

A QUALITATIVE STUDY OF THE R. L. BLOOMFIELD AND ATHENS
POTTERIES AS A MODEL OF NARRATIVE INQUIRY IN
HISTORICAL RESEARCH IN ART EDUCATION

by

CHARLES B. BLAIR III

(Under the Direction of Carole Henry)

ABSTRACT

This dissertation is the historical study of two local potteries that manufactured stoneware products at the same location in Athens, Georgia, in the late 1800s and early 1900s. The R. L. Bloomfield Pottery, also known as the Athens Pottery Works, was in business from approximately 1884 until 1892. The Athens Pottery, also known as the Harsha Pottery, existed from approximately 1912 until 1914. The description of the transition of the earlier Bloomfield Pottery into the Athens Pottery serves as a metaphor for the decline of the handmade pottery tradition, at the turn of the twentieth century, into the era of mass-produced machine-made goods. During this change, the potters who still produced handmade products have been confused with unskilled factory workers, because censuses and other documents list them as laborers. This study attempts to rectify this error by identifying these potters so that they may be recognized for their contributions to the tradition of ceramics that is currently a part of the curriculum of art education.

In the process of generating this study, a bifurcated synthesis of historical methodology and narrative inquiry has been created to fit the specific needs of this art educational study. Procedures of historical methodology were illuminated by the use of a narrative in the tradition of arts-based research. This experimental fusion provides another direction for qualitative methodologies specifically for graduate students in art education.

INDEX WORDS: 19th century pottery, Southern industrial potteries, R. L. Bloomfield Pottery, Athens Pottery, Narrative research, Narrative research in art education, Qualitative historical research, Historical research in art education

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This study is dedicated to Dana, Kelsey and Rachel, who gave me their patience when I had none.

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PREFACE

Upon entering my first class in qualitative research, I was surprised to find that qualitative inquiry had not one particular form, but many. Creswell (1998) identifies five different types: biographical, phenomenological, grounded theory, ethnographic, and case study. Our class learned the fundamentals of each of these areas of study. As we completed the study of each area, I became incrementally more troubled that I might have enrolled in the wrong course. None of the areas seemed to dovetail exactly with the historical study that I had visualized for my dissertation. Nearing the end of the course, I decided in desperation that my plan of a study of a defunct pottery might fit under the aegis of biography. I could see how each potter who worked at a pottery had his own story to tell, or to be told. Upon further review, I reasoned that if I told the story of the community as a whole, the study might take the form of an ethnography. The microcosm of people who were involved in this vocation surely would constitute a small world of its own. This process of trying on each of the qualitative methodologies to which I had been introduced continued. I rationalized, and pushed and twisted the definitions of each of the areas in an attempt to find a home for my research. Finally, I reached the point at which I was starting over; rehashing previously considered arguments just long enough to realize that none had changed from the first time that I had considered them.

My second qualitative research course expanded on what I had learned in the first. As well as adding the particulars of conducting field research in the form of observations and interviews, it included an introduction to analysis. The parameters abided within the same five areas of qualitative inquiry covered in the first class, with the addition of narrative research. Again, I found myself trying to fit my research into the rubric of other studies that were too dissimilar to what I had in mind. Somewhere in the middle of that semester, I cornered my professor and told him my dilemma. He suggested that what I wanted to do was more in line with historical method. This was my first glimmer of hope. But, was historical methodology qualitative? He assured me that it was, though as I found later, many historians would argue this point. This conversation gave me hope, but with the end of the semester looming near, I decided that rather than step out on my own at that late date, as historical method was not my professor's area of expertise, I would stay with the rest of the class within the security of the prescribed curriculum. I conducted and analyzed the required interviews as if I had been writing an ethnography. I hoped to learn more about historical methodology in the future, but knew that it probably would not be in the next class, which was directed entirely toward the narrative method of research and analysis.

The next semester, I began the subsequent research course with new resolve. I met with my professor to inquire as to where I could find information on historical research. The focus of the class was qualitative analysis, and I was determined that this time I was going to carry out the final project in a method

that would advance my work toward my dissertation. I was rewarded for my more direct approach by discovering the elusive examples of historical methodology that I had sought. However, upon reporting my plans of historical research to my committee, concerns were expressed as to how I might better secure the project to the field of art education. My search for and the explanation of a methodology that would compliment the historical study of the pottery and tie the study more securely to the field of art education are documented in the pages that follow.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
PREFACE.....	vi
LIST OF FIGURES	xiii
CHAPTER	
1 INTRODUCTION	1
Statement of the Problem.....	2
Design	3
Researcher Bias and Assumptions	4
Why Should the Study of an Early Pottery Factory be the Concern of Art Educators	5
Why Qualitative Inquiry?.....	9
2 SEARCHING FOR A FORM OF INQUIRY.....	13
Qualitative Research in Art Education.....	13
Arts-Based Inquiry.....	19
<i>Educational Criticism</i>	23
<i>Narrative Storytelling</i>	24
The Controversy of the Historical Method	29
Historical Research in Education and Art Education	31
Studies of Other Potteries	36

3	METHODOLOGY	39
	Contrasting Methods	39
	The Historical Method.....	41
	<i>Data Collection for the Historical Method</i>	41
	<i>Summary of the Historical Evidence</i>	42
	<i>Study Limitations</i>	42
	Narrative Inquiry	43
	<i>Data Collection for the Narratives</i>	43
	<i>Narrative Participants</i>	45
	<i>Narrative Analysis</i>	46
	<i>Validity and Reliability</i>	46
4	NARRATIVE OF THE STUDY	48
	Beginning the Research	48
	Initial Survey of the Pottery Property.....	51
	Deed Search.....	53
	Sanborn Maps	85
	Newspaper Archives	99
	Photograph of the Pottery	102
	Narratives of the Contributors	104
	<i>Interview with Cornelia Olivia Bloomfield Carlisle</i>	104
	<i>Archaeological Survey of Pottery Street with Dr. Jack Wynn</i>	109
	<i>Meeting with Dr. Mark Williams</i>	122
	<i>Interview with Dr. John Burrison</i>	127

5	THE HISTORY OF THE POTTERIES ON POTTERY STREET	137
	History of the Town and the People Leading to the	
	Advent of the Potteries	137
	Robert Lee Bloomfield	147
	<i>Before the War</i>	147
	<i>During the War</i>	150
	<i>After the War</i>	151
	<i>The Barnett Shoals Factory</i>	155
	The Bloomfield Pottery	157
	<i>The Early Years</i>	157
	<i>Technical Aspects of the Bloomfield Pottery</i>	162
	<i>Employees of the Bloomfield Pottery</i>	174
	<i>The End of the Bloomfield Pottery</i>	176
	Standard Manufacturing	180
	The Harsha / Athens Pottery.....	181
	<i>Technical Aspects of the Harsha / Athens Pottery</i>	184
	<i>Employees of the Harsha / Athens Pottery</i>	188
	<i>The End of the Harsha / Athens Pottery</i>	189
6	SUMMARY AND CONCLUSIONS.....	191
	Summary	191
	Recommendations for Future Research.....	196
	Reflections	198
	Conclusions	200

REFERENCES 204

APPENDICES

A PILOT STUDY AND FINAL PROJECT FOR ERSH 8420 217

B TRANSCRIPT OF THE INTERVIEW

WITH DR.CECIL HARBIN 231

LIST OF FIGURES

	Page
Figure 1: Tax Map Showing Pottery Street Area.....	57
Figure 2: Tax Roll Entry.....	58
Figure 3: Grantee Book Page.....	59
Figure 4: Grantor Book Page.....	60
Figure 5: Deed Diagram.....	65
Figure 6: Pottery Plant Sold.....	72
Figure 7: Isaac Wilkerson Plat 1869.....	78
Figure 8: First Page of Sanborn Map 1885.....	88
Figure 9: Sanborn Map of Bloomfield Pottery 1888.....	89
Figure 10: Sanborn Map of Bloomfield Pottery 1893.....	90
Figure 11: Sanborn Map of Bloomfield Pottery 1898.....	91
Figure 12: Sanborn Map of Standard Manufacturing 1903.....	92
Figure 13: Sanborn Map of Standard Manufacturing 1908.....	93
Figure 14: Sanborn Map of the Athens Pottery 1913.....	94
Figure 15: Sanborn Map of the Athens Pottery 1918.....	98
Figure 16: Childs and Nickerson Advertisement 1885.....	100
Figure 17: Athens Pottery Photograph Circa 1913.....	102
Figure 18: Creek with Trash and Sherds.....	111
Figure 19: Stevens Firebrick.....	113

Figure 20: Midden “A”	114
Figure 21: Midden “B”	115
Figure 22: Midden “A” Samples	118
Figure 23: Midden “B” Samples	119
Figure 24: Cooke’s Painting of Carr’s Hill.....	141
Figure 25: Cook and Brother Armory	145
Figure 26: R. L. Bloomfield	149
Figure 27: The Athens Factory	153
Figure 28: Cross-Section of Updraft Kiln Design.....	164
Figure 29: Weaver Pottery	165
Figure 30: Cross-Section of Center Stack Downdraft Kiln Design.....	166
Figure 31: Salt Glazed Sherd.....	167
Figure 32: Salt Glazed Exterior and Albany Slip Interior	168
Figure 33: Albany Glazed Interior and Exterior	169
Figure 34: Weaver Pottery Advertisements	172
Figure 35: Rendering of the Stevens Pottery	173
Figure 36: Stevens Advertisement.....	173
Figure 37: Harsha Advertisement.....	183
Figure 38: Cross-Section of Center Well Kiln	184
Figure 39: Cross-Section of Stewart Kiln.....	185
Figure 40: Cross-Section of Eudaly Kiln.....	185

CHAPTER 1

INTRODUCTION

The controversy surrounding the use of qualitative research still raises eyebrows in the halls of schools that have historically been the exclusive dominion of quantitative methodologies. Moreover, according to one of my more experienced professors, it hasn't been long since the days when the mere mention of qualitative research in art education departments would incense committee members to the point of storming out of a committee meeting. As a relative newcomer, arts-based inquiry (Barone & Eisner, 1997) faces similar challenges from anxiety-ridden opponents, not the least clamorous of which emanate from the architects of now established qualitative methods (e.g., Miles & Huberman, 1990). It could be inferred that these objections to newer methods originate from contentment with the status quo. It is possible that qualitative research has progressed to a point that is adequately malleable to accommodate research in the respective fields of those who would quash newer methods; however, this is not the case in art education. Therefore, it is my intention to present in this study an example of an arts-based inquiry as a methodological direction for art education researchers.

Statement of the Problems

Because of the variety of choices within the field of qualitative research, graduate students discover that to fully comprehend the complexities of the various methods of research and analysis requires extensive effort and many qualitative research classes. Adding to the complexity of the subject matter, is what Gertz (1988) has called “genre blurring” (as quoted in Eisner & Barone, 1988, p. 79), the phenomenon of mixing various methodologies and methods of analysis to fit a particular discipline or study. Moreover, after achieving a functioning understanding of these areas, the art education graduate student is not guaranteed that any one of these methodologies and procedures of analysis, or a combination of them, will satisfactorily mesh with his or her art education oriented study.

One such problem that was found to be difficult to address with methodologies from other disciplines was the continued anonymity of those who have contributed to the current curriculum of art education. Traditionally, history has been written about those in power, by others of the same power structure. This has also been the case in the history of art education, where the “great men” (Korzenik, 1992, p. 264) mentality has reigned, exclusive of the contributions of women and minorities. Additional holes in art education history become obvious when comparing what is taught to the history of its origin. Ceramics has been a major part of the curriculum for years, but many gaps remain in the knowledge of its traditions. One such area of neglect has been the paucity of accurate information available on the history of early Southern pottery

factories and the potters who worked there. Traditionally, in qualitatively shallow documents, these potters were often classified as laborers or factory workers. With this oversight, the individuality of the potters, the worth of their craft and the sense of attachment to the ancient process of creating from clay and fire has been diminished, as have their contributions to the history of ceramics in the curriculum of art education.

Design

Two methodologies are employed in this study. Central to both is the study of a defunct late nineteenth-early twentieth century pottery. Arts-based inquiry (Barone & Eisner, 1997) is used in the form of a personal narrative that delineates the process of gathering information from archival, archaeological, and visual sources and observations. Interviews from experts in various fields relating to the study have been recorded, transcribed and converted into narrative form. These narratives feed into the main narrative. This methodology of arts-based inquiry is not exactly like any previous. It is based on work of Elliott Eisner (1997), Tom Barone (2001) and Mary Stokrocki (1994) in that it is arts-based and a form of narrative inquiry. Additionally, the purpose of the study corresponds with Korzenik's (1986) call for the reappraisal of art education history in regard to what and who was included, and what and who was left out.

The second methodology is typical of the historical method as described by Ron Butchart (1986). Though Butchart does not state that his methods are qualitative, they are more closely aligned to historians such as Dilthey

(Stankiewicz, 1997) who take a contextual approach to historical research. The culmination of this method is the historical report of the pottery.

The use of two separate methodologies in this study serves as a contrast that illustrates the possibilities of uses for narrative inquiry and, at the same time, describes the procedure of the historical method. In combining these methodologies, the resulting synergism suggests that this is not a study with two separate methodologies, but one with a singular methodology containing two complimentary components.

Researcher Bias and Assumptions

Connoisseurship, “the art of apperception...[or] aesthetic knowing” (Eisner, 1985, p. 28) is a major component of arts-based research. In order to act in the capacity of a connoisseur, extensive prior knowledge of the subject is required. Being involved in ceramics over a period of thirty years, it has been my pleasure to meet and become close to members of the pottery community in this area. This study was carried out with the assistance of these individuals. My prior knowledge of the subject has put me in a position to carry out the research from the position of a connoisseur, or biased insider. I have used this subjectivity to gain insight into the areas studied.

Why Should the Study of an Early Pottery Factory Be the Concern of Art Educators?

The incomplete history of ceramics in the Southern states hinges on the fact that, until recently, the South has been a less populated and less industrialized area of the country. Though parts of it were settled around the same time as the more populated areas of the Northeast, instances of industry were much more scattered in the South. Southern lifestyles and means of employment have traditionally been tied to its agrarian past. Even the history of Southern pottery tends to spring from the farmer, who found pottery a means of extra income (Burrison, 1995). Industry is usually seen as a Northern phenomenon. However, at some point, these farmer/potters, who were often itinerant in nature, began to find work in the developing industrial areas of the South that grew up around cotton mills (Burrison, 1995) and iron foundries (Faulkner, 1981; Smith & Rogers, 1979). Lack of documentation of the transition from the folk potter to the pottery employee or “operative” remains illusive. Charles Faulkner (1981) delineates this lack of information and the need for further research. Faulkner states:

Nineteenth century archaeological sites ... have been consistently neglected by archaeologists. This neglect has been primarily due to the erroneous belief that these late historic sites, even if reasonably well preserved, would not contribute substantial knowledge about cultural development in the American South. ... Most importantly, it is in such a setting that the greatest shifts have taken place in the social and economic

patterns in Tennessee's population, former rural dwellers becoming urbanites and small family or "cottage" manufacturers becoming increasingly industrialized. The archaeological expressions of these social and economic shifts are an indispensable component of an accurate interpretation of the dynamics of urbanization in the late 19th century Middle South. (p. 1)

In looking back at what we know about history as it pertains to artifacts that are valued, a common pattern is clear. Objects from the recent past are not considered as valuable, or as important, as those from much more distant times. As an example, manufactured objects from the '40s, '50s and '60s, such as radios, furniture and other household items, have become collectable over the past twenty years or so. However, the avocado refrigerator and burnt orange sofa of the '70s are still thrown out regularly. One reason that this is true is that the longer that an object stays around, the more likely it is to be a rarity, as its duplicates are destroyed. Another factor is that the owner of the avocado refrigerator today is seen as someone who cannot afford better. On the other hand, the owner of a 1910 icebox is considered to be someone who appreciates antiques. A third factor in this evaluative process is the reality that the 1910 icebox is made of wood, and the cabinet, although manufactured in a factory, was still handmade. If at some point, an individual had been making one of a kind, handmade refrigerators, these pieces would be more valuable still. A correlation exists in the work of potters who took their skills with them into

factories in the South in the late 1800s. I contend that this work is under-valued, both monetarily and aesthetically, primarily because of where it was made, and because we are generally unaware of the tradition of craftsmanship of the people who made these pieces. Much of the work done in the small manufacturing facilities, particularly during the afore-mentioned transition period, was just as individually made as it was prior to the transition. Each piece was handcrafted and as different as the fingerprints left on it by its creator.

A comparison may be drawn between the wares of these under-documented Southern potters and the work of ancient Korean potteries. In Eastern civilizations, the traditions associated with the production of pottery are a major consideration in establishing the value of the ware. This Asian phenomenon and other related topics, such as the reasoning and history behind the inclusion of handcrafts into the curriculum of American universities, the difference in points of view of Eastern and Western ideas of beauty, and why Asian pottery in general is not signed, is clarified by Soetsu Yanagi (1972). As an example, Yanagi explains why Japanese collectors place such high value on the often-distorted ware that is used in the Zen centered tea ceremony. The most valuable of these pieces are Korean bowls that were originally used for fermented cabbage and other such Korean staples. Yanagi explains:

In theory the Japanese bowls might have been expected to be better, but in actuality the Korean are far better. The reason for this is clear if one considers which follows more faithfully the Zen warning to “avoid the artificial”. (p. 125)

The Korean pieces are seen to be free of the contrivances of the intellect. They were simply manufactured to serve a purpose and not to impress. Yanagi states that modern potters often choose to distort their work in an attempt to imitate this unpretentious nature. But, Yanagi believes that this is wasted effort, because “Korean work is but an uneventful, natural outcome of the people’s state of mind, free from dualistic, man-made rules” (p. 123). Arguably, it could be said that the potters who made their wares for the daily use of common Americans did this with no less humility than did the Koreans whose bowls are so highly prized by collectors. The utilitarian containers in daily use by Americans before the turn of the twentieth century may be our equivalent of the Korean bowl that the Japanese so highly value.

Without proper research into the history of these craftsmen, future generations will be subjected to incomplete facts. Historical information that has contributed to our current views of art education becomes more important as time distances it from us. A craftsperson of the past, lost to history could have been the art student’s equivalent of Babe Ruth. We do not all look in the same places for our heroes. Many art students look to past artists such as Picasso or Kahlo for inspiration. The most profound difference between the famous and the obscure is that the famous have been written about.

Why Qualitative Inquiry?

Because I am interested in narrating, and thereby explaining, the process by which I carried out the historical method, I have chosen a qualitative research design for this project. Eisner (1998) states that there is more than one way to see and record observations of the world. Scientists are not the only people who record information, and because of this, others involved in describing the world such as “artists, dancers and writers” (Eisner, 1998, p. 7) should not be bound to use the same methods. In support of this stance, Eisner (1998) explains “human knowledge is a constructed form of experience and therefore a reflection of mind as well as nature...” (p. 7). Therefore, knowledge is manufactured through the mind or the lens of the individual; it is not a simple process of finding the one true answer.

Eisner (1998) believes that qualitative means are important in order to fully describe subjects that fall under the aegis of education. He adds to this that the debate over which methods of research are used in education is “...as much political... [as] epistemological” (p. 7-8).

Rossmann and Rallis (1998) state that “qualitative research is rooted in empiricism; that is, the doctrine that knowledge is obtainable only by direct experience with the physical senses” (p. 6). It may be difficult for those with no such previous experience to understand, but an attachment to a ceramic studio or pottery is directly connected to touch, sound and smell. The feel of the various stages of clay, the odors associated with the clay and the kiln, the roar of the kiln during firing and the silent orange flames and black smoke that lick out during

the firing process, all imprint on the mind and heart of the potter. Certainly it is natural for information regarding this type of setting to be illuminated with qualitative inquiry. Therefore, I have used a qualitative, arts-based (Barone & Eisner, 1997) strategy to delineate the process of the research. In this way, just as those who have shared the experience of the potter's workshop have been stimulated by the tactile, auditory and olfactory senses, the student of art education may learn the sensations, as well as the processes, that accompany the discovery of facts by way of the historical method. Creswell (1997) writes:

Writers can incorporate details or "write lushly" (Goffman, 1989, p. 131) or "thickly," description that creates verisimilitude and produces for readers the feeling that they experience, or perhaps could experience, the events described (Denzin, 1989). (p. 184)

Rather than subject the reader to cold sterile instructions of the historical method, written in the third person, this study employs the more personable strategy of the narrative. Rossman and Rallis' (1998) eight characteristics of a qualitative study are used as a checklist for employing qualitative rather than quantitative research in this study. First, they (Rossman & Rallis, 1998) state that a qualitative study takes place in "the natural world" (p. 7), that is, not in a laboratory. This contextual setting is much more likely to illicit the memories and experiences that I sought to record. Second, "multiple methods" (p. 8) that are "interactive and humanistic" (p. 8) are used. This facet of qualitative research allowed me to be flexible, and to pursue various avenues. Interviews,

participant observations and archival data are the three commonly used methods of gathering information and assuring triangulation with the historical method. All of these methods are utilized in this study. Third, qualitative studies “make a sustained focus on context integral to their work and assume that a detailed understanding of human experience is gained by exploring these complexities” (p. 8). In other words, a qualitative study looks at the situation holistically, because doing otherwise may ignore the synergistic nature of the combination of components. This is particularly important in considering the interrelationships of people, such as those who are researched in this study. Fourth, the researcher “systematically reflects on how she affects the ongoing flow of everyday life” (p. 9). The researcher affects the study through his / her life experiences, opinions, ethnicity, sex, etc. “Reflecting on who you are and how that affects the research has thus become important” (p. 9). A fifth characteristic, is an “exquisite sensitivity to personal biography” (p. 9).

One interpretation of this characteristic, relates to the individuality of the respondent who, in quantitative studies, tends to meld into a generalized personality. Qualitative inquiry allows the person being interviewed to make an individualized statement. Sixth, because of the “emergent nature” (p. 10) of qualitative research, this study remained fluid and not bound by *a priori* concepts, thus allowing it to follow more important lines of questioning as they occurred. Seventh, the process of qualitative research changes and remakes itself as it progresses, or as Rossman and Rallis (1998) state, it is “sophisticated reasoning that is multifaceted and iterative” (p.10). This enables such a study to

mold itself to explore complexity. Eighth, qualitative research is “fundamentally interpretive” (p. 10). The research is filtered through the researcher’s personal lens, with the understanding that this lens is influenced by current worldviews.

