartoons were a potent force in the eventual destruction of the "Ring" and the mitigation of Tweed's political influence in the state.  

In the decoration of the other jugs, Kirkpatrick suggests that whiskey corrupts: fashionable bodies go into the jug, disheveled heads emerge. However, in the Nast piece, the jug itself becomes a symbol of total corruption and moral decadence. Fashionable bodies go in, but none emerge. Only the bloated gloating faces of "Boss" Tweed and his henchmen remain to laugh at the observer. The insidious human/snake symbolism in combination with meticulous execution and fantastical design make this jug Wallace Kirkpatrick's masterpiece.

The jug as symbol of political corruption is repeated in one "Respectfully Presented / to the / Smithsonian Institute Philadelphia, Pa. / By / C. & W. Kirkpatrick / of Anna Union Co Illinois / A D 1876" during the Centennial Exposition (see Figure 28). The composition of this jug is limited to spotted snakes and frogs and the bottom halves of men wearing tight pants and blue short-tailed coats. Inscriptions on the jug read: "Conspiring to / Defraud the Government Whiskey Ring / in trouble / 1876 Whiskey Revenue / Collector / One / whos / ways / are dark." Political corruption is linked directly to whiskey in the situation to which the inscription refers. During the administration of President Ulysses S. Grant distillers were required to pay a tax on the amount of whiskey they produced. In order to
FIGURE 28: Corrupt whiskey revenue collectors are ridiculed in this jug, presented to the Smithsonian Institution by Cornwall and Wallace Kirkpatrick during the Centennial International Exposition in Philadelphia in 1876. The scandal was one of the many that undermined President Grant's administration. Height 9 7/8" (25.1 cm).

Courtesy of the Smithsonian Institution.
decrease the tax, kick-backs were paid to government revenue collectors who did not question the low amounts that distillers reported. The practice was widespread in areas where whiskey distilleries were concentrated, but it became a national scandal first in St. Louis in 1875.

Wallace Kirkpatrick was not the only person modeling snake jugs in the nineteenth century. Two jugs with single snake handles have been attributed to the August Blanck Pottery, California, Missouri, and the Jegglin Pottery, Boonville, Missouri. Both were made late in the nineteenth century probably by potters who had seen the Anna jugs. A third jug of more complex design is also attributed to the Boonville area (see Figure 29). Unlike the smaller jugs, this one exhibits an attempt to copy all the motifs characteristic of Wallace's jugs. The long-necked bulbous shape of the jug with a figure emerging from the shoulder and surrounded by snakes, lizards, and frogs, was taken directly from the Anna jugs by this craftsman, though he was not as competent a modeler as Wallace.

Two snake jugs which have come to light recently in Ohio present an interesting problem in the understanding of the snake jug phenomenon (see Figure 30). Neither is signed, but both display features in the modeling that suggest they were made by the same unknown hand. They both have a light grey stoneware body with a deeply textured surface. The shapes of the jugs and modeling of the snakes' heads are quite similar to those made in Anna. However,
Private Collection.
FIGURE 30: Snake jug with classical heads, grey stoneware body covered with white slip and decorated with blue, green, and brown glazes to give the appearance of tin-glazed earthenware (faience). There are no inscriptions or signatures on this jug with which to identify the maker. This and another jug by the same hand were found in Ohio which may be where they were produced, probably during the last quarter of the nineteenth century. Height 11 3/4" (29.8 cm).
Gary and Nancy Stass Collection.
unlike the large, round, powerful snakes in high relief on the Anna jugs, the snakes on these Ohio examples are much more attenuated and closely hug the surface of the jugs. It is this combination of familiarity and dissimilarity which makes the attribution of the Ohio jugs a distressing problem. Are they early examples of Wallace's work in Ohio? Were they made by someone who had worked closely with Wallace in Anna and later moved to Ohio, or perhaps by a potter who was familiar with Wallace's jugs, as in the Boonville example, but did not work in Anna? The answer is not apparent; however, the jug in Figure 30 presents solutions of another kind.

The sources for Wallace's inspiration have been difficult to trace. Certainly his temperance beliefs, interest in snakes, and ability to model caricature each played a part in the creation of these artifacts. One thread that holds them together is the nineteenth century fascination with naturalism. In ceramics made during the period, that fascination took the form of a serious revival of interest in the potter Bernard Palissy, the sixteenth century French master of faience rustic grotesqueries. As early as the 1830s some French potters were imitating Palissy's rustic work; while later English potters tended to copy his work in the style of the French Renaissance. 42 The English enthusiasm for Palissy as a person was promoted by several popular books published in England before 1860, among them Cecilia Brightwell's Palissy, the Huguenot Potter: A True
Tale which appeared in England in 1858, and in a New York edition shortly thereafter. These books stressed Palissy's Protestantism and his humble origins, resourcefulness, perseverance, and spiritual integrity—all qualities which appealed to the Victorian sensibility.