In summary, the difficulty that art education researchers experience in finding a compatible methodology for their research can be alleviated by creating methodologies that are specifically tailored for art education. It is my hope that this study provides such an example. In the process, a subject has been addressed that should be the concern of art educators, that is, who is written about as contributing to the world of art, and consequently, who is made famous. Reliance upon previously established paradigms assigns the history of art and art education to those thought important by earlier researchers whose opinions were colored by the subjectivities of their time. It is important to re-examine the past through the context of today’s standards to discover what and who has been left out. Failure to do this at the earliest opportunity means the loss of information through the attrition of the passage of time.

CHAPTER 2

SEARCHING FOR A FORM OF INQUIRY

The sheer variety of qualitative inquiry methods to which qualitative research is adapted presents a formidable puzzle to novice researchers. This complexity is compounded by the ever-expanding line-up of disciplines that have altered these methodologies to fit their areas of study. Writers on qualitative research have attempted to clarify the situation by breaking down qualitative methods to their simplest common components. Eisner (1998) describes six basic features of qualitative research: the tendency to be field focused, the idea of the researcher as the instrument, the tendency toward judgment through interpretation, the use of expressive language, attention to particulars (as in particular cases, not lumped together with the whole, for the sake of generalization), and finally, Eisner (1998) states, “qualitative insight becomes believable because of its coherence, insight and instrumental utility” (p. 13).

Qualitative Research in Art Education

Qualitative research can be quite malleable, as its expansion into various fields will attest. Research in disciplines that depends upon, Gertz’s (1973) now famous term “thick description” (as quoted in Eisner & Peshkin, 1990, p. 123) to adequately convey the facts discovered in researching a topic, have adapted this form of research in order to be able to delve more deeply into questions that have

in the past been glossed over by quantitative methods. Similarly, various forms of qualitative research have been re-tooled to ferret out information that other qualitative methods overlook. This factor encouraged me to be creative in the search to find a methodology to fit my particular study. Studies are often built around their methodologies instead of the reverse, which should be the case. The variety of new models of research is demonstrated in the following statement by Kathleen Demarrais (1998):

Although anthropologists, sociologists, historians, and other social scientists have been engaged in qualitative inquiry for most of the century, in the past 10 or 15 years we have seen tremendous and growing interest in qualitative research approaches in fields such as psychology, education, nursing, business, human ecology, social work and others. Scholars have turned to qualitative methods to better understand human behaviors, communications, perceptions and motivations. (p. ix)

Elliot Eisner is a painter and a scholar who has played a central role in bringing qualitative research to both education and art education. He explains that qualitative inquiry itself has grown from ideas that have been around much longer than the methodology as a whole. Eisner (1998) traces these traditions of “exploiting language fully” (p. 4) and other typically qualitative traits as far back as Aristotle, whose writings are often studied for their applicability to many fields, including art and philosophy. Eisner (1998) continues the lineage with the philosophy of Ernst Cassirer, specifically his concept of “symbolic form”

(p.4) and Susanne Langer, a student of Cassirer's who contributes her ideas of the "cognitive functions of art" (p. 4). Dewey's work is often cited by Eisner as a basis for his theories on art criticism, educational criticism and other related topics. Another early contributor to Eisner's theories is Wilhelm Dilthey (Eisner, 1997) whose beliefs on the nature of history initiated the historicist movement (Stankiewicz, 1997), discussed later in this text. Eisner (1997) states:

More recently, we find similar themes having to do with the multiple ways in which experience is symbolized run through the writings of Rudolf Arnheim, of Nelson Goodman, and, of course Michael Polanyi. Arnheim believes that most knowledge is visual in nature and that propositions and visual art are two ways of representing what has been conceptualized.

(p. 4)

Goodman, states that there are multiple worlds and a multiplicity of ways that they can be described. Polanyi discusses tacit knowledge and how we know more than we are able to express with words. In the line of more recent contributors, Eisner (1998) includes Richard Rorty and Stephen Toulmin who he says are invested in the philosophy of "multiple ways of knowing" (p. 4).

Qualitative research is a natural fit for writers in art education. Though it may be necessary in certain instances for art education researchers to utilize the statistics and generalizations provided by quantitative research, the relevance of qualitative methodologies is obvious. Eisner (1998) makes a case for the use of qualitative research in the fields of art and education with his statement that the

shared goal of art critics and educational critics is “to help others see and understand” (p. 3). He (Eisner, 1998) elaborates:

To achieve this aim, one must be able to use language to reveal what, paradoxically, words can never say. This means that voice must be heard in the text, alliteration allowed, and cadences encouraged. Relevant allusions should be employed, and metaphors that are as much a part of the tool kit of those conducting qualitative inquiry as analysis of variance is for those working in conventional quantitative research modes. (p. 3)

Eisner (1998) enumerates the succession of researchers whose work was of a qualitative nature in education and the circuitous route taken from its origins. He says ethnographers like Geertz influenced educational researchers to experiment with various forms of qualitative research. This was “the move towards ethnography as a way of doing legitimate qualitative research in education” (Eisner, 1998, p. 15). However, Geertz himself was influenced by aestheticians, in particular Susanne Langer, which ties the progression back to the field of art.

Eisner (1998) states that Geertz (1973), in his rejection of what was then common practice, “calls into question the tidy positivism that has significantly influenced his own field” (as quoted in Eisner, 1998, p. 15). Eisner says that Geertz had divergent ideas to those of his behaviorist peers whose prime interest

was concern for applying “reinforcement theory and operant conditioning” (p. 15), acquired from animal experiments in laboratories, to classroom situations.

Eisner continues:

...[Geertz's] concerns are consonant with the aims of Paul Goodman, John Holt, and Jonathan Kozol. All four are concerned with the kinds of meaning that people have in their lives. Geertz's widely read chapter on thick description is linguistically elegant and conceptually insightful, and helped foster the kind of research that was beginning to emerge in the 1970's. (p. 15)

Donald Polkinghorne (1983) began his battle against the control of positivism in the field of psychology early on. Polkinghorne, a clinical psychologist and researcher, who was unsatisfied with the methodological state in his field, promulgated narrative as a new course for psychological research. Polkinghorne states “the study of human beings by the human sciences needs to focus on the realm of meaning in general, and on narrative meaning in particular” (p. 11).

Still another source comes indirectly from John Dewey by way of Elliot Eisner. Eisner (1998) cites two of Dewey's last major works from the 1930s, which deal with art, aesthetics and qualitative thought. These, he says, have been ignored by higher educational institutions. Eisner (1998) says Dewey tells us that the experience of art can only be processed through qualitative thought, which Dewey believes is one of the manifestations of human intelligence.

Dewey (1934) explains that the creation of art is in fact a separate process and because, “words are easily manipulated in mechanical ways, the production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being ‘intellectuals’ ” (as quoted in Eisner, 1998, p. 16).

Eisner’s contribution to educational research has been extensive, but his most important contribution to this study is his theory of connoisseurship and the process of educational criticism. Eisner (1998), in his explanation of the term, likens the idea of the educational connoisseur to that of a connoisseur of wine. He states that all of the senses are involved in the appreciation of educational subjects just as they are with the appreciation of wine. Connoisseurship, as he explains it, is the ability to appreciate the related objects, context and conditions of a subject, down to the fine details, aided by the senses that have been sharpened from “antecedent” (p. 85) experiences with the subject matter.

Connoisseurship is a private act that takes place unobserved. In order for connoisseurship to have a “public presence” (Eisner, 1998, p. 85), the experience must be transformed into criticism. Eisner (1998) writes, “If connoisseurship can be regarded as the art of appreciation, criticism can be thought of as the art of disclosure” (p. 86). The critic translates his or her experience of paintings, plays, written work or teaching and related subjects into a form that can be made public that “illuminates, interprets, and appraises the qualities that have been experienced” (p. 85). Therefore, the education critic is similar to the art critic in that he or she absorbs applicable information on educational subjects and

communicates them “through the expressive language of the art critic” (Eisner, 1998, p. 85). Eisner makes use of Dewey’s definition of an art critic to explain the role of an educational critic. Dewey (1934) states that an art critic’s function is “the reeducation of the perception of the work of art” (p. 324). Likewise, “educational critics aim to reeducate readers’ perception of educational phenomena” (Barone & Eisner, 1997, p. 80).

Arts-Based Inquiry

Barone and Eisner (1997) explain that in the recent past several areas in the social sciences have taken on the characteristics of thick description and the personalization of textual form, common to qualitative inquiry. The result has been what Geertz (1988) has called “genre blurring, a phenomenon that makes it difficult to categorize and label authors and their works” (as quoted in Barone & Eisner, 1997, p. 79). Barone and Eisner prefer not to label research texts as qualitative or quantitative. They suggest that the difference be spread across a “continuum that ranges from those texts that exhibit many artistic characteristics to those that exhibit few” (p. 79). In other words, results of scientific experiments would be at one end of the spectrum, and “poetic and storied text” (p. 79) would be at the other. Variations in each that are either more scientific or more artistic would fill the gap in between, claiming their spaces incrementally.

Barone and Eisner (1997) describe common features of arts-based educational inquiry, though they note that it is not necessary for all of arts-based inquiry to demonstrate each one of these characteristics. Still, they claim that,

“the more a text exhibits these design elements, the more artistic it is in character” (p. 79).

First, the “creation of a virtual reality” (Barone & Eisner, 1997, p. 73) is one element of arts-based educational inquiry. The author builds a virtual world (Bruner, 1987), sufficiently analogous to real world experiences and settings to be credible to the reader. These common experiences and qualities put the reader into a position of relating to the situation, and therefore help to persuade her or him towards the verisimilitude of the story. The result is that the reader comes away with a “fresh outlook, perspective, paradigm, and ideology” (Barone & Eisner, 1997, p. 74).

The “presence of ambiguity” (Barone & Eisner, 1997, p. 74) is a feature that can be described as leaving holes in the texts that the reader is encouraged to fill with “personal meaning from their own experiences outside of the text” (p. 75). The writer of arts-based research does not use his or her writing to “...prompt a single, closed, convergent reading but rather to persuade readers to contribute answers to the dilemmas posed within the text” (p. 75). Barone and Eisner (1997) use the term “indeterminacy” (p. 75) coined by Maitre (1983) to describe this “state of being indefinite, that distinguishes literary activity from propaganda and other didacticisms” (p. 75).

Rhetorical strategies and devices are used, such as “expressive language” (Barone & Eisner, 1997, p. 75), that tends to be metaphorical, “...never signifying a closed, literal meaning but enabling the reader to experience that which they express” (p. 76). In Barone’s *Touching Eternity* (2001), a

comparison of the slow and methodical method in which the Appalachian Mountain area was formed, where his narrative takes place, to the teaching methods of art teacher Don Forrister is used as an example.

Arts-based inquirers tend to use language that is “contextual” (Barone & Eisner, 1997) to the atmosphere of the study, rather than a technical nomenclature specific to their field, as is the case with other disciplines, such as science and philosophy. It is the opinion of arts-based researchers that theory has typically been formed through the use of restrictive language from within boundaries created by the language, limiting its efficacy. Therefore, it is the intention of arts-based researchers to use the less restrictive, more connotive language of the “vernacular” (Barone & Eisner, 1997, p. 76).

The “promotion of empathy” (Barone & Eisner, 1997, p. 77) is another feature of arts-based inquiry. Barone and Eisner (1997) state that “...empathetic understanding is the result of an inquirer’s achievement of intersubjectivity” (p. 77). A term that describes a similar state in ethnographic research is the “emic view” (Rossman & Rallis, p. 38). However, for an arts-based study, intersubjectivity is a relative term that leaves the door open to interpretation by the reader. Whereas, the emic view claims to be the closest perspective to the insider view that is possible, considering the subjectivities of the observer.

Barone and Eisner (1997) further explain:

The inquirer’s use of contextualized, expressive, and vernacular language motivates the readers to reconstruct the subjects’ perspective within themselves. Secondly, empathic understanding is the inquirer’s ability to

promote the reconstruction of that perspective within her or his readers.
(p. 77)

The arts-based researcher molds the framework of his or her thesis into a persuasive reality. Each study, or “literary thesis” (Barone & Eisner, 1997, p. 78), is the personal interpretation by an individual of an event, circumstance or subject that will differ from one author to the next. Even two nonfictional case studies concerning the same event, circumstance or subject will vary with different authors. “Each work of arts-based literary inquiry, therefore, embodies the unique vision of its author. In that sense, each displays that author’s personal signature” (Barone & Eisner, 1997, p. 78).

The format of arts-based research is not standardized and typically differs from traditional quantitative research. This format is referred to as “aesthetic form” (Barone & Eisner, 1997, p. 78). The story formatted variety will often follow the “Western, Aristotelian tradition” (p. 78), that includes a three phase schema. The stages are: the beginning, in which the dilemma that affects the main character is introduced, the middle of the story where the dilemma becomes more complicated, and the end in which there is some sort of resolution. Often the dilemma is not actually resolved, but the main character has changed or has become a more enlightened person for the experience. “By the end of the story- or other kind of arts based educational inquiry text-its format and contents will serve to create a new vision of certain educational phenomena” (Barone & Eisner, 1997, p. 78). The recreation of the experience by the readers may

challenge entrenched beliefs and established paradigms. “When that occurs, the purposes of art have been served” (Barone & Eisner, 1997, p. 78).

Barone and Eisner (1997) cite educational criticism (Eisner, 1998) and narrative storytelling as the two most prominent forms of arts-based inquiry to have gained acceptance. Other forms they include are literary case studies, literary history, literary ethnography, life histories, teacher lore and student lore.

Educational Criticism

Educational criticism is Elliot Eisner’s (1998) arts-based approach to educational research and evaluation. Educational criticism springs from Eisner’s concept of connoisseurship, which is the special quality that an educationist possesses, that allows him or her to see deeply into the fine details of the subject matter in educational research. Eisner (1985) states, “The educational critic perceives and appreciates the important qualities of these educational artifacts and discloses them through the evocative and expressive language of an art critic” (p. 223). Subjects have included school architecture, physical environment, curriculum materials, teacher performance, evaluation of school programs and critical essays on lives of individual school children. Barone and Eisner (1997) claim that no educational subject is unsuitable for the “educational critic” (p. 80).

Narrative Storytelling

This area of arts-based educational research entails stories of individuals and circumstances related to teaching. This form of inquiry came to educational researchers from multiple sources. In part, plays, short stories, autobiographies, biographies and novels written about schools, teachers, students and the educational environment, by writers from outside of educational academia constitute one direction of origin. Another direction from which it emanated was human studies and social sciences. Barone and Eisner (1997) state, “a ‘literary turn’ in the fields of anthropology and sociology soon had inquirers in those fields characterized as storytellers and poets” (p. 82).

Several educational researchers began to pick up on these characteristically narrative forms of research by the late ‘80s. At least part of the credit should go to the reconceptualist movement, based on work of William F. Pinar and Madeleine Grumet. These theorists advocated the use of oral and written autobiographies and biographies in studies in education (Barone & Eisner, 1997). The strategy behind these studies is to, “entice the reader to reconceptualize the educational process through intimate disclosures from the lives of individual educators and students” (p. 82). Because of the many points of origin of narrative storytelling, it would be difficult to say that this was definitely its beginning in the field of education. However, from this point forward the popularity of the methodology grew quickly as is evidenced by the quantity of work and the individuality of uses that emerged at this time (Barone and Eisner, 1997).

As previously mentioned, various fields have developed proprietary branches of qualitative inquiry. Eisner's work stands as the prime example that art education is no exception to this trend. Additionally, his students and others who have created a variety of forms of arts-based methodologies have expanded upon Eisner's theories. Tom Barone provides an example of this expansion. Barone's writings rail against the dominance of quantitative research in favor of more amenable formulae for education. Barone (1990) solicits a "conspiracy" (p. 314) among educational researchers. As with Eisner, Barone (1990) calls upon Dewey's (1934/1958) ideas of aesthetics as a foundation for his work. Dewey claims that in order to understand a piece of art; the viewer must recreate the experience in himself. Dewey continues:

But with the perceiver, as with the artist, there must be an ordering of the elements for the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation the object is not perceived as a work of art. (as quoted in Barone, 1990, p. 307)

Barone states "elements of experience"(p. 307) are recombined to recreate an "analogous" (p. 307) form, not one that is identical. This speaks contradictorily to claims by other qualitative researchers whose goal is to achieve the emic view, the view of the person to whom the experience has happened. Barone (1990) says:

Awareness arises of an alternate consciousness, a “mind” behind the effect, a fellow being responsible for the virtual event now formally re-created. The reader hears the voice of another subject offering the fruits of her inquiry into the qualities of lived experience. (p. 307)

Along these lines, Richard Seigesmund (2002) states, “...the emic perspective is really a conceit. The best we can hope for is not insider knowledge, but exquisitely sensitive outsider interpretation” (p. 6).

Critics of Barone's work include Miles and Huberman (1990), psychologists known for their qualitative case studies. They reject his version of narrative inquiry on the grounds that it is not up to their standards of “methodological toughness” (Eisner & Peshkin, 1990, p. 303). Miles and Huberman feel that "Barone's orthodoxy - ‘the One True Way’ - leads to a sort of epistemological terrorism" (p. 303).

Tom Barone’s “educational criticism” can be found in an incarnation of his theories, *Touching Eternity, The Enduring Outcome of Teaching* (2001). David C. Berliner’s foreword grabs the reader’s attention with the final line describing the book as “... elegantly written, intellectually stimulating, and methodologically perverse” ...(p. x). Clarifying Berliner’s last descriptor, Barone (2001) explains the controversial method of his cutting-edge work as an investigation of teacher-student relationships from the “life narratives” (p. 2) of the individuals involved from his perspective as an educational researcher.

Additionally, he says that parts of the book tend toward the literary end of the spectrum; that is, they are at least in part fictional. Barone explains:

The life stories of the teacher and former students upon which the book is based generally exhibit characteristics of imaginative literature, including expressive, evocative language and aesthetic form. The book may, therefore be considered a work of *arts-based research*. ... narrative texts (especially fictional ones) ... are designed to do what art does so well. And what is that? According to the novelist James Baldwin (1962), the greatest achievement of art is the “laying bare of questions which have been hidden by the answers” (pp. 2, 17).

Barone’s book sets a precedent as a narrative research piece in the field of art education. His bold stance on narrative inquiry whetted my interest for similar research and gave me the confidence to carry it out.

Mary Stokrocki is an ethnologist often noted for the contribution of her body of work from a Navajo reservation. An example of her work in this area is *A School Day in the Life of a Young Navajo Girl: A Case Study in Ethnographic Storytelling* (1994). Stokrocki describes this ethnographic case study as a story in which she changed her “researcher voice into that of a young Navajo girl” (p. 51). To this she added the transcribed script of the clay lesson that she observed, as if told from the perspective of a Navajo girl. Following the story, Stokrocki discusses the issues of “authenticity, authority, religious differences and cultural

dynamics, representation and negotiation, and changing gender differences” (p. 51) pertinent to the study.

Richard Siegesmund (2002) describes another piece of Stokrocki’s work:

Mary Stokrocki’s paper, *Wandering in the desert: An anthropological view for re-envisioning research in art education* (2002) is an example of research as advancing on a pathway. In this work Stokrocki eschews a formal literature review or even an extensive problem statement. It is a travelogue of memories, conceptual memos, and voices recorded in the process of research. Her inquiry is directed to both subjective reflection and careful retelling of external occurrences, as they appear to be. She is sensitive to how her experience of being present in the phenomena she seeks to observe shapes both her and the events around her. Her presence is part of her interpretation of the external events she has sought to study. Both direct and tangential observations are given equal import. There is no privileging of where the heart-of-the-matter may lie. (p. 4-5)

After considering a variety of ideas, I decided that this second piece of Mary Stokrocki’s work presented an example that was closest to what I needed to complete my own research. Siegesmund’s (2002) descriptive labeling of Stokrocki’s research as a “travelogue” (p. 4) best describes the form of narrative that I needed to compliment the historical research that took place in my study.

Stokrocki (1997) openly encourages experimentation of this type as she has shown in a statement inviting others to “translate your research into some qualitatively visual and verbal art form” (p. 51).

The Controversy of the Historical Method

As mentioned previously, I found that pigeonholing of historical methodology into either of the qualitative or quantitative camps was problematic. The question remained, “Is the historical method a form of qualitative research?” After talking to several knowledgeable people and reading suggestions from educational historians, as well as general historians, I found that the answer to the question was complicated by a divergence in philosophy. Historical research may, or may not, be qualitative research, depending upon the philosophy of the individual researcher. Mary Ann Stankiewicz (1997), in her account of the differences between the historical methods of Isaac Edwards Clarke and that of Mary Dana Hicks, describes an early schism on the recording of historical data that would effect the history of art education, and touches on the schism within the general historical research community. According to Stankiewicz, historical accounts of art education began right after Walter Smith returned to England from Massachusetts in 1883. She cites Clarke as the first art education historian, because of his four-volume congressional report, *Art and Industry* (Clarke, 1885, 1892, 1897, 1898). Stankiewicz describes Clarke as a positivist and a follower of Leopold Von Ranke. Ranke and other positivists believed that it is possible to totally reconstruct history, if enough facts are found, and those facts are placed

into an accurate chronological order. If Clarke were around today, because of his stance, he would not be in line with the qualitative camp. Stankiewicz (1997) praises “scientific” historians like Clarke for their chronicling of primary sources, but says that they neglect the fact that what they include and leave out is a process of subjectivity, which runs contrary to their claim of objective research.

On the other hand, Stankiewicz (1997) describes the work of another historian, Mary Dana Hicks Prang as “less interested in compiling documents and historical facts than in shaping the past for present use” (p. 58). According to Stankiewicz, this approach was that of the “historicists”, a philosophy of historical researchers that is traced back to another 19th century German, Wilhelm Dilthey. Dilthey, also mentioned by Eisner (1998), doubted the objectivity claimed by the scientific historians, saying that since we all are a part of history, it is impossible to stand outside of it and observe. Dilthey argued for a more contextual interpretation of the past, one in which the historian, as Stankiewicz (1997) puts it, “must imaginatively and empathetically enter the point of view of a past era or person” (p. 58). According to Stankiewicz (1997), Dilthey argued further “understanding the past is the result of imaginative re-creation, not the automatic outcome of collecting facts” (p. 58). With Hick’s typically qualitative stance, it could be said that this was the point that art education had its first brush with qualitative research.

Though this explanation helps to clarify the question as to whether the historical method is qualitative, it does not solve the problem completely.

Because the split in historical philosophies predates the label “qualitative”, even historians whose methods agreed one hundred percent with the qualitative stance would have no reason to use the term qualitative in association with their own work, unless that had been a part of their training.

Historical Research in Education and Art Education

Ronald Butchart’s (1986) work serves as the basis for the historical section of this study. His most important contribution to this research is the method that he uses to analyze and interpret historical data. Butchart (1986) explains that his method can be summed up in three parts: 1) Rigorous Criticism and Corroboration, 2) Evaluation, and 3) Synthesis and Interpretation.

Under the heading of “Rigorous Criticism”, Butchart (1986) includes such suggestions as: “Not all evidence is of equal value...some of it is not true; some is only partially true; some is simply irrelevant” (p. 104). In this same vein, he adds that it is more productive to be skeptical, particularly where the print media is involved. He explains that even if what is written is accurate, it is likely to be biased by the views of those who printed it. Butchart gives as an example, an editor who has definite views as to the formal education of women, who gives more space, or more prominent space, to male educational institutions than to those of women. He also mentions that other print documents are likely to be biased toward the promotion of their respective institutions.

Other such warnings by Butchart include the statement “we are many times more likely to find material from social elites and well-funded agencies

than from ordinary people and grass-roots groups” (p.103), and “distortions arise also because an atypical citizen, the local hero or activist, for instance, is likely to be over-represented in some collections” (p. 105).

Concerning other archival documents, Butchart cautions that often city directories and manuscript censuses are subject to mistakes, and even fraud, whether intentionally or through the result of sloppy or unmotivated work. He continues, “Some areas were missed completely; others occasionally were estimated or fabricated entirely” (p. 106).

In regard to oral history, he states, “Memory is highly selective and prone to lapses and unintended distortion... as important as oral history technique is, it has its limitations” (p. 106). Butchart further adds that oral histories should be critiqued in a similar fashion to written documents.

Finally, material culture (photographs, yearbooks and other similar artifacts) can be products of manipulation. A photographer can set-up a photo shoot to offer proof of whatever point of view he or she wishes to promote. Conversely, photos can be read for information that the photographer did not intend to impart, for instance, the racial, or male-to-female, ratio of classes.

The next step in Butchart’s suggested process is “Evaluation”. He says:

Historians evaluate their evidence in two ways before they accept it. Essentially, the first form of assessment asks whether the document we are using is authentic while the second asks whether it is true. It is important to realize that a document may be authentic and still be untrue. (p. 106)

Other points Butchart suggests to consider in evaluating evidence include the fact that something is untrue may make it interesting. The idea that someone would intentionally lie about something may itself support historical facts. Additionally, he asks, is what is said in a document literally what is meant, or is it changed by its context? Butchart asks, “Are words used in unusual or archaic ways. Is the statement meant to be ironic [or] ...sardonic?” (p. 107). Is it likely that the author could have been in the position to actually know what went on, and what were his or her subjectivities? Also, prejudiced statements may still be used, if the bias of the author is explained to the reader. It may help to enlighten the situation.

Butchart says that it is important to gather all the evidence available on the subject and attempt to establish its validity through more than one source. The evidence is then weighed and judged as to its credibility. That which is deemed to be valid is assembled into the historical document. In the process of writing the reasoning behind the choice of one fact over another, the rationale is given to “reinforce that construction” (p. 108).

The third and final step to Butchart’s process is “Synthesis and Interpretation” (p. 109). Butchart explains this process as looking for “patterns in the evidence” (p. 109). He asks, “What story emerges most naturally from the evidence? What answers to the many questions posed earlier seem to account for our evidence left unaccounted for by our explanations?” (p. 109). Evidence that does not jibe with the theories formed at this point indicates the need for further research and evaluation of the synthesis and interpretation.

After studying Butchart's suggestions on historical research, similarity between his method used for historical work and methods proposed by others in the pursuit of qualitative research become evident. In particular, Butchart's methodology bares a striking resemblance to the qualitative method known as "grounded theory", first introduced by two sociologists, Barney Glaser and Anselm Strauss in 1967 (Creswell, 1998). Creswell describes the grounded theory process as forming theories from the work from the field or "grounding" them in the data collected, rather than theorizing first and then setting out to prove or disprove the theory, as was the customary method in positivist sociology. Butchart's words share the notion of "constant comparative data analysis" (Glaser & Strauss, 1967, p. 101) also attributed to grounded theory, as he explains his version of how his analysis proceeds:

...I know no...historian who would gather all data before evaluating them or wait until they were all evaluated before beginning to think about synthesis. In that way, research becomes an organic rather than a mechanical process. ... Facts turned up in one area will suggest new questions. Emerging answers will suggest possible syntheses to be tested and modified with new evidence.... (pp. 109-110)

Another indication that Butchart's methodology leans to the qualitative side is his warning that history is changed by those who write it. This view aligns him with Langer, Dilthey and the historicists who, according to Stankiewicz (1997), have had a strong influence on qualitative inquiry. Others like

Stankiewicz who write under the standards of post-modernism and feminism espouse this belief. Promoters of these philosophies also believe that historical research is colored by its contextuality, and has been biased along the lines of the social power of the white male. A main concern of postmodernists and feminists in art education has been to include the female and minority contributors to the history of art and art education. Diana Korzenik (1986) writes of filling the “negative spaces” (p. 39) of history to rectify past inequalities. Korzenik (1998) states:

In art education, as in society at large, women and men have preferred to see men as leaders, and not to notice our subordinate position. We’ve accepted the “great man” histories of art education and defined our historical eras by the names of Walter Smith, Arthur Wesley Dow, and Viktor Lowenfeld. Though art education work is largely done by women, probably 70% of the membership of NAEA is female, and though Mary Ann Stankiewicz and Enid Zimmerman have helped us find some of our most distinguished predecessors (Zimmerman & Stankiewicz, 1982); (Zimmerman & Stankiewicz, 1985), men have chosen and still choose who and what will count. This is true today. (p. 264)

In summary, Buthchart’s methodology and his espoused views fit neatly into the post-modernist milieu of research that others label qualitative methodology, without making it necessary to actually label his work qualitative.

Had this not been true, it would have been necessary for me to find my historical model elsewhere.

Studies of Other Potteries

Without the information provided by John Burrison's research, my study as it is would not have been possible. Burrison's (1983) work is a compilation of the history of folk pottery in the South, and more specifically in Georgia. He documents the earliest Southern potters of European and African extraction, beginning as far back as is historically possible with such people as Andrew Duche', who produced for a time in the Savannah area in the 1730s, and a slave potter known only as Dave, whose highly collectable work came from the Edgefield District of South Carolina. Burrison discusses individual potters and potteries as to the type of product they produced, their methods of production and identifiable styles.

Several themes run through Burrison's work, including the origin and spread of pottery types in the South and the spread of alkaline glaze. Technical information on the subjects of clays, glazes, kilns and processes of production is also provided.

At the heart of Burrison's research is the lineage and migration of the various pottery families in Georgia and the surrounding states. These families account for the title *Brothers in Clay* (1983), his most well known book. Burrison's documentation of the stories of family members, who he personally interviewed over several years, provides an invaluable source of knowledge for

researchers. At least one member of such a family identified by Burrison is believed to have worked at one of the potteries that are the subjects of my research.

Charles Faulkner's (1981) archaeological research on the Weaver Pottery, in Knoxville, Tennessee, provides an example, in the form of an archaeological report, of a study on a pottery similar to the Bloomfield Pottery. Similarities that are found between the Weaver Pottery and the Bloomfield Pottery include the time period, the wares produced, the size of the operation, and its location in a growing urban setting.

Faulkner notes that, "nineteenth century archaeological sites in urban areas...have been consistently neglected by archaeologists" (p. 1), a point which Burrison also makes in regard to historians (J. A. Burrison, personal communication, May 5, 2002). Faulkner's study emphasizes the importance of gathering information from this transitional period in which individual potters and families of potters began to be absorbed by industry. This is an important factor in my research.

Other work from an archaeological source is that of Samuel D. Smith and Stephen T. Rogers (1979). Smith and Rogers have cataloged the development of potteries in the state of Tennessee, noting the locations of the potteries, the type of pottery produced and the names of the potters. Their work is similar to what Burrison has accomplished in Georgia, but from an archaeologist's perspective. One interesting point that is illustrated by contrasting the work of Burrison and that of Smith and Rogers is that alkaline glaze was relatively unused by potters

of Tennessee whose roots lay primarily in Virginia and Pennsylvania, whereas the potters of Georgia who migrated mostly from the Carolinas tended to be known for its use.

After examining these and other sources of information concerning potteries and the history of pottery making, I felt that Burrison's (1983) method of combining literary form with the science and history of the potteries would be a preferable style for an art-educational study. A strict adherence to archaeology or history or even the narratives of individuals involved with the pottery, had that been possible, would not have told the complete story. Burrison's literary style informs the reader who is interested in the technical and historical information, and provides for the person who reads the book for more aesthetic reasons.

CHAPTER 3
METHODOLOGY
Contrasting Methods

In my own search for a method for my research, I found that I had been led to consider how various aspects of my study, paired with other methodological procedures, would have produced equally cogent, though differently focused, research projects. Therefore, I was naturally intrigued when I discovered a study with three different methods and one subject. Margery Wolf (1992) shows how a comparative view of three methodologies can serve to explain the particulars of each method, as well as paint a more complete picture of a subject. Wolf uses three texts, all describing an incident in the Chinese village of Peihotien. She explains her work as follows:

One is a piece of fiction written by me alone; another consists of unanalyzed fieldnotes recording interviews and observations collected by any of the several members of the field staff; and the third is entirely in my voice, written in a style acceptable to referees chosen by the *American Ethnologist*. Each text takes a different perspective, is written in a different style, and has different *outcomes*, yet all three involve the same set of events. (p. 7)

This particular work led me to consider something similar for my study. Though, my first ideas were much more grandiose, I eventually decided that if one method of research could be used comparatively with another, the typical graduate student would be able to understand more clearly the similarities and differences in the methodologies. Ideally, if a project were undertaken by several researchers who performed this sort of comparison with a variety of methodologies of qualitative research, I believe much would be gained.

My study provides examples of two separate methods for comparison. One of the methods, the historical method in the fashion that Ron Butchart (1986) describes, is commonly used. The other, narrative inquiry similar to work of that genre by Tom Barone (2001) and Mary Stokrocki (1997), is rather novel. I have filtered archival data, personal observations, archaeological findings and other historical components through Butchart's method of research in order to develop as complete a history of the potteries on Pottery Street as possible. Additionally, narratives are used in two ways in this study. First, the interviews of the respondents, experts in their individual fields, were transcribed and converted into narratives. Second, the process of the historical method, including the narratives of the interviews, has been written together as my personal narrative of the greater process. By using these two methods, I hope to impart to the reader the full qualitative experience of historical research.

The Historical Method

Data Collection for the Historical Method

Data collected for this study came from sources typically used in historical research. Oral information was obtained from sources such as local historians, newspaper writers, professors, genealogists, and others interested and experienced with history. Generally, conversations were of an informative nature. Information discovered through one source often led to other individuals who had facts or ideas to share. Most frequently, because the pottery had not been the subject of previous research, information pertaining to it came from those who had knowledge of peripheral subjects such as other businesses and individuals contemporary with the pottery. Several oral tips (in written form) came by way of e-mail. Genealogical web pages provided me with contacts with knowledge about people and families who were connected to the pottery. In one case, a local on-line newspaper contacted the writer of a related article and had her contact me. Local ceramics people, both professors and independents, provided some of the earliest ideas on the subject. Visuals included photographs of people and locations, both current and historical, land plats, insurance maps, drawings from technical books, and advertising pamphlets from similar manufacturers. Archaeological evidence included pottery sherds, kiln bricks and other artifacts collected at the site. Personal observations in this case included the visual survey of the site and features found there that were pertinent to the study. Documents included deeds, wills, court documents, newspaper articles and advertisements, published material from various libraries on the history of

the town, and individuals, general information books, published archaeological documents, such as studies of similar potteries, state and local gazetteers and directories, and unpublished genealogies. Documents and other information found were reviewed using Butchart's methods of analysis and interpretation as described in Chapter II.

Summary of the Historical Evidence

The final step in this study is an essay on the history of the Bloomfield and Athens Potteries and the people who were involved with them, written from the information gathered during the research described by the narrative. This section was written in accordance with Butchart's instructions on "Synthesis and Interpretation". Additionally, the narrative of the process further solidifies the validity of the historical research.

Study Limitations

This historical study is limited in that a great deal of time has passed since the Athens Pottery closed. Not surprisingly, no one was found who had firsthand knowledge of the pottery. Lack of documentation, as was the case with missing state censuses, and possibly incorrect (and therefore misleading) oral histories has also presented obstacles. The constraint of time available to conduct the study has been another problem. Necessary paperwork and written permission to dig on the property of the CSX Corporation, who owns the adjoining property, was not obtained within the time period that would have made the results of an

archaeological dig available to be included with the dissertation. Therefore, readily available evidence was the evidence utilized, and it is assumed that many important undiscovered facts remain to be unearthed.

Narrative Inquiry

Data Collection for the Narratives

It is my intent that the narrative section of this study serves the purpose of describing the process of the historical research in a manner approximating that which Creswell (1997) has so eloquently described:

Writing and composing the narrative report brings the entire study together. Borrowing a term from Strauss and Corbin (1990), I am fascinated by the “architecture” of a study, how it is composed and organized by writers. I also like their suggestion that writers use a “spatial metaphor” (p. 231) to visualize their full reports of studies. To consider a study “spatially,” they ask the following questions. Do you come away with an idea like walking slowly around a statue, studying it from a variety of interrelated views? Like walking downhill step by step? Like walking through the rooms of a house? (p. 167)

Narrative inquiry is employed in two ways in this study. First, narratives have been written from transcribed interviews of respondents who provided pertinent information on the history of the R. L. Bloomfield and Athens Pottery, and other similar potteries, and also from those who have information on the

process of collecting historical and archaeological data. Kahn and Cannell (1957) described interviews as “a conversation with a purpose” (as quoted in Rossman & Rallis, 1998, p. 124). Furthermore, Rossman and Rallis (1998) break down the term interview into three divisions. First is the “interview guide approach” (p. 124), which is typified by the interviewer beginning with relatively loose topical questions in order to elicit information from the respondent on his/her world view. In this case, the interviewer is open as to the directions that the respondent wishes to take in his/her responses, and uses these directions in formulating additional questions and topics. Second are “standardized open-ended interviews” (p. 125). These have pre-configured questions that are asked in a specific order to each person interviewed. This style of questioning may be necessary in certain situations. Third are “dialogic interviews” (p. 125), which are balanced conversations between the interviewer and the respondent. In dialogic interviews, the involved parties work together to achieve a new perspective on the subject.

The first set of narratives in this study has been written from the interview guide approach and the dialogic approach. For example, my first interview was with Mrs. Olivia Carlisle, the great-granddaughter of Robert Lee Bloomfield who was, as far as I have been able to discern, the creator of the first pottery. In the case of her interview, not knowing what she knew about the pottery, I began with “loose topical questions” (Rossman & Rallis, p. 124), fitting the term “interview guide approach” (p. 125). As it turned out, she knew little about the pottery, but knew a great deal about Bloomfield, and about what sources were available

locally to be used in historical and genealogical research. After I started the questioning, she was quite able to continue telling me what she knew without being frequently prompted.

Secondly, in the cases of subsequent interviews, the respondents were experts in their fields, and the course of conversation flowed back and forth with an exchange of ideas that helped to set the direction of the study. This approach fits the term “dialogic interview” (Rossman & Rallis, p. 125) as described above.

Each of five interviews (including that of the pilot study) was tape recorded at the respondent’s home or office and then transcribed. Each line of the transcript was numbered on the left side of the page from the beginning and continuing in numerical order to the end of the transcript. A large left hand margin was allowed for making notes and condensing the conversation.

Narrative Participants

Typically, purposeful sampling is utilized in qualitative research. Purposeful sampling is the process of selecting subjects from whom a great deal of pertinent information can be obtained (Patton, 1990). In this case, the participants provide the samples in the form of interviews.

The progression of the participants, or respondents, followed what Miles and Huberman (1994) refer to as “snowball or chain sampling” (as quoted in Creswell, p. 119). This means that information gathered from one participant was used to select other participants.

Narrative Analysis

Eisner's (1998) theory of connoisseurship, and subsequently his theory of educational criticism, is the basis for the use of the narratives in the study. Essentially, the narrative will serve the purpose of the educational criticism segment of the process. Eisner believes that the sharpened insight of educational researchers allows them to see into the fine details of situations involving educational subject matter, in a similar fashion to the way an art critic sees into the fine details and nuances of art and reports what he or she sees.

Validity and Reliability

The internal validity, or as Wolcott (1990) prefers, "understanding" (as quoted in Creswell, 1997, p. 200) of the study is basically, how well it deals with or understands the reality of a situation. In this particular instance, peer review, the examination of documents by others steeped in the ceramic tradition, and those knowledgeable of the history of ceramics in Georgia, was used to critique the historical study's validity. Additionally, experts in the field of qualitative research were consulted and relied upon for the proper implementation of the narrative inquiry method. Since the narrative section of the study deals directly with areas of which the respondents are particularly knowledgeable, member checks were used. To quote Creswell (1998), "This approach...involves taking data, analysis, interpretations, and conclusions back to the participants, so that they can judge the accuracy and credibility of the account" (p. 203).

Generalizability or external validity is addressed by providing enough rich, thick description for the reader to transfer results of this study to other situations.

CHAPTER 4

NARRATIVE OF THE STUDY

Beginning the research

Armed with the general idea of researching an old pottery, I searched for a suitable subject among various possibilities. One of my first tactics was to question friends, and friends of friends, who were involved in ceramics or had knowledge of local history, for their ideas. However, most suggestions were either impractical, or not relative to my degree objectives. One afternoon, while most likely trying to avoid a direct confrontation with the work ahead, I began dabbling around on the Internet, looking up words that might lead to sites pertinent to my research. I discovered quickly that anything as direct as “Athens potteries” was too simple and straightforward a topic to search. However, I realized, had I found the information in this form, the research would already have been done.

In the process of brainstorming and experimenting with different combinations and phrases with which to search, I remembered an area near my home that had been under scrutiny by archeologists, because it had been the site of an eighteenth century industrial town. I wondered what ceramics might have been found there that would lead to the discovery of heretofore-unknown local potteries. Its name, “Scull Shoals”, would seem to be the unfortunate spelling of a nefarious river town. But, upon the discovery that a scull is an old Scottish

word for a shallow basket (Webster's New International Dictionary, 1917), I was both satisfied with the spelling and consoled as to the author's intent. Just on a lark, I typed in "scull shoals" and amazingly enough a website for "The Friends of Scull Shoals" (<http://www.fs.fed.us/conf/sculfrnd.html>) came up. The web page published a schedule of events of a group of mostly volunteer workers, who worked through a program of the United States Department of Agriculture, Forest Service. The e-mail address of Jack Wynn, a Forest Archaeologist who heads the research and serves as president of the association, was listed.

I contacted Jack and told him of my interest in local potteries. He was kind enough to e-mail me back quickly. Jack welcomed me to come to a dig at the shoals and also put me in touch with another archaeologist, Bill Jordan, whom he said worked for an archaeological firm in Atlanta, and conducted his Masters thesis on folk pottery of the Southeast. He said that Bill would probably show up at the dig. Jack also suggested that I contact John Burrison, a professor at Georgia State University. Dr. Burrison is the author of *Brothers in Clay* (1983), a book that outlines the history of many Georgia folk potters and potteries. This book is considered by many to be the bible of folk pottery in Georgia. As it happened, I had already been in touch with Dr. Burrison, just prior to contacting Jack, and even though I may have confused him with my vague idea of what I wanted to do, he offered his help.

At the dig, I discussed my ideas with Bill Jordan, and he suggested that I research a pottery that has eluded researchers to date. The one he had in mind was believed to have been in the Bogart township area of Oconee County. As it

turned out, John Burrison was on Bill Jordan's thesis committee, and Bill volunteered to approach Dr. Burrison with my ideas, and to have us all work together on the project. I received an e-mail from Bill soon after the dig in which he made some suggestions as to how the project could proceed with his help.

I was initially excited about the offer, but after further thought, I was not sure that I was able to make the specific commitments that he suggested, not knowing at this early stage what the expectations of my committee might be. While mulling over this dilemma, Michael Pitts, who is currently a producing potter in the area, mentioned that he had had a conversation with Andy Nasisse and Ron Myers, both ceramics professors at the University of Georgia, with whom I had taken classes. Michael told me about an obscure pottery factory (I use the term factory to differentiate between the word pottery as referring to the vessel and the place in which it is produced) that he and Ron and Andy had been discussing. It was located, of all places, on Pottery Street, in Athens. I had never heard of Pottery Street. But, it turned out to be in an area of town with which I was fairly familiar. I discussed the use of this particular pottery as the subject of my study with my committee. They were in favor of pursuing the idea under specific methodological guidelines that would tie the study to art education.

Andy Nasisse said that he had found several pottery sherds in the area that appeared to be typical of nineteenth century jug pottery. Dr. Nix, another member of my committee had actual historical photographs of the general area

that he shared with me. Both committee members suggested that I contact one of the local business owners, Mrs. Frances Williams. Mrs. Williams owns a building supply store, Armstrong and Dobbs, that has had a long history in that same location near Pottery Street. She reportedly was in the possession of other historical photographs that might be pertinent.

Initial Survey of the Pottery Property

My next step was to go to the sight and look around to see what, if anything, recognizable was there. Once at the location, it was obvious that a great deal of history had taken place in that small space.

I circled the block of Pottery Street, looking around through the thick undergrowth that engulfed the small late nineteenth and early twentieth century houses. There were remnants of junked vehicles and other such debris in some yards; however, other yards were more neatly kept. Turning off of Broad Street to the right, Pottery Street makes an “L”, bending to the left. At the other end of the “L”, it runs perpendicularly into Wilkerson Street, which to the left also connects to Broad Street and to the right runs down toward the Oconee River. There it doglegs to the right to run parallel to the river. On the lower end of Wilkerson Street, near where it ends at Oconee Street, I found a set of new apartment buildings, most likely built with university students in mind.