Wallace may have been familiar with Brightwell's book; at least he was familiar with the art of creating naturalistic effects. When Frank L. Harris, manager of the European Hotel in Anna, decided in 1880 to improve the appearance of "the front of his hotel," he "called in Mr. Wal Kirkpatrick for assistance. The miniature grottoes, etc., will be attractive and have a pleasing effect upon the external appearance of the European, the retreat for the weary and hungry." While this is not proof that he was familiar with Palissy's work, it does show that he was attuned to a popular taste for the rustic.

Wallace's attempt to create colorful images by painting the snake jugs indicates he was interested in achieving a more naturalistic product. In this regard the jug in Figure 30 is also an imitation of the naturalism and classicism of Palissy's brightly colored faience creations, since the grey stoneware body was covered with a white slip and colored glazes were applied over the slip. The result is a crude attempt to achieve the appearance of tin-glazed earthenware. Wallace's work, however, never included such classical references as can be seen in the heads on the Ohio jug; nor is the paint he used as convincing in duplicating the appearance of brilliant tin-glazed earthenware. Instead, he has replaced the decorative
playful effects which Palissy obtained in his faience with images that are far more startling and powerful—nightmarish visions intended to warn the unwary of the evils of ardent spirits.

No discussion of the Kirkpatricks' work would be complete without a description of Wallace's Pioneer Farm. One of the strongest themes of the late nineteenth century was nostalgia, seen clearly in the clutter of souvenirs, mementos, and remembrances that weighed heavily on the walls and minds of late Victorians. With Wallace, this nostalgia took the form of sweet memories of his rural childhood in northern Illinois. As an extension of his passion for modeling figures, Wallace began filling his yard—as early as 1875—with "scenics," especially ones with snakes and log cabins:

One of the prettiest and most unique pieces of ornamentation for door yard or garden that we have seen, is a pioneer log-cabin with its inhabitants, furniture and primitive surroundings, all done in stone by Kirkpatrick. It may be seen at W. Kirkpatrick's where it forms an attractive feature among the many excellent improvements that he is making to beautify his home.

Some of his figure creations did not have direct reference to pioneer life but rather celebrated the delightful aspects of life around him. At a United Friends of Temperance Christmas party in 1876 he displayed some of them:

The "peep show" of Wall Kirkpatrick is alone of itself enough to attract the lover of the ingenious. His skating rink, full of miniature pottery youth of both sexes; his narrow gauge and the tunnel; sleighing parties; boys sledding downhill, and old Santa Claus in the distance, looking over all with an expression like "Christmas is coming my children," would take too much space to describe... "Wall" deserves the horns for patience and perseverance in his peculiar line of artistic decoration.
The early pioneer cabin creations were quickly replaced by a large but portable arrangement of various figures which he carried to fairs and exhibitions as an attraction. His first Farm was exhibited at the 21st Annual Union County Agricultural and Mechanical Fair in Jonesboro in 1876. In the fall of 1878 Wallace sold it to a man from Marion, Illinois. He must have begun a second Farm almost immediately, because he started to exhibit it within a year. Over the years, he added new features to this Farm until by 1883 the images evoked were so powerful that "old people gazed upon it with tears in their eyes as they related to by-standers how natural it was and how it made them feel young again."!

The Farms, of painted stoneware, apparently occupied about twenty-five square feet. Wallace displayed the second Farm at fairs and exhibition parks, taking it to such far-flung places as Chicago, St. Louis, Cincinnati, Minneapolis, New Orleans, Boston, and Coney Island, as well as many places in his immediate area.

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 had turned out to be a happy medium. In front of the cabin sit the old folks--grandmother knitting and

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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 are catching live fish out of a real creek. Just across the road a boy is making frantic efforts to drive a mamma pig and her offsprings from the field, in which a gang of men are at work 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 laid out with miniature trees, rocks, bushes, etc., and 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.

The Pioneer Farm was an excellent attraction for the Anna Pottery display at fairs. Wallace lavished considerable attention on the Farm and must have spent many spare moments in developing the complexity of the scene. All this work did not go unnoticed. Reporters chronicled its movements and particularly noted new additions when they were made, as in the following excerpt of 1889:

Mr. Wall. Kirkpatrick, the designer and moulder 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. 