I parked in an empty lot beside the apartments. At that point, I had not seen a map of the area and was ignorant of exactly where the pottery factory had been located. I scanned the ground in the area where the railroad trestle had

crossed high above Wilkerson Street and the river onto Carr's Hill. Finding nothing of interest on the ground, I decided to try and walk up the small creek bed on the western side of the property that ran parallel to where the railroad track had been, to see if there was an easy access into the morass of greenery engulfing the interior of Pottery Street. To do this, it was necessary to scale the hill from which the trestle had sprung and walk parallel to the creek. I discovered quickly that I was unprepared for the amount of effort necessary for a thorough intrusion into the jungle. I was wearing shorts and sandals, and had no tools to use to cut away briars. I felt somewhat guilty and apprehensive even being there without the permission of the owners, but I rationalized that if I stayed on the railroad right-of-way and in the creek bed, I wasn't trespassing on private property. I proceeded up the trestle mound and walked a good way on the right-of-way until I found an easy access into the creek bed. Moving slowly down the ditch bank, I decided quickly that summer was not the most appropriate time to explore a trash filled creek in Georgia. The undergrowth, which at times became serpent-like in the corners of my vision, made the creek all but impassable.

Before surrendering to the plant life, I did however find one golf ball size piece of drainpipe in the water. It appeared to have been glazed with Albany slip. This naturally occurring glaze was shipped from New York, and used as early as the 1840s until recently on many types of ceramics (Burrison, 1983). I left a little discouraged, but vowed to return for a more thorough search after the

first freeze had vanquished the flora and fauna, and with permission from the owners.

At this point, I decided that my time would be best spent working on archival evidence at the Courthouse. As a teacher, I was out for summer break, and during the school year, the only block of time I had to spend working on research would be after the Courthouse's regular hours.

Deed Search

I began my initial document investigation by going to the Athens/Clarke County Courthouse. The officer working at the metal detector directed me to the deed room in the basement. I entered and found it lined with big red and small black ledger books. Seated behind a counter were two very busy looking middle aged women. I approached the desk and began explaining why I was there. I asked where I could look up a group of plats, if I knew the street address, but not the owner's name. One of the women suggested that I find the Tax Map Book. This she said was a book of maps of all of the streets and roads in the county and the property adjacent to them. Each piece of property was also indexed with the owner's name in the Tax Roll. I followed her advice and meandered around the room until I located the book. I was able to find the addresses and names for all of the owners of the property on and around Pottery Street in the Tax Roll Book, which I felt was a good place to start. In order to study what I found at home, I made copies of all the applicable documents using the copy machine located in a room adjacent to the deed room.

I had had some experience in deed rooms previously, dealing with land surveys and such. At one point, a real estate agent explained to me the process of finding deeds on property to locate the current owner and to look for liens. Nevertheless, having been instructed in something and actually doing it are two different things. I felt slow, awkward and conspicuously ignorant at first, but I began to build up a large volume of information quickly. How valuable the information was, outside of its quarter a copy charged by the Xerox machine, remained to be seen.

Having found a list of owners of the property on Pottery Street, I felt that the next step would be to start with a centrally located lot and trace it back, by way of a deed search, to find if it was a part of the original pottery lot. I hoped that I would discover somehow along the way who had owned the pottery factory. I expected my search to lead to a piece of land sizable enough to contain the necessary buildings, kilns and other things associated with producing pottery. Prior experience taught me that it is more common for land to be split into smaller lots as time passes than to grow into larger lots. This trend is due to the process of division to satisfy the inheritance of the owner's children and other beneficiaries at the owner's death, and as a way of liquidating assets by selling off property a piece at a time. An exception to this rule occurs when lots are amassed by an entity for some purpose, such as the construction of a large building, that requires a greater amount of space. However, this tends to be more of a modern phenomenon, due to the abundance of land earlier in history and the paucity of it in later times. As will be seen, my reliance on the belief that any

one of the current lots on Pottery Street would most likely lead to the aggregation that would become the pottery factory property proved to be well founded.

One important question that I hoped to solve as soon as possible would be, when was the pottery factory in production? I thought that I might run across clues to this as I looked up the deeds and luckily I did. Had I not found direct references to the pottery factory in the deeds, or from another source, I would not have known how far back to search to find the owners.

With help from the people who worked at the deed office and particularly from the other people who used the office, I began my search. Just as a side note, there is a regular crowd in the deed room, none of whom are employed by the county. Many people make a living doing deed searches, either for their own businesses, as agents for hire, or for real estate attorneys. I found these people very friendly and much more eager to help than the county employees.

After finding the *Tax Map Book* (see Figure 1), and the *Tax Roll* (see Figure 2) which is compiled by the county in order to be able to tax the owner(s), I located the owners of a centrally located lot, 175 Pottery Street and moved to the next step.

I was told that the way to find from whom the current owner obtained the property was to look up the owner in the *Grantee Book* (see Figure 3). This is an index that lists all of the property that one person, or company (in many cases, it may be a bank in the process of conducting loans, with the property used as collateral), has obtained over a certain period of time. For instance, the book in

which I found the owner of this particular piece of property was labeled “Grantee 1941 through 2001”.

The current owners of 175 Pottery Street are Chester J. Malanoski III and Kathleen A. Russo. The Grantee Book listed only two transactions for these individuals; this made it easy to find the deeds. They were listed as the grantees (the receivers) of a piece of property from Charles R. and Alice N. Palmer, on 9/5/1995, in book 1520, page (or folio) 505. This gave me the number of the “Deed Book”, and page number. Secondly, a security deed in their names was written 8/31/1995 and recorded (Clarke County Deed Book 1746, p. 260). This document explains that a lien on the property exists for the balance of a loan, with the property used as collateral.

In the case of this courthouse, deed books are small, approximately 9”x12”, black, relatively thin, plastic cased books that line the walls of the main document room. They contain Xerographic copies of the original deeds that have been copied from the large, red leather bound books. Technology has made deed searches easier in a way, but more difficult in another. Since the deed books that are now used are smaller copies of the older, much larger books, they are easier to handle, but being smaller copies, the legibility is often not as good as the original. This is particularly true with the older handwritten deeds, which are often written in ink that has faded or was originally a lighter color. As I ventured farther back in time in my deed search, I found that I often needed to refer to the older books to clarify the copied documents. In most cases, the original books were easily available in the same room, but in some cases, they

were in a vault, making it necessary for me to enlist the aid of a county employee to access them.

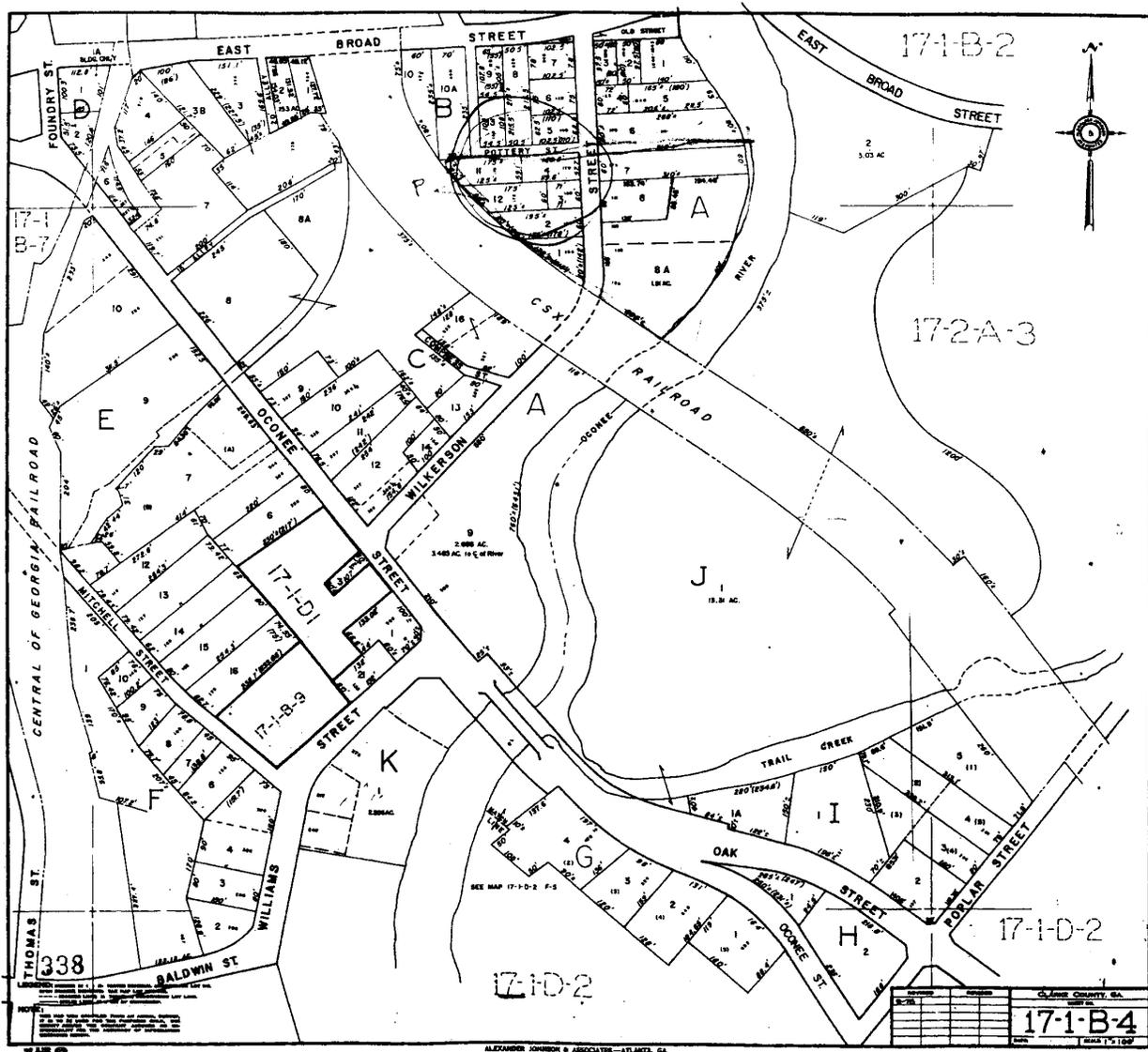


Figure 1

Tax Map Showing Pottery Street Area

Note: Copied from Clarke County Tax Map Book, Athens, Georgia, 1998.

Athens-Clarke, Georgia – Tax Roll			
Parcel Number Owner's Name Second Owner Mailing Address 1 Mailing Address 2 City, State, Zip Property Address	District	Deed Bk/Pg # Acres Class Code Exm Code Tax Bill # Mortgage # Escrow Code	Total Value-T Land Value-L Imp-Value-I Tax Amount-X
17-1-83 B002 Doe, John T. 43 Taylor St. Athens, GA 30606	003	470/1177WD C3 SO Bill # 3425	160-320-T 101-220-L \$ 2.346.32-X

Figure 2, Tax Roll Entry

Note: Adapted from Clarke County Tax Roll Book, Athens, Georgia, 1998.

** BUSINESS RECORDS COMPUTER SYSTEMS **

CLARKE COUNTY, GA		GRANTEE SEQUENCE INDEX		LETTER	B	PERIOD	1-1-08	THRU	3-31-41
INSTR NUM	SURNAME GRANTEE	GRANTOR	TYPE INSTR	RECORDED BOOK	PAGE	FILE DATE	PROPERTY DESCRIPTION (NOT WARRANTED)		
00129	BROWN MARY	JAMES BROWN	DEED	6	261	1 22 1910			
00450	MARY	GEO B GLENN	DEED	15	71	4 18 1914			
00242	MARY A	LILLIE G YOUNG	DEED	6	283	2 26 1910			
00283	MARY V, MRS	MARY LOU CRAWFORD	DEED	76	346	3 16 1939			
00205	MARY VIOLA	M M BERNSTEIN	DEED	70	254	3 1 1937			
00648	MARY VIOLA	MRS ROSA LEE RODEHEAVER	DEED	71	301	7 6 1937			
00301	MARY VIOLA, MRS	M R BROWN	DEED	65	387	4 17 1935			
00403	MARY VIOLA, MRS	MRS BESSIE VICKERY	DEED	73	325	4 1 1938			
01330	MARY VIOLA, MRS	M M BERNSTEIN	DEED	81	367	12 10 1940			
00291	MARY VIOLA, MRS ET AL	GENEVA STRICKLAND & SAVANAH WATKINS	DEED	70	350	5 25 1937			
01044	MARY, ET AL	R L MOSS EST AND THOS P VINCENT EST	DEED	27	25	10 11 1919			
01323	MATTYE	MRS ANNIE H SCOTT	DEED	79	36	11 14 1939			
00691	MINOR W	THOS J PASS	DEED	5	79	11 6 1908			
00418	MOLLEY	M B & LULA MORTON	DEED	9	553	4 11 1912			
00032	NELLIE R	T C & F C SHACKELFORD	DEED	1	287	1 12 1908			
00178	NELLIE R	BESSIE M RICHARDS ESTATE	DEED	4	179	3 5 1908			
00963	O D	J H WILKINS	DEED	56	396	12 20 1930			
00400	O D	M P MATTHEWS	DEED	59	535	6 16 1932			
00460	O D	JOHN D MOSS DECD EST	ED	63	247	6 11 1934			
00967	O D	M P MATTHEWS	DEED	81	38	9 2 1940			
01267	O D, MRS	O D BROWN	DEED	75	286	10 24 1938			
01044	OCIE, ET AL	R L MOSS EST AND THOS P VINCENT EST	DEED	27	25	10 11 1919			
00545	OTH0	AGNES MCJOHNSON	DEED	6	167	8 16 1909			
00782	OTH0	JANE ANN MOORE	DEED	6	218	12 2 1909			
00962	OTH0	C STEPHEN HAYNES	DEED	12	438	11 25 1912			

Figure 3, Grantee Book Page

Note: Copied from Clarke County Grantee Book, Athens, Georgia, 1998.

CLARKE COUNTY, GA		GRANTOR SEQUENCE INDEX		LETTER : W		PERIOD : 12-05-1801 THRU 12-31-1907		PAGE	
INSTR NUM	SURNAME GRANTOR	GRANTEE	TYPE INSTR	RECORDED BOOK PAGE	FILE DATE	PROPERTY DESCRIPTION (NOT WARRANTED)			
00040	WILKERSON	POPE BARROW	DEED	BB 355	2 27 1879				
00155	ISAAC, BY SHF	RUFUS K REAVES	DEED	DD 501	12 8 1881				
00156	ISAAC, EST BY ADMR	RUFUS K REAVES	DEED	DD 502	12 9 1881				
00164	ISAAC, EST BY ADMR	A H HODGSON	DEED	EE 407	1 31 1884				
00202	ISAAC, EST BY SHF	J B CARLTON	DEED	DD 536	4 17 1882				
00054	MARTHA, ET AL	ANDREW McDONALD	T	246	8 9 1849				
00057	MARTHA, ET AL	JAMES CAMAK ET AL	DEED	AA 579	3 18 1876				
00057	MARTHA, ET AL	THOMAS BAILLEY ET AL	DEED	AA 579	3 18 1876				
00074	WILLIAM	KATIE NORMAN COL	DEED	AA 402	6 12 1875				
00153	WILLIAM	CAROLINE PHILLIPS	DEED	FF 58	9 7 1887				
00079	WILKES	JOHN WILKES	DEED	F 451	7 12 1811				
00079	RACHEL	JOHN WILKES	DEED	F 451	7 12 1811				
00174	WILKINS	PATMAN LESTER	DEED	DD 178	12 27 1882				
00294	J C	CHARLES J CAMPBELL ET AL	DEED	EE 397	12 31 1883				
00294	J C	JOHN G CAMPBELL ET AL	DEED	EE 397	12 31 1883				
00294	J C	ANDREW J CAMPBELL ET AL	DEED	EE 397	12 31 1883				
00294	J C	KATIE CAMPBELL ET AL	DEED	EE 397	12 31 1883				
00294	J C	MILLER G CAMPBELL ET AL	DEED	EE 397	12 31 1883				
00294	J C	ROBERT L CAMPBELL ET AL	DEED	EE 397	12 31 1883				
00040	J C, COL	ATHENS SAVINGS BANK	DEED	RR 55	1 24 1900				
00334	JAMES	J A HUNNICUTT	DEED	HH 123	7 28 1890				
00167	JAMES	GEO C THOMAS	DEED	EE 220	12 28 1885				
00297	JAMES	FANNIE WILKINS ET AL	DEED	EE 241	2 14 1902				
00314	JAMES, COL BY SHF	LULA BROWN	DEED	VV 572	6 3 1904				
00216	JAMES	PATMAN LESTER	DEED	EE 533	9 18 1885				
00603	JND J	W A MALLORY	DEED	3	7 22 1907				
00123	JOHN J	RICHARD THURMOND	DEED	A	10 6 1804				
00432	JOHN J	MRS SARAH JOHNSTON	DEED	NN 455	10 10 1895				
00567	JOHN J	R A CHANDLER	DEED	NN 242	12 29 1906				
00636	W A	SEYMORE B RAY	B/T	ZZ 405	1 1 1906				
00195	WM	JOEL DICKINSON	DEED	D 204	0 0 0000				
00047	WM	WILLIAM DEARING	DEED	O 126	10 12 1829				
00018	WM	SARAH T MERTWETHER	DEED	O 250	2 21 1831				
00086	WM	ALSA MOORE	DEED	O 126	8 14 1837				
00485	WILKINSON	THOS H DOZIER	DEED	NN 19	11 30 1894				
00485	KATTIE, ET AL BY GUARD	THOS H DOZIER	DEED	NN 19	11 30 1894				
00485	LIZZIE, ET AL BY GUARD	THOS H DOZIER	DEED	NN 19	11 30 1894				
00485	MINNIE, ET AL BY GUARD	THOS H DOZIER	DEED	NN 19	11 30 1894				
00149	WILLARD SAMUEL L	CHARLES J OFARRELL	DEED	CC 450	12 7 1881				

Figure 4, Grantor Book Page

Note: Copied from Clarke County Grantor Book, Athens, Georgia, 1998.

Another reference to the deed books is the *Grantor Book* (see Figure 4). This book lists all of the property that an owner sells. It is of most value when working from the past to the present. I also found that both the Grantor and the Grantee Books have other purposes. At the end of several hours of trying to locate deeds, both books served as a point of departure for brainstorming, when my desire to carry on was depleted. Often, I would seize on the name of one of the people who had bought or sold a certain piece of property and begin to look over other pieces of property that they had transferred. This sometimes led to the discovery of pertinent information, but often led me on tangents of interest, fruitless but for the indulgence of my imagination.

To continue the search, after the deed is located, it is necessary to understand the common legal nomenclature used to describe the transaction. It should be noted that, usually, the grantor or seller, is referred to as “the party of the first part”, and the buyer, the grantee, will be referred to as “the party of the second part”. There are also different types of deeds. The Malanoski deeds are warranty and security deeds, previously described. The transaction is called an indenture.

Within a deed there is usually a description of the property from a survey that will begin something like “Beginning at the corner of...,” describing the property circumferentially from one point and back to that original point. Often, the description will include references to the surrounding lots. These descriptions can be confusing if a plat of the area is not available, as the description of one piece of property will read amazingly like the next one if not

closely scrutinized. Older deeds often used reference points that were outlasted by the deeds. Large trees were frequently used as corners for surveys. These trees have long since died and gone back to the soil. Rocks used could also be fleeting if not of great size. However, subsequent surveys rectified the loss of trees and rocks by substituting iron pins (usually iron “re-bar”, buggy axles, or other discarded ferrous rods driven into the ground) that can be located by a metal detector.

Deeds often include information of former ownership and even prior use of the property farther back than the current transfer that the deed documents. Often, the deed will refer to an older recorded survey in order to avoid the expense of re-surveying. In the case of the Malanoski and Russo deed, the pertinent line reads:

This is the same property conveyed to Charles R. Palmer and Alice N. Palmer by warranty deed from Katherine L. Carter, dated October 5, 1992, recorded Deed Book 1239, Page 186, said records. (Clarke County Deed Book 1520, p. 505)

This entry gave me the location for the previous deed. However, often such statements refer to deeds farther back, several deeds prior. In that situation, jumping back to the older reference point may skip over other deeds, and any information that may help to flesh out the research and provide the researcher with a clearer view of the history. Other examples of information gleaned from deeds will be discussed as they precipitate during this search.

I found the deed previously mentioned from Katherine L. Carter to Charles R. and Alice N. Palmer from October 6, 1992 (Clarke County Deed Book 1239, p.186), the Palmers had in turn sold the property to Malanoski and Russo. In this deed was another description that read:

This is the same property described in a deed by Mrs. Normaree King Scott to Katherine L. Carter dated July 26, 1989 and recorded in deed book 946, folio 350 [page 350] in the office of the clerk of the Superior Court of Clarke County, Georgia". (Clarke County Deed Book 1746, p. 260)

This description led me to the previous deed and the process continued. As I began to accumulate more and more deeds, some of which led me tangentially into dead-ends, I wondered what would be the best way to lay out all of this information so that a visually minded person could comprehend trends and directions of flow. I had begun to three-hole punch each deed that I had copied and was filing them in a large notebook, chronologically. One problem with this method was that the progression of deeds often ran laterally to the chronological order, when the property was split into two or more pieces. This produced another branch that became difficult to file. To further complicate things, segments were often sold at different times. Another interesting, but complicating fact, that I discovered while trying to lay out my deeds in a notebook, was that the older deeds were generally filed much later than they had been written, in many cases by several years. This taught me to be aware of both

the signing date (usually at the top of the page, written into the text) and the filing date (usually at the bottom of the page, with the signatures) when adding the deed to the search.

Having had some experience with genealogical computer programs, I considered adapting one of them to help me organize the mound of deeds that I was accumulating. However, I chose an alternate route. In one of my research classes, several programs had been discussed, and one in particular, *Inspiration* (Inspiration Software, Inc. 1988-1999), described as a brainstorming program, solved the problem. Luckily, the media specialist at the school where I teach informed me that this was one of the programs available to the teachers. I tried it and was pleased at the results. Using the program, I was able to create a linear diagram (see Figure 5) of the deeds from the deed search, and also add the branches. My research was no longer a notebook of deeds, but a flow chart that I could view without shuffling papers. The program also provides a function for converting the chart into an outline that aided me in writing the information in paragraph form.

I continued my search and located the deed from Scott to Carter. This deed stated that, “This is the same property described in deed by Mrs. Mary V. Brown to Mrs. Normaree King Scott dated March 3, 1941 and recorded in Deed Book 84, page 205...” (Clarke County Deed Book 946, p. 350). This next deed,

from Brown to Scott, would appear to be the point at which the property was portioned off from a larger piece. I came to this conclusion from the wording of the description of the property. The description reads:

Beginning at a corner on the South side of Pottery Street, which has been marked and agreed upon by the parties hereto and running thence South between the property herein conveyed and to the land of the grantor herein for a distance of sixty (60) feet to a stake; thence in a Westerly direction parallel with said Pottery Street to the Right-of-way of the Georgia Railroad; thence in a Northerly direction along said right-of-way for a distance of sixty (60) feet back to said Pottery Street; thence in an Easterly direction along said Pottery Street to the beginning corner.
(Clarke County Deed Book 84, p. 205)

By explaining that the property line was “marked and agreed upon by both parties” the deed hints that the property was not the full piece that was listed on the deed that preceded it. This hypothesis was verified when the prior deed was located.

Another pertinent bit of information was gleaned from this deed. The description of the property also mentions the railroad right-of-way. This gave me an easy reference point with which to locate the lot on the map, and even more importantly, it served as a point of reference going back in time to antecedent deeds as long as the railroad had a right-of-way on the property.

The next deed was located by going again to the Grantee Book, to find earlier deeds in which Mrs. Mary V. Brown had received property. No mention of earlier deeds was made on this document. It was found in book 65, page 387, both written and recorded in April of 1935. In the top left corner, the document is declared to be a *DEED OF GIFT* and reads as follows:

That the party of the first part, for and in consideration of the natural love and affection that he has for said party of the second part (his wife) hereby gives, grants and conveys unto said party of the second part, her heirs and assigns, IN FEE SIMPLE, the following described parcels of property.... (Clarke County Deed Book 65, p. 387)

The deed describes the property as a larger piece than that sold to Normaree Scott, as was expected, and it contained several houses. Obviously, the rest of the property went to what are now other lots on the street, currently owned by other people that if searched separately would converge back to one owner at this point.

The Grantee Book listed several transactions involving Mr. Brown that at first glance could have been related to him acquiring this particular piece. Upon closer scrutiny, I found that most of the deeds found were security deeds, establishing the property as collateral for loans in which Mr. Brown and his partner C. C. Bridges, co-owner of the property, borrowed money from either Chatham Savings and Loan or Athens Building Loan and Investment.

Interestingly enough, the last of the loans was not satisfied until 1943, after the property was given to Mrs. Brown.

In 1935, the description of the property on the security deeds involving a loan with Chatham Savings and Loan, mentions a group of houses referred to as 170, 180, 181, 184, and 186 Wilkerson Street. These houses are not mentioned in previous deeds. It is my conclusion that the earlier loans from the separate lending institutions involve the construction of these houses and not a business such as a pottery. The style and apparent age of the structures would seem to attest to them having been constructed during this time period.

The warrantee deed that gives title to Brown and Bridges was located in deed book 53, page 209. The deed was both written and recorded in July of 1929. The grantor in this case was The American Securities Company. Noting the date of the transaction, it would be interesting to learn how the looming stock market crash, in September of that year, affected this partnership. The description reads as follows:

Said tracts of land containing three (3) acres, more or less, and being the same property as that conveyed by deed dated February 28th 1912, from A. H. Hodgson to E. S. Lyndon, C. B. Griffeth, A. H. Talmadge, H. J. Rowe, and W. H. Shelton, recorded in Deed Book 18, page 5, in the office of the Clerk of Courts of the Superior Court of Clarke County, Georgia; together with all buildings, structures, machinery, fixtures, appurtenances, appliances and improvements connected therewith and located thereon.
(Clarke County Deed Book 53, p. 209)

This information led me to think that an incorporated business was behind the long list of names and the references to “machinery and fixtures” (Clarke County Deed Book 53, p. 209).

The American Securities Company, being the grantor to Brown and Bridges, became the object of my next grantee search, because I thought it unwise to skip all the way back to the deed that was referenced to 1912. The fact that The American Securities Company was the grantor of the property to Brown and Bridges gave me the idea that the company may have obtained the property from a defaulted loan; however, I had not established this for certain at this point.

I was able to locate another deed listing American Securities as the grantee. This deed was also in book 53, on page 175. Somewhere around this point, I discovered that deeds, or other pieces of applicable information that relate to one another, are often located adjacent to or near one another in the same deed book. After finding the deed for which I was currently searching, I began to check a few pages in front and behind it, looking for names that would attach the deeds to my search. This was sometimes a successful strategy, but often I would find unrelated, but interesting tidbits, such as other pieces of property that the grantor or grantee would be selling, buying or simply filing concurrently. This particular deed was described as a Receiver’s Deed, and was written July 20, and recorded July 22, 1929. This was only a few days prior to the warranty deed recorded to Bridges and Brown. Standard Manufacturing was listed as the grantor and American Securities the Grantee (Clarke County Deed

Book 53, p. 175). The deed states that C. H. Newton, receiver for Standard Manufacturing, which was bankrupt:

...took possession of and under order of this Court passed at the October term, 1906 of the Superior Court, sold the realty of Standard Manufacturing Company as hereinafter described and said property was bought in at said sale on the first Tuesday in January, 1907, by A. H. Hodgson and the Court confirmed said sale on January 26th, 1907, and directed that a deed of conveyance be made to the purchaser. (Clarke County Deed Book 53, p. 175)

In other words, the deed that conveyed the property from Newton of Standard Manufacturing to A. H. Hodgson was lost, or not recorded, and in order for American Securities to be able to obtain clear title to the property, it was necessary to produce a deed by a ruling of the court, clearing up this gap, in order for American Securities to be able to sell the property.

This deed, or rather the loss of the original deed, became a major stumbling block because it skipped the line of ownership between 1907 to 1929, which included those, as I later discovered, who were trading as the Athens Pottery Company. Also, what was Standard Manufacturing? I wanted to assume at that point that it was the pottery, but in this deed, it was being called the “Knitting Mill property” (Clarke County Deed Book 53, p. 175).

Things at this point became extremely interesting, and by that I mean even further confusing, which makes it complicated to explain. But by taking what

would seem to be a detour, I will fill in most of the time skipped in the Standard Manufacturing to American Securities deed. It was at this point, while looking through old newspapers stored in the same office as the deeds and plats, that I stumbled upon my first real reference to the pottery. A small article in the local paper (*The Weekly Banner*, March 6, 1914) (see *Figure 6*) announced that the Pottery Plant, that was in receivership, had been sold by Mr. G. E. Williams (sic, legal documents list him as G. S. Williams), the receiver, to C. S. Smith for \$16,225.00. Receivership is defined by Webster's as the "position or function of being a receiver in charge of administering the property of others" (*Random House Webster's College Dictionary*, 1991, p. 1124). In this case, Williams was appointed as the receiver following the bankruptcy of the Athens Pottery. It was his job to liquidate the assets of the pottery in order to satisfy its outstanding debts. The article also stated that future plans for the company would likely be announced in a few days. I have found no other reference to C. S. Smith on any documents since, and the paperwork that exists in the deed books tells a different story from that of the newspaper, as I will divulge.

It occurred to me that if the Pottery was an incorporated business, it would have been registered somewhere with the county or state. Knowing now the actual name, *The Athens Pottery Company*, I was able to begin looking up references specific to that company. I found the application for charter on a court document from 1912, by searching through court records around the time of the bankruptcy and ranging back a few years. The document listed W. A. Harsha, J. R. Harsha, and W. B. Pope as petitioning the court to form

the corporation of The Athens Pottery Company, “for the purpose of manufacturing and selling clay and earthen ware, tiling, roofing and other clay products...” (Clarke County Superior Court Minutes Bk. 41, p. 436). The date at the bottom of the page indicated that the pottery was incorporated on November 7, 1912. Another such document, an “Amendment to Charter” (Clarke County

POTTERY PLANT

**SOLD FOR \$16,225 YESTERDAY
MORNING TO C. S. SMITH,
CONTRACTOR.**

Yesterday morning the receiver for the Athens Pottery Company's plant, Mr. G. E. Williams, sold the plant and notes and accounts of the bankrupt business.

The plant and materials and product were bought by C. S. Smith, contractor, for \$16,225.00.

The same purchaser bought the notes and accounts for \$425.

Future plans for the company will be likely in shape for announcement in a few days.

Figure 6

Pottery Plant Sold

Note: Copied from *The Weekly Banner*, March 6, 1914.

Superior Court Minutes Book 42, p. 65) from May 6, 1913, case #2587, was located subsequently, that documents a petition to the court to decrease the value of stock of the company from fifty thousand dollars to fifteen thousand. Finally, I discovered a document in the Grantor Book, while searching under the name of The Athens Pottery Company that led me to a document (Clarke County Deed Book 14, p. 554) written February 11, 1914, and recorded the next day. This document declared the Athens Pottery Company bankrupt. It listed George S. Williams (not G. E. Williams as the newspaper had reported), as being appointed the trustee (receiver) in Bankruptcy. It read:

It appearing to the court that George S. Williams, of Athens and in said district, has been duly appointed Trustee of the state above named Bankrupt, and has given a bond with sureties for the faithful performance of this official duties in the amount fixed by the creditors (or by order of the court) to wit, in the Sum of two thousand dollars, it is ordered that the said bond be, and the same is here by approved. (Clarke County Deed Book 14, p. 554)

F. B. Hinton et al are listed as the petitioners. It continues, “A true full, correct and complete copy of the original adjudication of bankruptcy remaining of record, and on file in my office this 11th of February, Athens, Ga.” (Clarke County Deed Book 14, p. 554)

A trustee's deed was also located listing George S. Williams as trustee of The Athens Pottery Company, and conveying the property to W. H. Shelton et al (Clarke County Deed Book 16, pp. 164-165). The deed stated that by permission of the court, on March 5, 1914, the pottery property and real estate being known as the *Old Pottery Plant* was sold to W. H. Shelton, F. B. Hinton, George T. Young for \$16,675.00. It mentions that this is the same property as described in a certain agreement (not found) between C. B. Griffeth, A. H. Talmadge, H. J. Rowe and W. H. Shelton as parties of the first part and W. A. Harsha, T. R. Harsha, Leonard Auberger, and George Auberger, as parties of the second part. Evidently, Griffeth, Talmadge, Rowe and Shelton either owned part of the Harshas and the Auberger's business, as well as the land and buildings, or they bought the business from them at some time. It appears, however, because there is no deed or other document to attest otherwise, that the Harshas and the Auberger's did not own the land under the factory, but A. H. Hodgson owned it, until it was bought by C. B. Griffeth's group. Griffeth et al bought the property from A. H. Hodgson, according to a deed from A. H. Hodgson, to the said E. S. Lyndon, C. B. Griffeth, A. H. Talmadge, H. J. Rowe and W. H. Shelton, on February 28, 1912 (Clarke County Deed Book 18, p. 5). In this deed was the first reference that I found to the *Old Pottery property*. This was before The Athens Pottery Company was incorporated by the Harshas and Auberger's, making it certain that a pottery existed at that location prior to this incorporation.

The deed, from Williams to Shelton also lists property other than real estate that was owned by the Athens Pottery Company, as follows:

...And being the property and buildings in which is located the plant of the said Athens Pottery Company, bankrupt, consisting of Engines, boilers, shaftings, belts, tools, and machinery, and other appliances, and on which is located the kilns, moulds, designs and other articles, including the manufacturing clay and earthen ware products not at said plant, and including all other real and personal property of the said bankrupt corporation.... (Clarke County Deed Book 18, p. 5)

Immediately following pages 164-165 in book 16, which convey The Athens Pottery Company, both real estate and other property, to Hinton, Shelton and Young, pages 166-172, are three security deeds. These were written March 30th, 1914 and recorded May 12th, 1914, and state that these partners borrowed fifteen thousand dollars from one N. D. Arnold using other personal real estate as collateral. Notes in the documents indicate that the three men, plus E. L. Duckett and George S. Williams were trading as the Athens Pottery Company at this time. (Clarke County Deed Book 16, p. 166-172). Also, a document was found that incorporated the Athens Pottery under these new owners from April 21, 1915 (Superior Court Minutes Book 43, p. 228).

This is the end of this line of deeds and the latest date for documents that I have found that refer to the Athens Pottery Company and its partners, Hinton, Shelton and Young. It is at this point that a gap exists until the time that American Securities obtained the property, and then sold it to Bridges and

Brown, using the receiver's deed previously discussed. This gap has been legally closed; however, it still leaves us wondering what transpired.

In order to continue tracing backward, I will pick up again with the receiver's deed from Standard Manufacturing to American Securities (Clarke County Deed Book 53, p. 175). The next step back is to find from whom Standard Manufacturing obtained the property, just prior to the missing deed from Standard to A. H. Hodgson, dated 1906. I went back to the grantee book again and found, in (Clarke County Deed Book YY, p. 311-12), a warrantee deed from a William Dootson, written February 12, 1903 and recorded December 21, 1904. This deed conveys property to the Standard Manufacturing Company for the sum of one thousand dollars. It also reiterates, through its reference to the *pottery property* at this early date that the property was used for making pottery prior to the incorporated Athens Pottery Company, and prior to its use as a knitting mill by Standard Manufacturing. Also, it describes the property in terms of numbered lots unrelated to the numbering system found on the modern tax map. I found that I was able to use this older system to decipher the older deeds. This was information that I felt too important to the research to put off until I had finished the deed search, so I located the plat in the book that the deed that mentioned.

The first copy of the map was located with the deed from R. L. Bloomfield to the Bank of the University, a fact that was divulged in the preceding deed. However, I found another, earlier and larger copy in another location. This survey plat that was traced directly into the deed book (see Figure

7) and designated “Plat of Town Lots, Property of Isaac Wilkerson, 1869” lists thirteen lots originally owned by Isaac Wilkerson on a bend of the Oconee River (Clarke County Deed Book AA, p. 114-15). Landmarks that differ from earlier times can be seen when compared with the latest Clarke County tax map (see *Figure 1*). The changes include: 1) Broad Street as drawn on the tax map is written as “the proposed extension of Broad Street” without the bridge, 2) the later map shows that the direction of Broad St. has been changed at the end to a more northeasterly angle, possibly to facilitate the bridge being added. 3) “Oconee Ave., proposed” on the older map does not exist in modern times, 4) Wilkerson St. turns and runs left down the horizontal “alley” of the newer tax map, but runs straight to the river on the early plat, 5) the railroad right-of-way does not exist on the earlier map, 6) the “L” shaped alley marked C/D on the older map becomes Pottery Street on the tax map, 7) lots 1-13 on the Wilkerson map have been mostly subdivided and labeled differently as the lots that make up the tax map.

The next deed in the line of ownership of the pottery lot should naturally concern Dootson as the grantee and whoever the grantor was. The grantor in this case turned out to be Bank of the University as was stated on a warrantee deed written February 12, 1903, and recorded December 17, 1904 (Clarke County Deed Book YY, pp. 317-18). The description in this deed is virtually identical to the later deed from Dootson to Standard Manufacturing, including its reference to lots 8-13 as the pottery property. It can be assumed from this reference that a pottery existed prior to Dootson’s ownership.

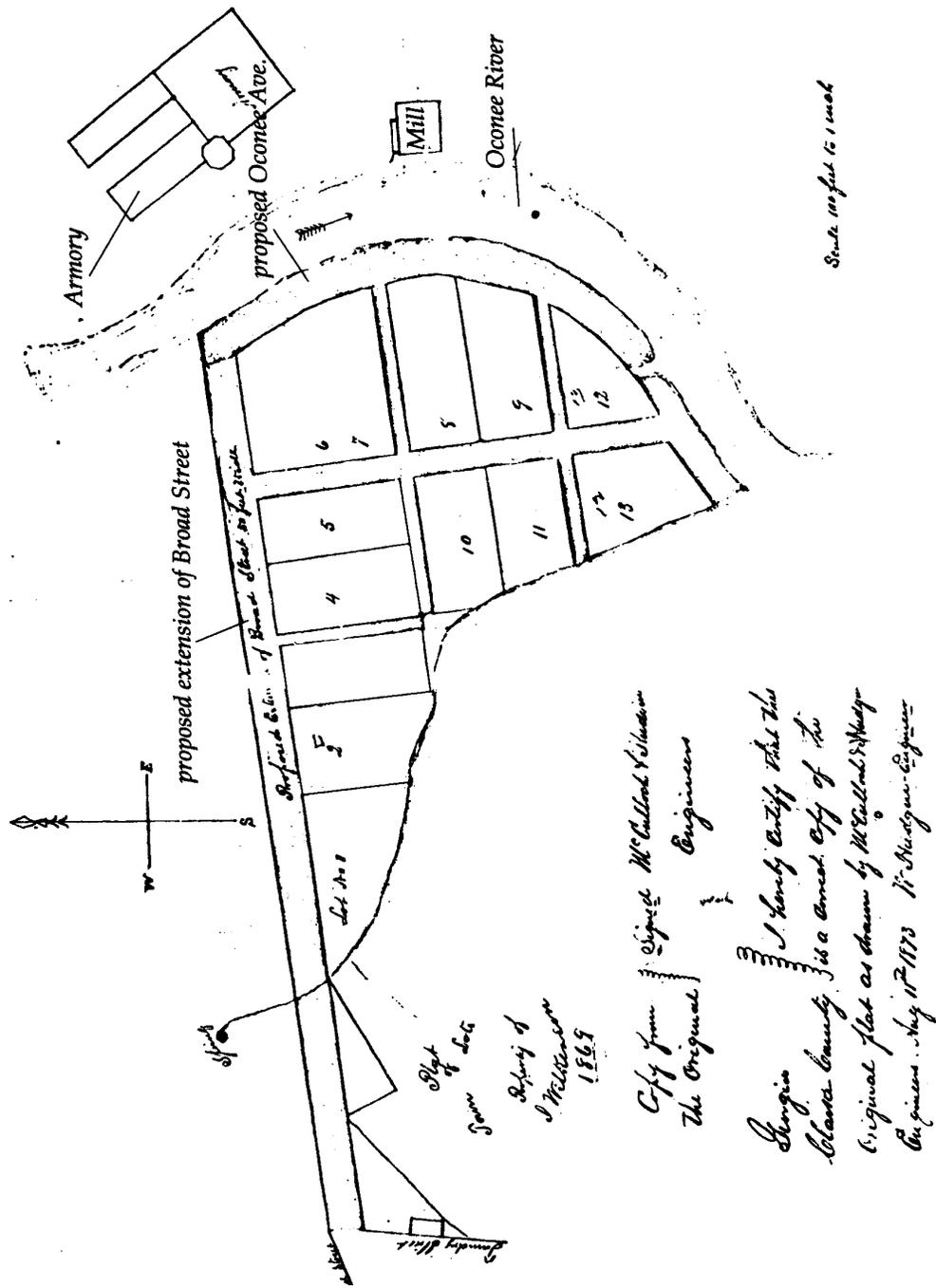


Figure 7

Isaac Wilkerson Plat 1869

Note: Copied from Clarke County Deed Book AA, pp. 114-15.

I found that R. L. Bloomfield deeded this property to the Bank of the University on May 25, 1897, and the deed was recorded the next day. This deed includes three pieces of property as collateral, one of which describes lots 8-13 as listed in the last deed. However, it is not referred to as the pottery property in this deed. The last paragraph in the deed explains that these three pieces of property were given as a bond to secure a note of R.L. Bloomfield to said Bank for nine thousand dollars, dated May 25, 1897 and due 60 days after that date (Clarke County Deed Book OO, p. 256).

The investigation of R. L. Bloomfield in the grantee books proved quite interesting. From 1850 to 1900, Bloomfield had 147 listings as grantee, or buyer. It would not be an exaggeration to call him a prolific entrepreneur. Out of the 147, there were several deeds that involve my research directly or indirectly. From the testimony provided by these deeds, it is certain that Bloomfield acquired the *pottery property* in sections. Also, from the fact that none of the lots that he acquired were referred to as the *pottery property* in any of the deeds prior to his ownership, it would appear that the pottery began with him. At this point, it has been shown that the *pottery property* consisted of lot numbers 8, 9, 10, 11, 12, and 13 of Isaac Wilkerson's property, as described in the Wilkerson plat (Clarke County Deed Book YY, p. 317). The line of deeds referring to these lots, and tracing ownership between Bloomfield and Isaac Wilkerson, though incomplete, are as follows:

Lots 10 and 11 were bought by Bloomfield from A. K. Childs and R. Nickerson, owners of a local hardware store (*Weekly Banner-Watchman*, June 16,

1885), for \$500.00 on 3/22/1883. The deed was recorded 10/13/1885 (Clarke County Deed Book EE, p. 182).

These lots were bought by Childs and Nickerson from J. M. Kenney (sic, should be Kinney), as trustee for the Athens Mutual Loan Association on 8/7/1875. The deed was recorded 1/22/1876 (Clarke County Deed Book AA, p. 547)... The same deed describes the previous owner, Isaac Wilkerson, as having deeded the property to J. M. Kinney of Athens Mutual Loan Association on 1/6/1870.

Bloomfield acquired lots 8, 9 and 12 at some point, of that I am sure. However, all of the deeds have not been found at this time. It would appear that Bloomfield bought part of James D. Garrison's interest in the property after Garrison, R. G. Williams and William D. Williams bought it from McCulloch and Russell (Clarke County Deed Book 2, p. 476), and then acquired the rest from W. D. Williams, after W. D. acquired Robert G. Williams's share of the property (Clarke County Deed Book CC, p. 159). It is possible that the pottery was begun at this early date (circa 1875) and that Bloomfield's interest in the property was that of an investor in the equipment, lumber and so forth that it took to put the business together. However, no evidence has been found to suggest this, and the names Garrison and Williams have not been tied to local pottery families. These lots were previously purchased by James McCullough and Henry Russell from Isaac Wilkerson (Clarke County Deed Book Z, p. 107) written 4/21/1870, recorded 12/?/1870 and then sold to Garrison, Williams and Williams according to a deed written 3/3/1873, recorded 3/17/1873 and signed by Henry I. Russell for both parties. A deed written 1/15/1874, recorded the same day reads:

...Being lots eight, nine and twelve according to a survey made by McCulloch and Hudgins of lands belonging formerly to Isaac Wilkerson... his interest”.... (Clarke County Deed Book AA, p. 176)

“His interest” refers to Wilkerson’s claim of co-ownership to the property. Evidently, Wilkerson had owned it with the Williamses. Again, the purpose of this partnership is called into question. Why was Wilkerson in partnership with the Williamses?

The Childs and Nickerson Company acquired the last lot, number 13, from Isaac Wilkerson. The deed was written 3/4/1870, and recorded 1/22/1876 (Clarke County Deed Book AA, p. 548). It would appear that a John Wilkerson (possibly an heir of Isaac’s) was part owner of the property at this time. This is evident in the following statement, “I John Wilkerson hereby transfer my interest in and to one third part of the within described lot of land to Childs and Nickerson.”