Neither the Farms nor parts of the Farms have been seen in recent years. According to family tradition, the second Farm was for some reason left in St. Louis after being exhibited at a fair which descendants have thought was the Louisiana Purchase Exposition of 1904. On July 3, 1897 the Jonesboro Gazette reported, "The pioneer farm of the late Wall Kirkpatrick has been sold to Elms and Landon." In July of 1898, William Elms was exhibiting the Farm at an annual St. Louis fair when he was called home to Union County for the last illness and death of his father. No more about the Farm was ever recorded in the local newspapers. If there is some truth to the family tradition, it may have been left behind on Mr. Elms quick departure and then never recovered after the death of his father.

The Pioneer Farm was really the crowning achievement in Wallace's career. As with the snake jugs, Wallace managed in the Farms to capture a prevailing Victorian attitude and combine it with his own experience, his observation of nature, and his unique ability to model caricature in stoneware. No other potter matched Wallace Kirkpatrick for his mastery of the stoneware medium. His genius at creating caricature and his talent for incorporating movable parts
are unique in the history of American pottery. As the stoneware industry in general drifted towards mechanization, Wallace's artistry flourished.

At Anna the Kirkpatrick brothers quickly built up a pottery business that was far more successful than their previous enterprises. Raw materials and transportation were close at hand and as the only producer of stoneware containers in the area their markets seemed assured. But times were changing. The public used stoneware containers less and less and chose instead glass and metal containers and white tablewares. When the discovery of extensive beds of kaolin offered them the opportunity to change their production wares from stoneware to white china, the brothers let it pass. Whether by choice or financial circumstance they retained the methods and materials to which they had grown accustomed, and effectively isolated themselves from the progressive industrial techniques adopted by some other potteries.

While they diversified their regular line of products to include porcelain and fire clays and such utilitarian hardwares as sewer pipe, the sideline specialty wares became intense celebrations of handwork. The pig bottles, developed in 1868, could have easily been molded but they were not. The snake jugs, begun in the early 1860s as jokes or sculptural cartoons, became by the 1870s serious temperance and political statements, intricately and symbolically wrought. The directory urns which first appeared in 1873, show
meticulous devotion to incised decoration. And the Pioneer Farms
developed after 1875 exhibit the ultimate dedication to modeling.
The new burgeoning industrial world threatened their economic
development, but they kept it at bay by immersing themselves in the
extension and refinement of hand decoration. In this sense they
might be compared to the Ruskinians of the sophisticated urban world
---rejecting the present for the past, extolling the virtues of the
handmade object. The Kirkpatricks' Victorian sense of design,
however, cannot be compared with the organic style promoted by
enthusiasts of the arts and crafts movement.

At once convoluted, expressive, and humorous, the Kirkpatrick
brothers' creations form a fascinating record in clay of the tastes,
morals, and environment of southern Illinoisians during the late
nineteenth century. Themes that run throughout their work include
nostalgia for the past, a tenacious adherence to temperance
principles, a keen sense of history, an emotional involvement in the
national political events of the day, and an enduring affection for
nature. They extended ancient and historic European pottery tradi-
tions into novel forms which reflect the character of the period and
its impact on the witty perceptions of two uncommon potters with a
passion for pottery as handcraft.
NOTES TO CHAPTER IV

1 FFG, March 27, 1878.
2 JG, Oct. 7, 1875.
3 FFG, loc. cit.
4 FFG, March 27, 1878.
5 JG, July 11, 1874.
6 JG, May 5, 1880.
7 FFG, Feb. 1, 1882.
8 The technique of producing micro-photos was developed by René Prudent Dagron in Paris in the mid-1800s. Images 2x2 mm in size are mounted on a stanhope, a glass cylinder with a refracting surface at one end. The micro-image in combination with the stanhope lens forms a complete viewing device which Dagron called "bijoux photographiques," but which today are called "stanhopes." These devices were mounted in a variety of jewelry, special ivory holders and in southern Illinois, miniature jugs and log cabins.

9 JG, Feb. 9, 1878.
10 JG, Sept. 15, 1883.
11 Perrin, op. cit., Part 2, 82.
12 Felts, op. cit., 42, for illustration of "Night Operator."
13 Ibid., 39, for illustration of this mug.
14 FFG, April 10, 1878. Indiana information courtesy of Mel Davies. For more information on English frog mug tradition, see Deborah Stratton, Mugs and Tankards (London: Souvenir Press, 1975), 69.

15 This jug is in the Abby Aldrich Rockefeller Folk Art Collection and is illustrated in Karen M. Jones, "Museum Accessions,"
Antiques, 109, no. 4 (April, 1976), 694.

16 "What is Home Without a Mother," written by Alice Hawthorne, was originally published in 1854, and appeared in J.C. Beckel's Amateur's School for the Melodeon, 1855. See Robert F. Gellerman, The American Reed Organ (Vestal, N.Y.: The Vestal Press, 1973), 21-23, for reproduction of the lyrics and music.

17 "Let Me Kiss Him for His Mother" was published by John P. Ordway in 1859. See Harry Dichter and Elliot Shapiro, Early American Sheet Music: Its Lure and Its Lore 1768-1889 (New York: R.R. Bowker Co., 1941), 146.

18 JG, Oct. 6, 1877, and Sept. 21, 1889.

19 JG, Sept. 13, 1873. See Felts, op.cit., 41, for illustration of the urn type.


21 JG, Sept. 15, 1888.

22 Reprinted in FFG, Feb. 1, 1882, from DuQuoin Tribune, Jan. 19, 1882. This jug now belongs to the Ceramic Engineering Department of the University of Illinois. It may have been given to the University of Illinois by one of Cornwall's grandsons who was a student in the Engineering Department for a short time in the early 1900s.


24 JG, June 26, 1869.

25 Bonham, op.cit., 305.


28 JG, June 26, 1869.

29 "Editor's Attic," Antiques, 35, no. 3 (March, 1939), 116.

31 JG, June 10, 1876.

32 See Betty I. Madden, Art, Crafts, and Architecture in Early Illinois (Urbana: University of Illinois Press, 1974), 184, for illustration of this jug which is mis-attributed to Cornwall, probably on the basis of Ramsay's incorrect entry, op. cit., 222. Cornwall did not work in Vermillionville.

33 JG, Jan. 4, 1862.


35 The peregrinations of this jug after its creation are not known. However, because it was discovered in recent years in LaSalle County, the suggestion is that the jug was made as a gift for Murray Kirkpatrick, a brother who was a potter in LaSalle County during the period.

36 JG, Aug. 26, 1876.

37 JG, Sept. 16, 1876.

38 JG, Sept. 19, 1874.


41 See Robert M. Doty, American Folk Art in Ohio Collections (New York: Dodd, Mead & Co., 1976) for illustration of snake jug that was probably made in Ohio, now in the Zanesville Art Center, Zanesville, Ohio.

42 Malcolm Haslam, "Bernard Palissy," Connoisseur, 190, no. 763 (September, 1975), 12-17.

43 FFG, May 19, 1880.
Interview, Robert Choate, Anna, Illinois, May 28, 1976. Mr. Choate referred to Wallace's yard displays as "scenics" and remembered as a child wearing his shoes out from hanging over the fence everyday on his way to school.

45 JG, March 27, 1875.
46 JG, Dec. 23, 1876.
47 FFG, Sept. 18, 1878.
48 JG, Aug. 30, 1879.
49 FFG, Oct. 28, 1883.
50 Chicago, JG, Aug. 30, 1879; Cincinnati, FFG, April 30, 1884; New Orleans, FFG, Jan. 23, 1884, and JG Oct. 31, 1884, Oct. 31, 1885; Minneapolis, JG, June 22, 1889; Boston, JG, Aug. 6, 1881; and Coney Island, JG, June 19, 1886.
51 JG, Dec. 8, 1883.
52 JG, Sept. 21, 1889.
53 JG, July 16, 1898.
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Published Materials

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Murphy, James L. "Reed Stem Tobacco Pipes from Point Pleasant, Clermont County, Ohio," *Northeast Historical Archaeology*, 5, nos. 1-2 (Spring 1976), 12-27.


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Farmer and Fruit Grower, Anna, Illinois.