At the time of finding the last few deeds that together were described as the *pottery property*, I began to believe that R. L. Bloomfield was the originator of the pottery. Only since the time of his ownership were the lots referred to as the pottery property.

At this point, all of the lots of the pottery property have been traced back to Isaac Wilkerson’s original plat of 1869. It would appear that Isaac Wilkerson bought this piece of property and much more in his acquisition described in a deed from Elizur Newton to Isaac Wilkerson that was written 5/30/1862, but not

recorded until 11/5/1870 (Clarke County Deed Book Z, p. 83). The following description appears to contain both the pottery land and more:

...containing thirty five acres, more or less, adjoining the Town of Athens, bounded on the East by the Oconee River, West by the Town of Athens, South by lands of Mason, Hodgson, Newton and others, and on the North by R.D. Moore, it being the place on which the said Isaac Wilkerson now lives and which he purchased of the late Catherine Newton, Dec. [deceased].(Clarke County Deed Book Z, p. 83)

As attested to in other extraneous deeds, the land description includes land on the north side of Broad Street, including the Foundry property.

I now had my fill of searching deeds for a while and began to look elsewhere for more information. I was fairly certain of two things: 1) there was more than one pottery at this location over the years; and 2) R. L. Bloomfield was likely to have had a hand in the early stages of the first pottery.

During the deed search for the pottery property, a number of other deeds were found for ostensibly unrelated lots. However, one set of documents relate to part of lot 8 that was bought and sold by R. L. Bloomfield and others independent of the rest of the pottery property. This set is of interest, because it presented a particularly human face to research that could easily be mistaken for nothing more than pieces of paper being shifted from one faceless party to the next. In a line of deeds originating with the sale of a part of the Wilkerson *home place* to one Permelia P. Lawless 11/6/1873, recorded 11/12/1873 (Clarke

County Deed Book AA, p. 127) by Isaac Wilkerson, is the shorthand story of the lives of a family. This line continues with the following deed that explains the sale of the same piece of land by Permelia Lawless to R.L. Bloomfield. In the deed, it is noted that this is the property on which Permelia lives 9/15/1879, recorded 3/3/1880 (Clarke County Deed Book CC, p. 156). On the following page in the same book, Permelia Lawless buys another piece of land from Bloomfield, containing a house on the river, which appears to be on lot 8 of the pottery property, though this fact is not mentioned in the deed. She sold the original piece for three hundred dollars and bought the second piece for five hundred and fifty dollars. It appears that she was upgrading to a better house, as the sizes of the properties were almost the same, the second lot being only .18 of an acre larger. The progression of ownership of this piece of property that Permelia (also written as P. P. Lawless) owned is listed as it changed hands, including a transfer after her death (Clarke County Deed Book. VV, p. 525). It reads:

Isaac Wilkerson to J. H. Carlton recorded in Bk. AA folio 519, J.H. Carlton to R.L. Bloomfield Bk. CC, folio 98, Bloomfield to P. P. Lawless book CC, folio 157 and Bloomfield to Mary Lawless Bk. EE, folio 39. (Clarke County Deed Book VV, p. 525)

This deed notes that Permelia Lawless died in testate and Mary Lawless and Dicy Lawless were her sole heirs. It does not say what Permelia's relationship is to the heirs. At this point, missing or unlocated deeds confuse the

situation, but what is known is that after the death of Permelia, Mary and Dicy Lawless obtained either the same piece originally bought by Permelia, part of the Wilkerson home place, or they inherited another piece with a similar description, and this they sold to Alice T. Jester as described in the afore mentioned deed in 1880 (Clarke County Deed Book VV, p. 525). After Permelia's death, I believe her home then went to Dicey Lawless, who would later be Dicey A. E. E. M. Martin on subsequent deeds. However, a deed exists which shows Bloomfield selling Dicy her house 10/19/1892, recorded 10/22/1892 (Clarke County Deed Book LL, p. 136). I have no idea why Bloomfield would still own the property, unless there was some sort of trade that I cannot document, or possibly it had something to do with the determination of property of a person dying in testate at this time in history. It may be that the property was sold by the court, and it was necessary for the relatives to buy it back. The last and probably saddest part of this picture was found in the local paper. In the legal section of the Athens Banner, Dicy A. E. E. Martin was declared deceased by order of the court. The copy reads:

Georgia-Clarke County- Ordinary's Office, Feb 7th 1901. S.M.

Herrington, guardian of Dicy E. Martin, imbecile, has applied for leave to sell the land of said imbecile. This is therefore to notify all concerned that the same will be heard on the first Monday in March next. S.B.

Wingfield, Sr. Ordinary (*Athens Banner*, January, 1901)

Dicy's house, and property, part of lot 8, were sold on the courthouse steps to William Dootson (Clarke County Deed Book ZZ, p. 295) on the first Tuesday in April 1901. What were the implications of the term *imbecile* at this time? Was this the common legal term for senility, or was Dicy of reduced mental capacity early on? It is evident from her signature, an *X* on the document that she signed, that she was illiterate even to the extent of being able to write her name. Reading these deeds evokes the desire to research further into this situation. Further investigation into the contemporaneous meaning of the declaration of imbecile is warranted. Another search might be made in the *lunacy papers*, documents that declare individuals non-compos mentis, for legal reasons, as in Dicy's case, in order to sell their property without the individual's permission. As is suggested by historians (Butchart, 1986), it is necessary to read between the lines in order to fully comprehend the situation. Even documents as seemingly dry as deeds provide rich stories if they are read for the content that lies under the surface.

Sanborn Maps

Early in my research, I had come across the term *Sanborn Maps* during informal conversations with various people. During a meeting with Tom Gresham, Gerald Ledbetter and other archaeologists who work with Southeastern Archaeological Services in Athens, the importance of the information finally sank in, and I wrote down directions that they gave for locating the maps. The Sanborn Map and Publishing Company began in the late 1800s to map

metropolitan areas of the country, noting manufacturing plants and other businesses that would be likely to carry insurance policies to protect their assets. This information would then be sold to insurance companies, so that the insurers would be informed as to the specifics of what they were insuring. It was recommended to me that I look through these maps of Athens to see if the Pottery Street pottery was documented there.

After determining that the maps were located in the Science Library at the University, I made plans to find them. Again, another new experience and the daunting task created by the fear of the unknown loomed ahead. My first available block of time turned out to be late one Friday afternoon during the fall of 2001. I was excited about what I might find, and I rationalized that even if I weren't able to fully explore what I found that day, finding the location would be a good start for the next trip.

I was told that the maps were located in the basement of the building. I located the Science Library and began to look around. By then, it was already after four, and this particular part of the building closed at five. After wandering around and not finding a big sign with an arrow pointing to the Sanborn Maps, I asked an employee for help. He walked back into one of the offices and returned with a small box containing microfilm. Handing it to me, he pointed me in the direction of the microfilm reader in another part of the room. Instructions were printed on the machine, but not being one to read instructions unless absolutely necessary, I fiddled with the machine until the out-of-focus, black and white image of a city map appeared on the desk surface in front of me. Continuing to learn the idiosyncrasies of the machine, I found the beginning of the roll of film and worked my way forward in time, from the oldest to the newer maps.

I discovered that the maps were updated approximately every five years. Each set of maps had a front page that noted the company name and copyright, as well as the name of the town mapped and the date. Also on the front page was an index with page numbers and capital letters identifying the section where the various businesses were located on the page (see *Figure 8*). The documents were originally large pieces of paper, so the organization on the film did not accurately represent the layout per page on the original maps. The earlier dates of the maps contained nothing about any potteries whatsoever. However, by 1885, the maps (Sanborn Insurance Maps of Athens Georgia, 1885) did show the area where the pottery would have been, but did not show the pottery. According to the map, no industry or business was indicated in this area at the time. I later found in the local newspaper that the pottery was in operation by 1884 (*Banner Watchman*, February 5, 1884).

To my delight, the next set of maps from 1888 (Sanborn Insurance Maps of Athens Georgia, 1888), listed on the front page, R. L. Bloomfield's Pottery. This confirmed my suspicions as to the original owner of the pottery. I followed the index to a section map of the general area, and in the corner, was a line drawing showing the building and giving specifics about the company (see *Figure 9*). Eight buildings were shown; two were dwellings (noted DWY). The other six buildings were a kiln house, showing a small round kiln in a long building, a storage building, a shed, a building marked pottery, with an adjoining building marked machine shop (showing power plant, probably steam) and the last building marked vacant shop. Under the name R. L. Bloomfield's Pottery was *no watchman, no lights, and no fire apparatus*. From the description, it could

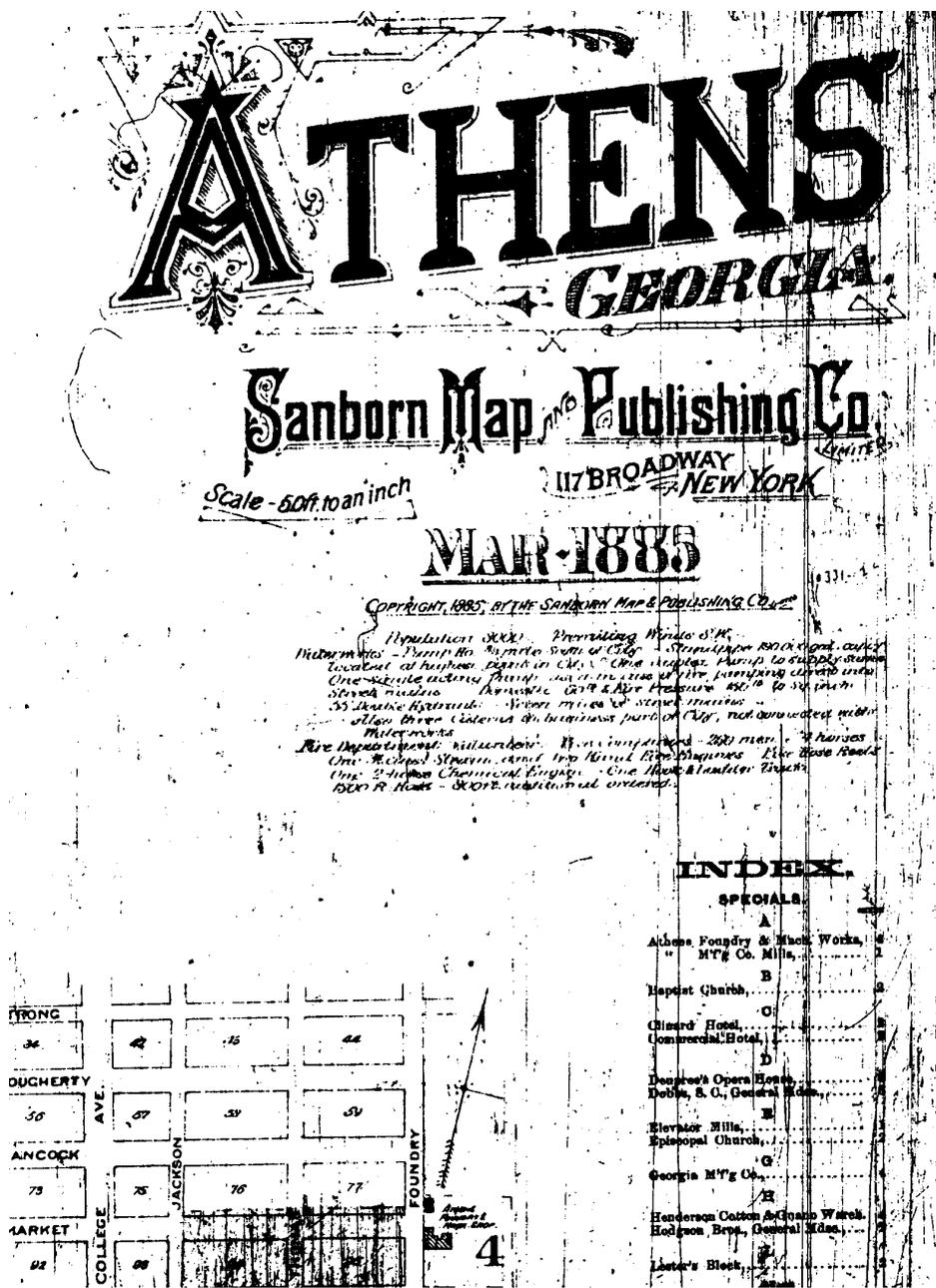


Figure 8

First Page of Sanborn Map 1885

Note: Copied from the Sanborn Insurance Map of Athens Georgia, 1885.

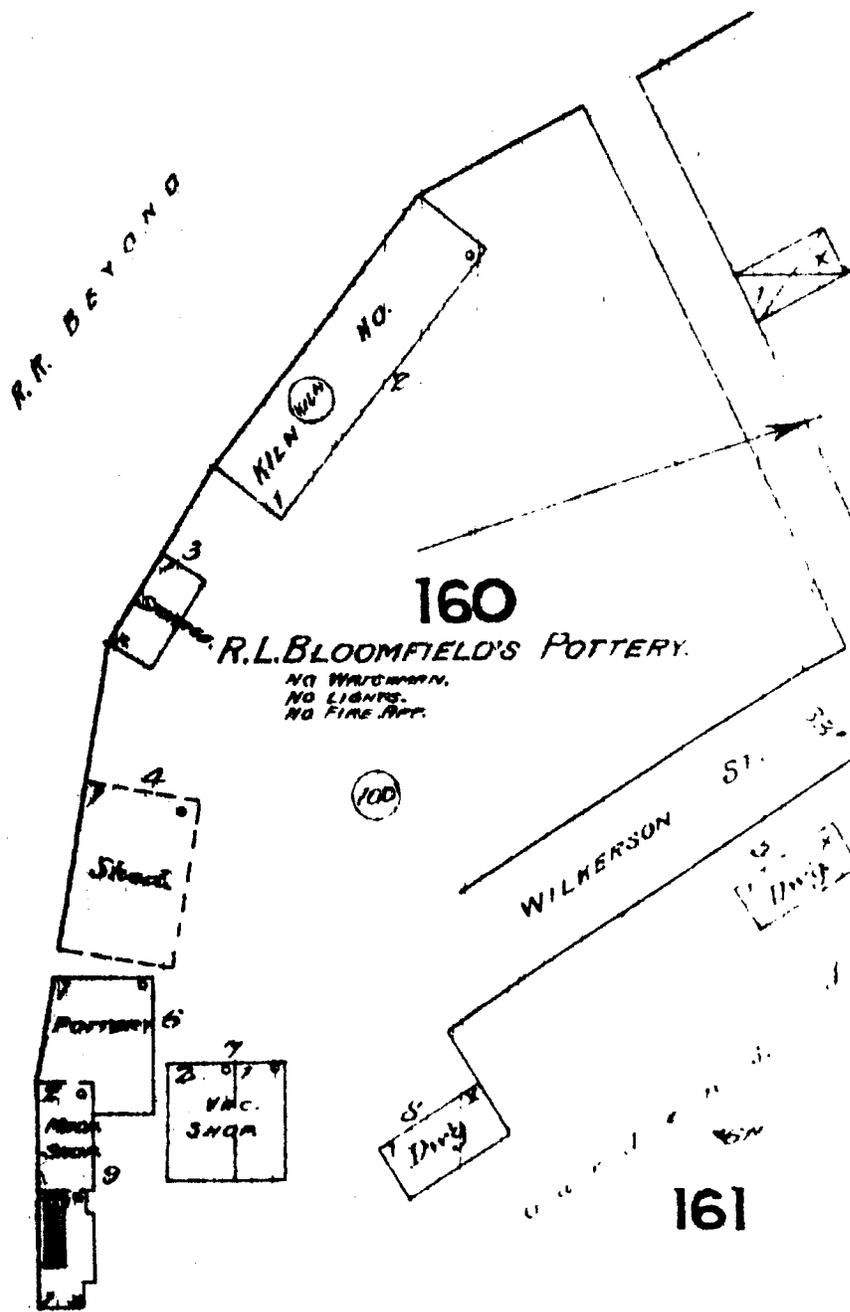


Figure 9, Sanborn Map of Bloomfield Pottery 1888

Note: Copied from the Sanborn Insurance Map of Athens Georgia, 1888.

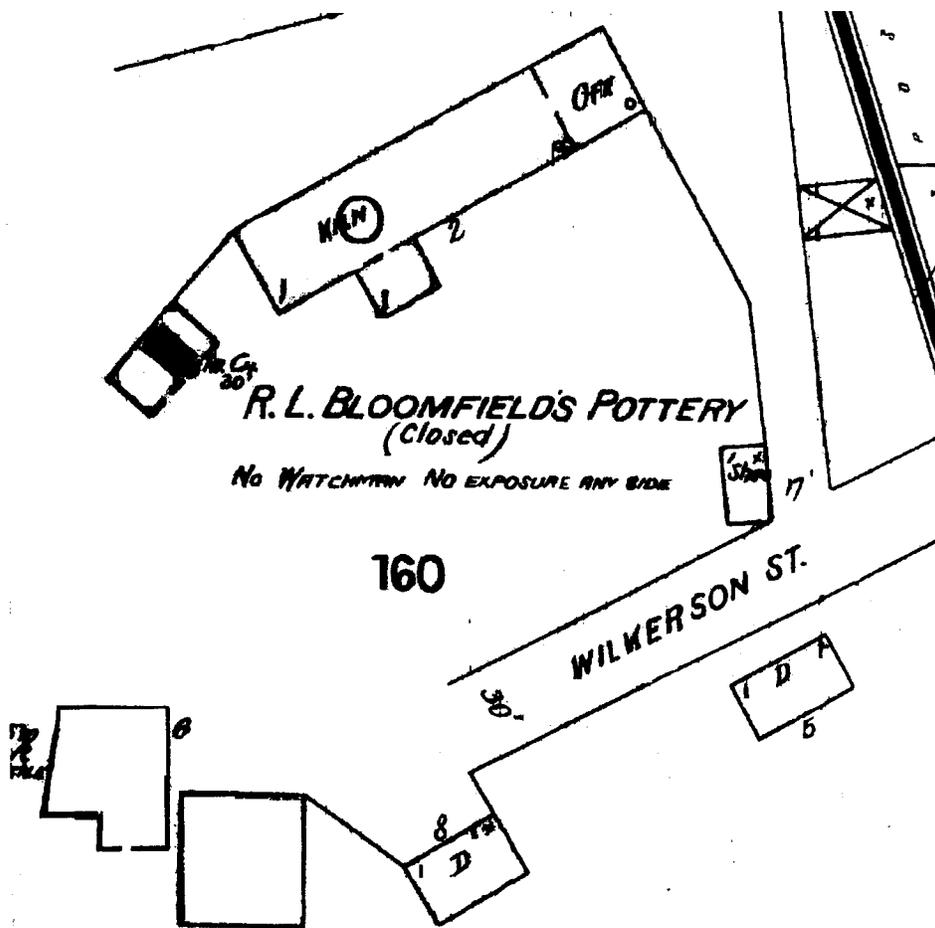


Figure 11

Sanborn Map of Bloomfield Pottery 1898

Note: Copied from the Sanborn Insurance Map of Athens Georgia, 1898.

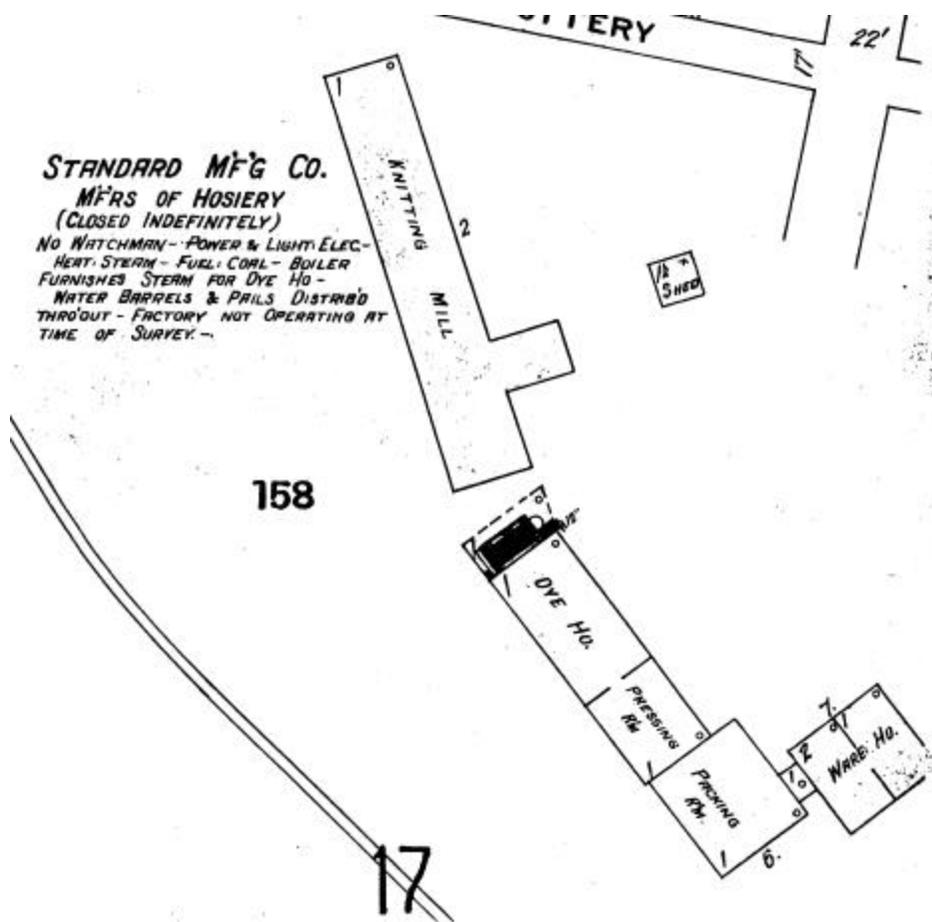


Figure 13

Sanborn Map of Standard Manufacturing 1908

Note: Copied from the Sanborn Insurance Map of Athens Georgia, 1908.