Jonesboro Gazette, Jonesboro, Illinois.
APPENDIX A: KIRKPATRICK FAMILY GENEALOGY, ARRANGED ACCORDING TO DATE OF BIRTH
APPENDIX B

POTTERS EMPLOYED AT THE ANNA POTTERY


<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Age</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>D.L. Atcheson</td>
<td>Potter</td>
<td>45</td>
<td>?</td>
</tr>
<tr>
<td>W.P. Noon</td>
<td>Potter</td>
<td>36</td>
<td>New York</td>
</tr>
<tr>
<td>Jno. Price</td>
<td>Potter</td>
<td>55</td>
<td>Scotland</td>
</tr>
<tr>
<td>A.H. Davis</td>
<td>Potter</td>
<td>21</td>
<td>Kentucky</td>
</tr>
<tr>
<td>T. Cunningham</td>
<td>Potter</td>
<td>35</td>
<td>New York</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Age</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Grugitt (?)</td>
<td>Pottery Hand</td>
<td>29</td>
<td>Illinois</td>
</tr>
<tr>
<td>Wilburn Casey</td>
<td>Turner in Pottery</td>
<td>25</td>
<td>Illinois</td>
</tr>
<tr>
<td>Charles Clark</td>
<td>Turner in Pottery</td>
<td>24</td>
<td>Ohio</td>
</tr>
<tr>
<td>Simon Breay</td>
<td>Turner in Pottery</td>
<td>20</td>
<td>Massachusetts</td>
</tr>
<tr>
<td>John Folks</td>
<td>Pipemaker</td>
<td>36</td>
<td>Maryland</td>
</tr>
</tbody>
</table>

1880. Tenth Census of the United States, Population.

<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>Age</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wm. E. Toler</td>
<td>Potter</td>
<td>30</td>
<td>Illinois</td>
</tr>
<tr>
<td>Mark Toler</td>
<td>Potter</td>
<td>30</td>
<td>Illinois</td>
</tr>
<tr>
<td>Francis Moss</td>
<td>Potter</td>
<td>39</td>
<td>Ohio</td>
</tr>
<tr>
<td>Ellis Toler</td>
<td>Potter</td>
<td>22</td>
<td>Illinois</td>
</tr>
<tr>
<td>James Toler</td>
<td>Potter</td>
<td>32</td>
<td>Illinois</td>
</tr>
</tbody>
</table>

1890s. According to the memory of Robert Choate, May 28, 1976.

- Ben Carlisle
- Charlie Mills
- John Toler
- Ellis Toler
- Aaron Nance
- Will Kirkpatrick (also carpenter)
APPENDIX C

NEWSPAPER ADVERTISEMENTS FOR THE ANNA POTTERY

Anna Talk, November 2, 1888:

ESTABLISHED IN 1859.

ANNA POTTERY
Anna, Illinois.

C. & W. KIRKPATRICK, Prop'rs.

Manufacturers of
Stoneware, Fruit Jars,
Sewer Pipes, Garden Vases,
FIRE BRICK, ETC.

Dealers in Porcelain, Fire and Albany Slip Clay.

Farmer and Fruit Grower, 1878-1886:

ESTABLISHED 1859.

ANNA POTTERY
Anna, Illinois,

C. & W. KIRKPATRICK,

MANUFACTURERS OF
Stoneware, Flower Pots,
Drain Pipe, Hanging Baskets,
Sewer Pipe, Garden Vases,
Tobacco Pipes, Fire Brick, Etc.

Dealers in Porcelain, Fire and Albany Slip Clay.

123
APPENDIX D

TABLE OF VALUATIONS FOR INTERNAL REVENUE ASSESSMENTS
OF THE POTTERY OF WALLACE KIRKPATRICK, ANNA, ILLINOIS 1862-1866

<table>
<thead>
<tr>
<th>Year</th>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
<th>Jun</th>
<th>Jul</th>
<th>Aug</th>
<th>Sep</th>
<th>Oct</th>
<th>Nov</th>
<th>Dec</th>
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</thead>
<tbody>
<tr>
<td>1862</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>200</td>
<td>57</td>
<td>204</td>
<td></td>
<td>368</td>
</tr>
<tr>
<td>1863</td>
<td>360</td>
<td>268</td>
<td>493</td>
<td>606</td>
<td>431</td>
<td>489</td>
<td>360</td>
<td>464</td>
<td>515</td>
<td>321</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1864</td>
<td>351</td>
<td>337</td>
<td>345</td>
<td>645</td>
<td>453</td>
<td>408</td>
<td>266</td>
<td>310</td>
<td>373</td>
<td>434</td>
<td>602</td>
<td>272</td>
</tr>
<tr>
<td>1865</td>
<td>237</td>
<td>183</td>
<td>283</td>
<td>516</td>
<td>400</td>
<td>220</td>
<td>180</td>
<td>324</td>
<td>400</td>
<td>420</td>
<td>410</td>
<td>300</td>
</tr>
<tr>
<td>1866</td>
<td>318</td>
<td>231</td>
<td>550</td>
<td>320</td>
<td>450</td>
<td>360</td>
<td>300</td>
<td>1489*</td>
<td>400</td>
<td>490</td>
<td>362</td>
<td></td>
</tr>
</tbody>
</table>