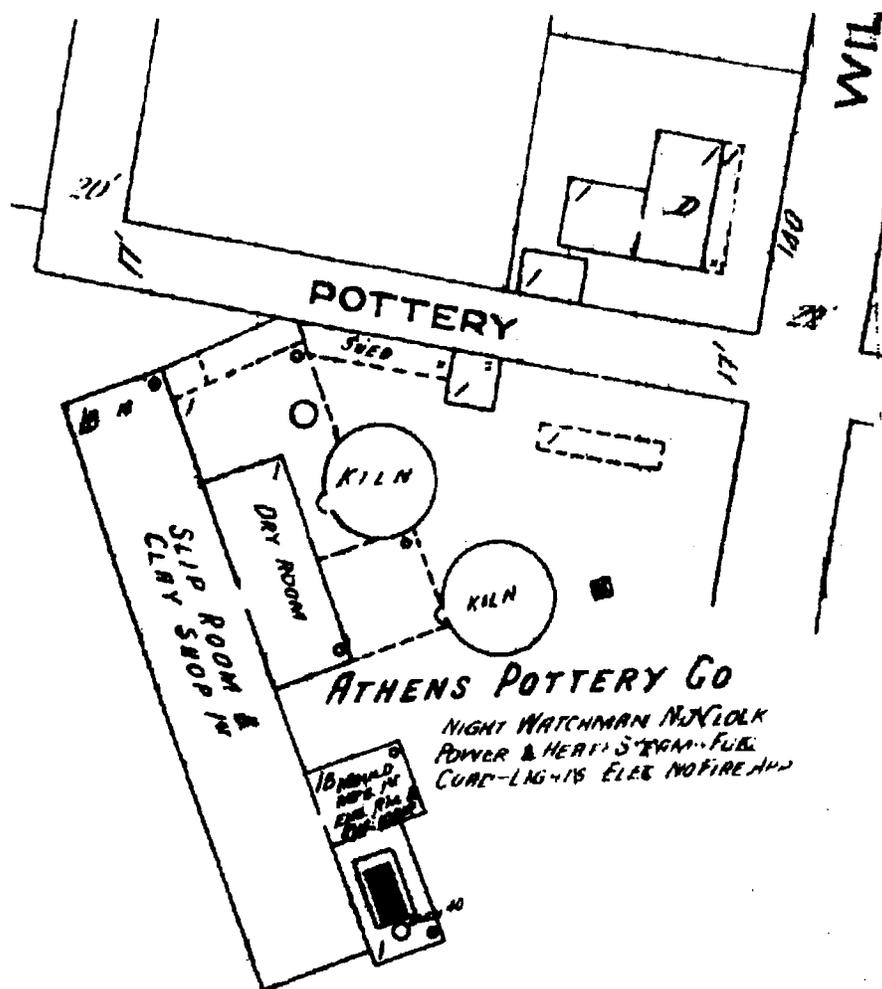


Figure 14

Sanborn Map of Athens Pottery 1913

Note: Copied from the Sanborn Insurance Map of Athens Georgia, 1913.

be assumed that it would have been a risk to insure this business. Possibly, prior to this time, the business was not even considered worth mapping, due to its fledgling status.

After scrutinizing this map to the point of memorizing it, I proceeded to the next year available, which was 1893 (see *Figure 10*, Sanborn Insurance Maps of Athens Georgia, 1893). To my surprise, Bloomfield's Pottery was listed, but noted as closed. I found the map had changed very little. There was an addition that noted the distance from the railroad trestle near the site. Continuing to the next set of maps, those for 1898 (see *Figure 11*, Sanborn Insurance Maps of Athens Georgia, 1898), again little had changed except this drawing noted a small addition to the kiln house; an office was designated on the end of the kiln house, the power plant had been moved to another building, and one of the vacant sheds was no longer there. Additional verbiage stated *no exposure any side* and the business was still closed.

I can't explain the changes after the closure of the business from the original map that indicated it closed, unless the last map was drawn from the first one without an on-site inspection. Another explanation could be that someone was continuing to use the buildings for some purpose. Faulkner (1981) warns of mistakes on Sanborn Maps in his work on the Weaver Pottery in Knoxville. Additionally, as to their reliability, I have found that in overlaying the maps, buildings do not line up with their locations on corresponding maps from year to year. This indicates to me that although measurements may have been made of the size of the buildings, particularities such as location were estimated.

The next set of maps available was from 1903 (see *Figure 12*, Sanborn Insurance Maps of Athens Georgia, 1903). There was no indication of

Bloomfield's Pottery on the title page. I searched through the maps until I located the area where the pottery had been. In its place, I discovered the mysterious Standard Manufacturing Company, a knitting mill, found in the deed search. The earlier kiln house was now labeled *knitting mill*. Other buildings had become a dye house, a pressing room, a packing room and a warehouse. One of the dwellings from before was indicated as an office. This upscale establishment was noted to have a night watchman, but no clock. It boasted steam heat, electric power, and electric lights and, for some reason, it used coal (probably for the steam plant). It also had fire prevention apparatus in the form of fire pails and water bottles throughout. Lastly, it was stated that the builder furnished steam for the dye house. A search of the next set of maps from 1908 showed Standard as closed (see *Figure 13*, Sanborn Insurance Maps of Athens Georgia, 1908).

I moved forward to the next section. The next five years had wrought another change; however, I was not surprised, because of information that I had found in the deed search. On the same site as the pottery and the knitting mill was a new pottery noted as the Athens Pottery Company (see *Figure 14*, Sanborn Insurance Maps of Athens Georgia, 1913). The dye house and one of the sheds were missing from the previous business, however, the knitting mill had been enlarged and converted into a slip room and clay shop, with a drying room, a mould (obsolete spelling) room, and an engine room. Several of what appeared to be shed roofs covered the spaces between the main building, and the two new round kilns that were indicated. Another important addition was a railroad

siding at the bottom right corner of the page. The only photograph found of any of these businesses was of this configuration (see *Figure 17*).

The following map from 1918 lists the pottery as being *dismantled* (see *Figure 15*, Sanborn Insurance Maps of Athens Georgia, 1918). Additions to this map include another shed on the back of the main building, a larger shed on Pottery Street at the top of the page and the first representation of the creek that ran behind the factory, with a clay bin situated over the creek. The last map, from 1926, shows the pottery buildings in less detail than the previous map and notes that the pottery is *not operating* and *dilapidated* (Sanborn Insurance Maps of Athens Georgia, 1926).

Of course, I was excited about all the information that I had found on both potteries and Standard Manufacturing, because it cleared up questions that I had while conducting the deed search.

At this point, it occurred to me that there must be some way of copying the maps from the microfilm, but it undoubtedly was not going to happen on this day due to the closing of the documents room. I hurriedly rewound the microfilm and questioned one of the curators as to how I would go about copying the material. He was helpful and suggested that I wait until the following week to return. He said, though they were open on Saturday, it would be difficult to get around on campus the next day due to a home football game. I returned the next week, earlier in the day, and again asked for the microfilm, which I took to the copy room. I had previously noted the pages that I wanted copied. The

attendant copied the pages for me with a machine similar to the one that I had used to view the maps, but hers had a built-in copier.

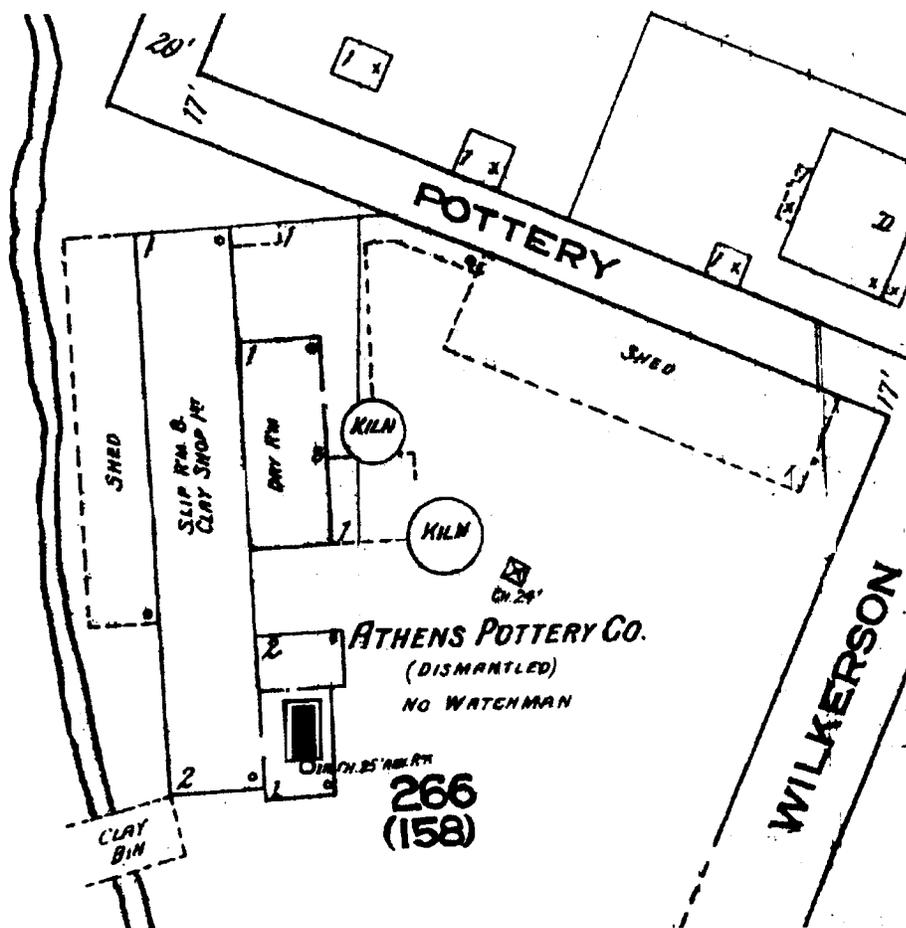


Figure 15

Sanborn Map of Athens Pottery 1918

Note: Copied from the Sanborn Insurance Map of Athens Georgia, 1918.

Newspaper Archives

Information from newspaper archives used in this research was fairly limited. Only a few facts directly pertaining to the study were found in the local papers of the time. These documents were gathered by two different means. First, while still in the document room of the courthouse, I would often run short of patience before the building closed for the day. I had found early on that old local newspapers were stored in large binders in the corner of the deed room. Unfortunately, these were original copies of the papers, and many of them had deteriorated to the point that the pages could not be turned without crumbling. After searching for deeds most of the day, it was a pleasure to page through the old documents with their pre-Bauhaus advertisements and interesting bits of news, mostly forgotten in today's world. I paid particular attention to the legal notices with the hope of finding information about the owners of the pottery. This is where I noticed the advertisement for the sale of Dicy Martin's property.

The first information that I found that related directly to the pottery was a small article that announced that the Athens Pottery had been sold (see *Figure 6*). This was an exciting find, and as I stated previously, it gave me a name with which to search other documents. Other advertisements and articles named people who were familiar to me from the deeds that I had searched. Childs and Nickerson, who once owned parts of the pottery property, advertised their hardware store regularly for many years (see *Figure 16*).

Tales of death and disfigurement evidently attracted readers in the late 1800s, as they do today. One particular article described the death of a man who

had fallen from Stone Mountain. He was said to have been killed before he hit the ground, as his brains were *bashed out* on the rocks as he fell. I have heard variations of this story from the time that my family moved to North Georgia in the 1960s, but this was the first time that it was confirmed to me in writing.

THE CELEBRATED
GULLET MAGNOLIA
COTTON
GINS,
CONDENSERS
—AND—
FEEDERS,
FOR SALE BY
CHILDS, NICKERSON & CO.
SOLE AGENTS,
Athens, - - - Georgia.
The highest awards given to these Gins at the New
Orleans Exposition.

Figure 16, Childs and Nickerson Advertisement 1885

Note: Copied from *The Weekly Banner-Watchman*, Tuesday, June 16, 1885.

A second method that I employed for searching the news archives was much more efficient, but still took many hours to glean a small amount of information. The local library's history room keeps copies of old newspapers on microfilm. Since I had already experienced the microfilm reader at the University, I felt like an expert using a similar one at the library. To my delight, these machines had a copy machine built in. Pages of the newspaper could be copied as they were viewed. The librarian simply charged for the pages used.

I found two important articles by searching the microfilms of the newspapers. In December of 1885, the editor, in touting local businesses stated:

Mr. R.L. Bloomfield's pottery, near the Georgia depot, is another popular enterprise, and turns out the best of sewer and drainpipe and jug ware of all kinds. He is prepared to supply this whole section. The clay is found on Sandy creek and brought down the river in flats and landed at the pottery through a short canal. It is pronounced the best in the South.

(Athens Banner-Watchman, Tuesday Dec.15, 1885)

Another brief mention was made in February 5 of 1884 in a similar listing of businesses that simply makes note of "our pottery and sewer works..." (*Banner Watchman*, February, 5 1884). This article establishes the earliest date that I have been able to find for the business. Though the newspapers did not provide a wealth of information specifically about the pottery, I believe that my immersion in them while searching gave me a feeling for the times. Information that I did find about the pottery

from other sources could be viewed more contextually using the background provided by the newspapers.

Photograph of the Pottery

At some point, Andy Nasisse and Dr. Nix both had told me that they had seen a photograph of the pottery at Armstrong and Dobbs Building Supply, in Athens. I phoned Mrs. Frances Williams, the owner, but she was unaware of that particular photo. However, she kindly invited me to come by and look through the pictures that she had.



Figure 17, Athens Pottery Circa 1913

Note: Copied from original, personal property of Mrs. Frances Williams.

Many of her historical photographs were of the area surrounding her property, which is located across the creek from the backside of the pottery lot. Some of them had been mounted on a display board in her place of business. I immediately picked out the pottery in one of the photographs (see *Figure 17*). The kilns and the waster pile caught my attention at first glance. I couldn't believe it. To me, it was so obviously the pottery, but to someone who had not been looking for it, it was just a building with a group of people standing around it. She said that she would be happy to allow me to copy it if I promised to take good care of it and bring it back in short order. But rather than taking the one that she had out of the frame, she wanted to find the original for me to use. She called me the next day to let me know that she had found it. On returning to pick up the pottery photograph, I took her two photos that Dr. Nix had found for me that seemed to be in the same general area, probably one of the Armstrong and Dobbs buildings. We exchanged photographs, and I had the pottery picture copied and enlarged.

Narratives of the Contributors

Interview with Cornelia Olivia Bloomfield Carlisle

10/21/01

After performing the deed search, finding the Sanborn Maps and looking through the newspaper archives, I was beginning to rough out a general picture of the progression of events at the pottery property. With his obvious complicity to the events, Robert Lee Bloomfield began to be the center of my research. One weekend in the Fall of 2001 I was invited to my major professor's home, to meet the new faculty of the art education department. Another one of my committee members was there, Dr. Robert Nix. In discussing the progress of my dissertation, I brought up the name of Robert Bloomfield. Upon hearing the name, I could see an element of recognition in his expression. He told me that he knew the great-granddaughter of Robert Bloomfield. The conversation continued as he related to me information concerning Olivia Carlisle, Bloomfield's great-granddaughter. He remembered that she had compiled an extensive genealogical search that included Bloomfield, and he felt that she might be agreeable to discussing her great-grandfather with me.

Dr. Nix called Mrs. Carlisle soon after and gave me a preliminary introduction over the telephone that I followed up with a phone call of my own. I greatly anticipated the meeting that we arranged at her home. We spoke briefly about Bloomfield in our conversation concerning the meeting, but I did not know what to expect as far as her knowledge of the pottery. We arranged to meet in

two weeks, on a weekend, because at that point school had started, I was teaching most of the day during the week, and I was otherwise obligated for the upcoming Saturday and Sunday. She asked me to come by in the afternoon because she said that her mornings were always filled with other daily chores. I drove to her neighborhood, not far from my own, and found her house well off the main street, in a subdivision of duplexes and apartments generally populated by retirees. She told me on the phone that she was in a wheelchair, that the door would be unlocked, and that she would be looking for me to pull into the driveway.

I pulled in and gathered my recorder, some notes and other papers that I brought and went to the door through an iron gate in a brick patio wall. As she had said, the door was unlocked, and I opened it slightly and called out a hello. Mrs. Carlisle was in the other end of the room in a chair as she welcomed me in. I decided that she was roughly about the same age as my mother, probably in her late seventies to early eighties. Her home was well appointed with artifacts of earlier generations, including paintings and furniture that appeared to have made their home in much more historical surroundings. We exchanged greetings, and I asked permission to turn on the tape recorder. The situation reminded me of the days when I used to call on prospective clients in my work as a technical illustrator. The people that I would meet almost always turned out to be pleasant, and I learned something from each interview; however, the apprehension of the situation made me absolutely jumpy. I often would find myself halfway through the process without having accomplished any of the

goals that I set out to complete. In this case, I would find that the list of questions that I prepared became a checklist at the end of the interview.

We briefly discussed the consent form that the University required for me to use her in my study, and she gladly signed it. She was curious as to how the information about her great-grandfather was going to be used, and I tried to explain the best that I could, not really being sure myself at that time. We began exchanging information about R. L. Bloomfield. I told her what I had discovered and how some of it was collected by way of the Internet. Having researched on her own, she seemed particularly interested in new methods of gathering information. As I rambled on, she began to interject information from her research of the family, which she collected from the University library, the local library and other sources over a three-year period. She said some of her information had come from poring over the newspaper microfilm as I had done. In the exchange, I found myself talking more than listening. I later decided that was not a good trait for an interviewer, but it was difficult to have someone in front of me who was as excited about a project as I was. I wanted to tell her everything that I had found. Fortunately, she also had a great deal to relate about her own study of Bloomfield.

Mrs. Carlisle began to build a picture for me of Athens just prior to the Civil War, extending through reconstruction. I am sure that her age put her in closer proximity to the subject and therefore enabled her to give a richer description of the era just prior to her birth, than someone younger would have been able to do. She added information that would have not been available to me otherwise, such as the fact that the factory workers frequently had picnics during various celebrations on the Bloomfield property, and that Mr. Bloomfield each year had the gardens of his workers plowed at his own expense.

She described her great-grandfather as a philanthropic entrepreneur whose ambition was only surpassed by his concern for the people of the community. Of course, we would all like to believe good things about our ancestors; however, in this case, after further research of my own, I came to believe that it was true, at least within the context of Southern reconstruction. She supplied me with several sheets of notes from her study and suggested that I find the completed study at the library. We discussed the location of other reference material, which gave me a direction for further study.

My main topic, the pottery, was unfortunately only touched upon once. Mrs. Carlisle, like other historians, had very limited information on the subject. Her finite knowledge of this aspect of R. L. Bloomfield's business dealings came from an article in the local newspaper archive that gave a brief description of the business. Though not a great deal of information, it was encouraging to me to find anything so directly descriptive. We continued to talk, the time passed quickly. I believe that I actually let Mrs. Carlisle do most of the talking at this point.

After a while, the conversation began to dwindle, and she suggested that we go into another room to look over her documents and photos. At that point, she transferred to her wheel chair, and we moved to the dining room table. She explained that most of the furniture in the room came from Robert Bloomfield's home. As dear as it was to her, she found the style to be ugly. Together we looked over her writings and photos, and discussed the different branches of her family. This awoke the genealogist in me, and I began to monopolize the conversation, again.

In a later interview with John Burrison, a folklorist as well as a folk pottery expert, we discussed the need that Southerners have for connecting family histories with those of new acquaintances. In my family, when meeting strangers we tend to want to know who their “kin” are. Dr. Burrison recognized this pigeonholing as a trait related to the Southerner’s common Scots-Irish backgrounds, mixed with the fact that these families spread out as they settled. Because of this, strangers were often distant relatives (J. A. Burrison, personal communication, May 5, 2002). This trait encouraged me to find relatives among the pages of her family history, which I succeeded in doing after much digging and rationalizing.

During a discussion on the history of the Bloomfields and other branches of her family’s religion and R. L. Bloomfield’s contributions to the construction of local churches, I discovered that many of the family names that I had encountered during the deed search were still members of the Episcopal Church that R. L. Bloomfield helped establish. This provided other points of departure for future research. Near the end of the interview, it was decided that I should return at some point with a digital camera in order to document her photographs of the Bloomfield family.

Archaeological Survey of Pottery Street with Dr. Jack Wynn

2/16/2002

I began to plan my second trip to Pottery Street after conversing with Dr. Kathleen Demarrais via e-mail. A qualitative research professor with a background in ceramics, she was kind enough to assist me with the methodology of my study. Dr. Demarrais encouraged me to collect artifacts from the pottery site as the next step in my research. She felt that having pieces to show the people being interviewed would whet their interest and possibly take the conversation in positive directions. The approach of spring, with its increase of flora and fauna (e.g. briars, snakes and insects) also weighed heavily on my mind. Moreover, after having had my first attempt thwarted by the aforementioned obstacles, I was anxious to try again. I decided I needed to make my trip on the next Saturday or Sunday without rain. In preparation, I e-mailed Jack Wynn, the archaeologist from Scull Shoals, to get his suggestions on how to collect artifacts without damaging the site for future researchers. I received a pleasant surprise when he asked to accompany me, and we set up a time convenient for both of us. We met and drove to the site on the next Saturday morning.

Most of the inhabitants of the area, college students, were still closed in their respective houses and apartments as we drove around the block looking for convenient parking spaces. This also meant that they had not yet vacated any of the hard to find spaces. We decided not to risk parking on the street, or the lot of the storage building, with its "tow-away zone" signs, even though it would have been nearer to where we wanted to enter the greenery surrounding the creek. Instead, we circled the block and pulled into the entrance of the abandoned railroad right-of-way that towered over the

creek. Jack had a sign on the sun visor of his jeep that read “Archaeological Survey in Progress”. I felt somewhat comforted that the local police would leave us alone if they happened to see the sign. However, I decided it would have been an original excuse to park somewhere even if we had not actually been surveying something.

We walked to the end of the dirt ramp that had led to the trestle where it had crossed the river. At this point, I jettisoned the large hooked brush cutter that I brought, leaving it in the weeds at the top of the hill. This made scooting down the hill to the mouth of the creek safer for both of us, as Jack aptly pointed out. He had been leery of me carrying it in the first place, and gave me a wide berth as we walked together. As it turned out, it would have been more of a burden once we climbed down into the creek, due to the lack of maneuvering space. A pair of loppers would have been more appropriate. We tramped over the discarded mattress that blocked the entrance to the creek and climbed down into the rocky ditch, using a large pipe that crossed the ditch as a handrail. I gave Jack my tape recorder, which he carried with him, recording observations from his archaeologically informed perspective, as we traveled up the creek bed. At first glance, it was difficult to identify the shapes of the objects in the water from the rocks that would have been there naturally, but as we got closer to them, moving along upstream, many of the things we discovered became familiar. Disgustingly, all manner of debris filled the bottom of the stream (see *Figure 18*). A partial list would include electrical wire, bottles, both ancient and contemporary, bricks, bicycle parts, glazed tile, a shattered toilet, that we first mistook for an example of a porcelain vessel (I suppose that was a correct assumption after all), and household garbage.