Mean 291.5 254.7 417.7 433.5 369.3 276.5 460.7 446.4 326.4 436.5 328.0

According to the Internal Revenue Act of July 1, 1862 (12 Stat. 432), monthly duties were placed on manufactured articles in order to "provide Internal Revenue to support the Government and to pay interest on the Public Debt." Amounts subject to these duties were reported in the Union County, Illinois, assessment records as the dollar valuation of goods sold. Duties on the valuations shown here ranged from 3% to 6%. Information from U.S. Department of Treasury, Internal Revenue Assessment Lists 1862-1866, Record Group 58: Records of the Internal Revenue Service, National Archives, Washington, D.C.

*Valuations for August and September, 1866, were reported in September as a single figure. This was divided equally between the months to determine the monthly means.
APPENDIX E

CENSUS OF MANUFACTURES REPORTS
FOR KIRKPATRICK POTTERIES

Census of Manufactures: 1820. Schedules for Ohio.
Andrew Kirkpatrick
Champaign County, Ohio

Raw materials employed: clay, lead, and wood
$182 annually

Number of persons employed: 2 men, 1 boy

Machinery: "potter-shop three wheels for turning all in operation"

Amount of capital invested: $900

Wages paid annually: $150

Contingent expenses: $10

Nature of manufactured articles: "all kinds of potters ware"

Market value of products: $1800

Census of Manufactures: 1850. Schedules for Ohio.
Alexander Kirkpatrick
Champaign County, Ohio

Raw materials employed: clay and lead
$85

Number of persons employed: 1 man

Machinery: horse

Amount of capital invested: $400
Average monthly wages: $20
Nature of manufactured articles: pots and crocks
10,000 gallons
Market value of products: $1,000

Cornwall Kirkpatrick
Clarmont County, Ohio

Raw materials employed: 150 cords wood $163
other articles $100

Number of persons employed: 4 men
Machinery, motive power: foot and horse
Amount of capital invested: $428
Average monthly wages: $72
Nature of manufactured articles: crocks
35,000 gallons
Market value of products: $2450


Wallace Kirkpatrick
Union County, Illinois

Raw materials employed: 300 cords wood
300 tons clay
[?] salt

Number of persons employed: 11 men
Machinery, motive power: [?]
Amount of capital invested: $2500
Average monthly wages: $35
Nature of manufactured articles: stoneware
80,000 gallons
Market value of products: $7200

C. & W. Kirkpatrick Pottery
Union County, Illinois

Value of materials: $500

Amount of capital invested: $8000

Number of persons employed: 15 (10 males above 15 years of age)

Average daily wages: skilled $2.00
unskilled $1.00

Wages paid annually: $3000

Number of hours in ordinary day: 10 (all year round)

Months in operation: 12

Value of product: $10,000
APPENDIX F

EXAMPLES OF ANNA POTTERY IN PUBLIC COLLECTIONS

Abby Aldrich Rockefeller Folk Art Center
Williamsburg, Virginia

Snake Jug, "in side out", by Wallace Kirkpatrick, c. 1865
"Little Brown Jug" with single snake handle, c. 1885

Chicago Historical Society
Chicago, Illinois

Frog Mug, with poem, marked "Anna Pottery/1882"
Owl Whistle, "Night Operator", 1893
Frog Sitting on Shell, "World Fair, 1893"
Snake Jug, by Wallace Kirkpatrick, c. 1870
Garden Urn and Base
"Directory" Urn, Inter-State Industrial Exposition, Chicago, 1878

Illinois State Museum
Springfield, Illinois

Coiled Snake Figure by Wallace Kirkpatrick
Miniature Jug
Planter, in the form of a pig with holes in its back, underdish
Inscribed pig bottle
Dog Figure
Large Cemetery Urn on elaborate pedestal, made by Wallace Kirkpatrick for brother Nathaniel in 1892

New-York Historical Society
New York, New York

Snake Jug presented to Thomas Nast by C. & W. Kirkpatrick, 1871

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Smithsonian Institution
Washington, D.C.

Railroad Pig Bottle
Frog Mug, "Cairo Quail"
Jug Bank
Snake Jug, Grant Whiskey Scandal, presented to Smithsonian Institution at Centennial International Exposition 1876
Snake Jug, presented to Smithsonian Institution at Centennial International Exposition 1876