However, interspersed with this more common refuse was an inordinate amount of stoneware sherds. Re-establishing the fact that “one person’s trash is another person’s treasure”, we began fishing interesting looking objects from the creek. The majority of the sherds appeared to be from clay roofing tiles, which resemble a clay drainpipe split down the middle, sewer pipes (sometimes called land tiles) and drain pipes. Many of the pieces seemed to be the female ends of the pipes, but some male ends were also found. These pipes were typically salt glazed; however, Jack noted the glaze was often of poor quality, so they were probably *kiln wasters*. Wasters are objects broken during firing, but they could also be the product of a failed glazing process.



Figure 18, Creek with Trash and Sherds

In identifying the sherds we noted that many of the similarly colored pieces were thinner than the larger pipes and roofing tiles. These we identified as parts of large crockery, churns or jugs. We were further convinced of this difference when we began to find the bottoms of these vessels. Obviously, pipes and roofing tiles do not have bottoms. We also found a number of pieces of what appeared to be the remnants of the ceramic handle making process. I later realized that these were probably pieces of hand formed *kiln furniture*, as described by Charles Faulkner (1981), used to separate ceramic pieces during firing. One of the most interesting pieces was the side of what appeared to be a crock with its handle missing, the phantom handle being outlined with glaze. The clay used in all but a few of the sherds contained a fair amount of iron and other colorants, and was of a coarse texture, as opposed to one piece, a white churn top, that had been glazed with Bristol or some other white glaze. I believe that unless more of this “white ware” is found that this piece was an aberration; most likely a part from a churn made elsewhere and disposed of here.

The glazes of the samples gathered varied from the mentioned white Bristol to dark brown Albany slip, used both as a liner and an exterior glaze. However, most of the pieces found were salt fired with Albany slip lining. It was decided later that pieces that were at first thought to be Alkaline glazed were actually examples of very beaded, or orange peel salt glaze.

Jack noted that the bricks found in the creek were molded, as opposed to the more modern extruded bricks. One bore the name of Stevens and another Ensley. We decided that the Stevens brick (see *Figure 19*) might have been

manufactured at the Stevens Pottery, a manufacturer in middle Georgia, contemporary with the Pottery Street pottery. Ensley is the name of an area in Birmingham, Alabama, known for steel manufacturing. This could account for the name of a business that manufactured firebrick for the steel furnaces, as well as for resale to other refractory companies. Other molded bricks bore no manufacturer's name, but had an elongated hexagonal shape stamped into both sides. One brick found appeared to be of a lighter color, similar to modern firebrick. Another, showed indications of glazing on one side, consistent with the glazing of bricks used in salt kilns.



Figure 19, Stevens Firebrick

Note: This brick is believed to have been manufactured by the Stevens Brothers and Company (see *Figures 35 & 36*)



Figure 20, Midden “A”

Note: First collection of sherds exposed in the south wall of the creek bed. The card at the bottom is used as a size reference and denotes inches and centimeters.



Figure 21, Midden "B"

Note: Second collection of sherds exposed in the south wall of the creek bed.

Arrow indicates north.

Along the south side of the creek, not far from the pipe and the entrance where we had first climbed down, were two areas where sherds were layered upon each other in the soil of the ditch bank. The first concentration (see *Figure 20*) was about six meters up stream and the second (see *Figure 21*) was approximately four meters beyond that. Jack figured that we were about forty feet up the creek bed that runs perpendicular to Wilkerson Street, above the river. We photographed both areas with my 35mm camera and Jack's digital. Later, we depended on Jack's camera exclusively after I tested the water tightness of my flash unit by dropping it in the creek.

Jack's recorded notes described the middens. There were about two or two and a half feet of dark brown soil and sherds from various kinds of ceramic objects embedded in the wall at a depth of about two feet in both locations. These middens lay just above the native light yellow clay, covered with dark brown soil that appeared to be wash. Being primarily interested in samples at this point, we did not conduct a stratographic examination that is typical of an archaeological dig. Instead, we took a few pieces out of the wall in three different locations to be cleaned and studied. As Jack noted in his recording, there were no sherds evident in the north side of the drainage ditch, and the north side is where the pottery (factory) was located, but he felt there might be some there all the same. He noticed that the middens of ceramic pieces and the areas of exposed pieces lying in the creek were sporadically placed, possibly suggesting a series of dumping incidents in the past. He felt that this *waster pile* was built up by throwing pieces across the ditch, or throwing them in the ditch

creating a pile that the water from the creek eventually washed out. In either case, the water apparently continued to erode the creek bed, since it now runs below the bottom of the sherd pile.

The creek being full of trash, we had no problem in finding containers for our samples. A plastic bucket was used to carry sherds that we found in the creek bed. We also had two plastic grocery bags that we used to separate the samples from the two side wall locations. Jack labeled them "A" and "B". Bag "A" contained sherds from the farthest midden (see *Figure 22*), and "B" contained sherds from the midden that was about six meters from the pipe (see *Figure 23*).

Having collected a sizable amount of sherds at this point, and being tired from crawling through the underbrush and detritus in the creek, we stopped short of traversing the whole length of the creek bed as it bordered the property. I had decided that I would return, possibly the next weekend, and search further. We left the creek from the spot where we had entered and crossed the road to briefly survey the short section on the river side of the road. We discovered more of the same type of sherds, mostly pieces of large sewer pipe. I found an intact Waffle House coffee mug of which I was particularly proud. Instead of climbing the hill that we had scooted down earlier, we decided to walk back to the cars by way of Pottery Street. On the way back, we discovered an easier access to the upper part of the creek that we had not as yet investigated. This particular part of the property is a lot owned and rented out by a Mr. Mingledorf, the father of a friend

of mine from high school. I hope to be able to take advantage of this relationship at some point in the investigation of the property.



Figure 22, Midden "A" Samples

Note: collection of hand molded *kiln furniture* on the left and unglazed flowerpot sherds on the right of the photograph.



Figure 23, Midden "B" Samples

Note: Five unglazed sherds on the left, two Albany slip glazed sherds in the center, two unglazed roofing tile sherds on the top right and one example of hand molded *kiln furniture* on the bottom right of the photograph.

During the crawl up the creek, it became necessary at some point for us to use both hands in order to navigate around branches and deeper pools, so the tape recorder was eventually stowed away. After we finished our excursion, Jack offered to take the recorder with him and make additional comments on his hour-long trip back to Gainesville. In his suggestions for future research, Jack advised that I organize it archaeologically with the help of local amateur archaeologist, or possibly someone from the University. As he described it, this would be done by first clearing the vegetation off the top of the area and setting up a grid, a meter or two square, right on the edge of the stream bed, and digging down to take off the dark soil over-burden to get to what appears to be the pile of kiln wasters from the top of the midden. By doing this, he said, the site could be excavated in a manner that will allow control of the relationship of the depths and relationships of the context more accurately.

Jack warned that certain legal protocols had to be observed in preparing to excavate, including getting written permission from the owner. Also, precautions had to be observed in order to keep the dirt from the excavation from washing into the creek. I learned later that these technicalities would involve contact with several federal agencies. Later, in researching this further with Mark Williams, an archaeology professor, I found that the legalities involved would be a stumbling block that would prevent the excavation from taking place prior to this dissertation being written.

Other suggestions from Jack for the future included probing the yards behind the houses on Pottery Street with a "T" handled steel rod, to find building

and kiln foundations from the pottery. He suggested that some of this locating could be accomplished with tools as low-tech as leaf rakes, raking around to find brick patterns in the ground. Another possibility would be to contact Dr. Irv Garrison who is a geo-archaeologist in the geology department, and teaches a course called shallow seismology or shallow geo-physics, using ground penetrating radar, proton magnetometers and other such high-tech instruments.

Meeting with Dr. Mark Williams

4/11/02

I met with Dr. Mark Williams after he finished teaching a class, one afternoon in April. We had conversed by e-mail after Jack Wynn suggested that I contact him in order to ask for his assistance in the archaeological testing of the pottery site. I introduced Mark to my study, which involved informing him of the location and history of the property and the research that I had done. I told him about R. L. Bloomfield, the man who I believed most likely started the pottery, and about Bloomfield's other endeavors, such as his purchase of the Cook and Brother Armory, which had manufactured arms for the Confederacy, and its conversion into what was referred to as the *Check Factory*. This particular event connected to Mark's family history. He said that his third great-grandfather had actually worked at the armory, and after its closing at the end of the war, he was forced to walk back home to South Carolina.

I continued to fill the gaps for him as to what I had done and planned to do with the research. He seemed interested and thought that the research was significant. However, as he had indicated in our e-mail conversations, he felt that I needed to be made aware of certain legalities and archaeological procedures that would have to be addressed if I was going to include archaeological testing in the research. Between the time that Jack and I had surveyed the Pottery Street property and this meeting, I had determined that the owner of the property on the south side of the creek, where the stacks of sherds lay exposed, was the CSX Corporation. I had gone to their local office at the

railroad station to discuss the possibility of digging on their property with a local representative. The CSX representative told me that the best thing to do was to go ahead and dig, and if anyone questioned my authority I should refer the person to him. He believed that if I tried to obtain official permission from the company, that the answer would be no, for no other reason than it was a unique situation and the person in charge would not know what to say.

I was satisfied with this arrangement, but when I discussed it with Mark, he was not. He said that it was absolutely necessary for us to have permission in writing for the paperwork, and continued to elaborate. It seemed that relatively new guidelines had gone into effect that require a recognized archaeologist to notify the Department of Natural Resources (D.N.R.) as to the intentions of the dig, at least ten days prior to digging. Mark said that archaeologists don't like it, but they don't have a choice. For this process to begin, the owner's permission has to be in writing. Upon submitting the documents, the D.N.R. will usually send a letter of consent along with information on what to do if human remains are discovered in the dig, as concern for the legal ramifications of disturbing a burial site is one of the main reasons for this process.

After talking for a while, Mark decided that "...This [dissertation] comes virtually, one hundred percent into historic anthropology, as a sub-field of archaeology" He continued, "In fact I have a good friend in North Carolina [Becky Cairns] who did her dissertation in anthropology on the potters of the piedmont North Carolina region" (M. Williams, personal communication, May 11, 2002).

This line of conversation segued into a discussion about curation of artifacts, a problem that we needed to consider. Mark related a story surrounding a large quantity of artifacts that had been uncovered during the construction of a MARTA rapid transit line in Atlanta. These had been in the possession of Becky Cairns's major professor who had moved to North Carolina. Upon his death, Mark recovered the artifacts and brought them back to Georgia, where they are now housed in the University's facility. He stated that there is just one other facility in the state for the curation of artifacts and that is in West Georgia.

This brought up the question of what to do with the artifacts that were found at the Pottery Street location. Mark emphasized the fact that archaeologists are not allowed to own artifacts themselves; however, everything that is taken out of the ground is required to be curated. It cannot just be thrown back in the hole. He said, "By excavating it, we are committing to keeping it forever" (M. Williams, personal communication, May 11, 2002). However, he told me that it would be unethical by archaeologist's standards to keep any of the artifacts for myself. I would have to come to grips with that before the dig began. He explained that when he became an archaeologist, he donated the collection of projectile points that he had collected from childhood to the University. However, he can still see and handle them any time that he likes, and they are there for the *greater good* of the public.

We talked for about an hour and a half. We discussed what he thought would be the proper way to handle the dig, and he made suggestions on what might be done to assist me. We also discussed the possibility of a book in the

future with more investigation to be done after my dissertation is complete. It was at about this point that Mark came up with the idea that his summer class could possibly perform an exploratory dig on the pottery property. If the logistics could be worked out, they would provide the labor and clean and catalog the artifacts. He also agreed that they would be able to house a few boxes of artifacts, which would alleviate me from having to pay to have them curated. He believed that the pottery property would be a different kind of experience for his students, though it would only take a day or two.

The conversation drew to a close quickly. I believe we were both tired from the rapid exchange of information, particularly all the planning at the end. We decided to take the next couple of weeks to think about what we had planned. It was the end of the semester for Mark and the end of the school year for me, and we were both quite busy. We agreed that the next step in the process would be to go back to the CSX office together to talk to the company representative and try to get his written permission to dig.

A few weeks later, I was out of school and Mark had returned from a trip with his family. We arranged to meet at his lab, and we went together to the railroad station. The person with whom I had talked originally was not there this time, and we asked around to find someone in charge who could give us what we needed. The man that we ended up with was very helpful, but he informed us that no one at that location could give that sort of permission. He gave me a few phone numbers to call, which I took and we left. I was leaving town the next day on a family trip, but I took the numbers with me and began my search from a motel room. After calling the phone numbers of those on the list and

talking with several answering machines, I finally found someone who was in their office, late on a Friday afternoon. This man, one of the upper echelon employees in the Atlanta office, told me that the person that I needed to talk to was an attorney charged with making such decisions. I called her office in Jacksonville, Florida, but she had also left for the day.

The next week I called again. She explained to me the nightmarish process for obtaining permission to use CSX property for such a venture. First, it would have to be decided whether or not the property was a wetland. This she said could be done locally by finding a biologist at the University with the knowledge and connections to make such a decision. She said that it was to my advantage that there was no track on the property because the hazards involved would most likely rule out our admittance. Also, I would need to send her a copy of the city tax map and other documentation in order for her to make the decision.

Additionally, the process would involve calling in an outside consulting firm to give its opinion of the situation, at a cost of \$1000. However, she said that she had the power to waive the cost at her own discretion. The final blow was that the process would take, at the very least, forty-five days. This would push the project out of the summer months for this year, and I decided, out of the realm of possibility for adding it to the dissertation. Nevertheless, I still plan to pursue it at a later date, when time is not as great a factor.

Interview with Dr. John Burrison

5/5/02

During spring break of 2002, I called Dr. Burrison to try and set up an appointment for an interview. I had talked with him previously, almost two years earlier, at a time when I was just beginning to put together some ideas toward my dissertation. This time, I explained the basics of my research and told him that I wanted to show him what I had found so far and to record the interview with his reactions and suggestions. He seemed interested and agreed to meet, but he felt that he would have more time to spend if we waited until the semester was over. We agreed that I would call him back toward the end of May. We talked for a while, and one of the things that he suggested that I do in the interim was to find the Athens area census for 1880 and 1900, to see if potters were listed as a vocation. I had previously found that this was a problem as the year 1880 seemed to be prior to the existence of the pottery, and in 1900 the business was not a pottery, but a knitting mill. We decided that the 1890 census might have told me more of what I wanted to know, but as he stated, it was unavailable because most of it had been lost over the years. Another suggestion that John made was to get a copy of his doctoral dissertation that contained more about small industrial potteries. I found this in the Georgia Room, a historical reference library within the main library at the University, and though I wasn't able to check it out I was able to copy some of the pertinent sections.

As we had planned, I called Dr. Burrison back late in May, and we set up an appointment to meet at his office at Georgia State University. I had just recently acquired the large photograph of the pottery, and I took that and a sample of the sherds that Dr. Jack Wynn and I had found. I had no fear that we would have plenty to talk about, but my hope was that having these things in hand, I would stay on task and get answers to questions specific to the pottery. I drove into Atlanta with plenty of time to find the building and a parking place in a nearby deck. I found my way back to the General Education building that I had passed while searching for a parking lot.

I found Dr. Burrison in his corner office surrounded by examples of folk pottery. They were quite impressive and larger than most of the pots that I've seen of that genre. Many of these, I guessed, were probably collected prior to the time that folk pottery was so highly valued.

We began our conversation by catching up on my plans from the first time that we had talked on the phone two summers ago. At that time, I was just beginning to pull together some ideas for the topic of my research, but I was fairly sure that I wanted to work on an historical topic that dealt with pottery. Having first talked to Dr. Burrison in that confused state, I believe that he came away as confused as I was, but I assured him that I had a clear picture in mind now. We discussed how I had been led to the topic of the Athens pottery, and how I had met Bill Jordan around the same time that I had first called him. I had since lost contact with Bill, and John was able to give me Bill's new work phone number.

Being particularly proud of the photograph of the pottery (*see Figure 18*) that I had just had enlarged, I was eager to show it to him. I explained that this was the pottery factory as it appeared in the later Sanborn Maps, after it had been converted back from a knitting mill. This point of entry put us almost at the end of its history, which afterwards, I decided did not seem to be the logical place to start, but I realized that this was basically where I had started myself. At this point, Dr. Burrison had more questions for me than I had for him, but after I was able to construct a picture of what I knew, the balance changed. We talked about the probable owners at the time of the photograph, the Harshas, and about the change of hands since its inception around 1884. In order to help build a time line, I got out the copies of the Sanborn Maps that I had that were dated roughly five years apart, from 1885 until 1926. These showed the buildings on the property and how they changed in that time span. I told him about R. L. Bloomfield, and he began to question me about Bloomfield's past. It seemed to confirm the answers to the questions in his mind when I started to describe Bloomfield as a northern entrepreneur who came south to seek his fortune. Dr. Burrison decided that the look of the pottery factory was definitely northern or mid-western. This he was surer of when we looked over the pottery sherds that Jack and I had collected from the site. He described the building and its appurtenances as looking like an operation from Pennsylvania or Ohio, or as he put it, "...A kind of Yankee full-time industrial operation" (J. A. Burrison, personal communication, May 5, 2002). Burrison noted steam coming out of a pipe, suggesting that some or all of the machinery of the factory was operated by

steam engine. The bankruptcy papers that I had found from the estate of the one-time owner, C. B. Griffeth, described pulleys, belts, shaftings and other machinery that would have connected such an operation. This theory is further confirmed by the later Sanborn Maps that described the factory as having electric lights and steam power. Though this photograph shows all of the trappings of an industrial operation of the time, the earliest Sanborn Maps present a much more basic operation. The pottery seemed to have steam power, but it had no electric lights and very little of anything else, other than the basic buildings and one smaller round kiln.

We discussed the two kilns that were present in the photo. One John recognized as being very similar to a kiln built by the Hewells (a local pottery family), in the early 1960s that is no longer in use. The other kiln, he decided, resembled one that he had seen that had been built in England in the late 1940s for salt glazed stoneware drainpipes.

One of the later maps noted a slip room in the pottery complex, and I had wondered if it was for slip glazing or slip casting. John felt fairly sure that it was slip casting. We also decided that a large mound of objects in the photograph, in front of the building was a waster pile (a pile of defective pots and other broken ceramic objects), not a coal pile as I thought might be the case. Dr. Burrison told me about different uses for pottery wasters, such as erosion control and filler for road construction. He related a story of a defunct pottery in Edgefield, South Carolina that was being investigated by an archaeologist. The archaeologist who first found the kiln sight made note of the location, but left it

unexcavated. A second researcher, in probing the area noted a hollow clunk upon pushing his trowel into the ground. The area was excavated and large intact but less-than-perfect jugs and pots were found that had been used as fill to protect the kiln from being eroded away by a creek that split and ran around both sides of the site.

We discussed the pottery sherds that I had found with Dr. Jack Wynn. Dr. Burrison generally confirmed what I had thought about the pieces. The glazed pieces varied from being all salt glazed, to salt glazed with Albany slip lining, to Albany slip both inside and out. My favorite piece, Dr. Burrison decided, was reminiscent of a Redwing Pottery crock, with straight sides and small lug handles. It was slip glazed inside and out with the inside being a slick dark brown and the outside surface being lighter and less shiny. John believed that the outside had been altered from residual salt vapor in the kiln, but not from the adding of salt to the firing.

We discussed another sherd that had a pebbled green glaze that other people had thought was an alkaline glaze, but John felt that it was most likely salt glaze. He said that it would be rare to have Albany slip inside and alkaline on the outside. He believed that this piece could have been a two-tone whiskey jug, with Albany slip on the inside and on the top half of the outside of the jug, and salt glaze on the bottom. This he said was done because typically there would be a stacking dish set on the shoulder of the jug and another pot, such as a crock, would be turned upside down covering its top. This covering prevented

salt vapor from reaching the top half of the jug, so another glaze had to be used to glaze this inaccessible area.

The subject of slip glazes was something that had been on my mind since we found so many examples of what appeared to be Albany slip among the sherds at the pottery site. From my own ceramic experience, I had come into contact with at least one other type of naturally occurring slip glaze, Michigan slip. I asked Dr. Burrison if any of the potters in the South used Michigan slip. My reason for asking was that often I found it difficult to tell the difference between Michigan and Albany slip. He agreed that it was at times difficult to differentiate. However, he remembered a potter from Cherokee County, Georgia, E. L. Stork, who used Michigan slip in the early part of the twentieth century. He described the glaze as typically burnt orange in color, but sometimes, he said, it was difficult to tell it from Albany. He added that another slip glaze, Leon slip, was used at the Meyer Pottery in Texas, and it produced a tannish or greenish colored glaze.

Other common artifacts that we found in the creek were hand-coiled pieces of fired clay that Dr. Burrison referred to as “chucks” or “bobs”. These were improvised *kiln furniture* that was used in a variety of situations. Often, he said, they separated pots to keep them from sticking in the firing. Sometimes, they would be used to keep the pots from sticking to the floor of the kiln, if the floor was brick instead of sand. At other times, they could be used simply to stack flower pots and other similar bisqued ware to steady them in the kiln.

We talked about the sheer variety of ware that this pottery and others produced and how the ceramics industry had changed their production from jugs and crocks prior to the Civil War to a greater variety of things including roofing tile, sewer pipe, chimney tops and liners, toward the beginning of the twentieth century. As a parallel to how the small industrial potteries of the South probably varied their wares to meet market demand, and thereby stay in business, John described a pottery at Barden Mill, in England, run by the Reay family. This operation started out making salt glazed tiles and pipes, and incidentally was the one previously mentioned that had built a kiln similar to one in the pottery photograph, specifically for firing salt glazed sewer pipe. During the 1960s and 1970s, due to the inability to compete with the new plastic pipe being produced by other companies, they began to change their wares. Eventually, he said they produced pottery by three different methods. Curved sided pieces were wheel thrown. Straight sided pots were extruded from the pipe machine, and bottoms and decorations were added by hand. More elaborate shapes were slip cast in plaster-of-Paris molds. John felt that this adaptation to the market was similar to what small potteries had undergone in this country in the late nineteenth and early twentieth centuries, as they changed from manufacturing jugs and crocks to sewer pipes and flowerpots. He said, "I imagine the same thing happened historically. They have a couple of potter's wheels and they hire a potter with a folk pottery background to work there, perhaps an itinerant potter that was looking for work. They also had the machinery ... and the molds to do the other

things. So basically they were producing whatever they thought they could market” (J. A. Burrison, personal communication, May 5, 2002).

Another interesting item discussed that fits into this framework was a ceramic grave cover discovered by one of John’s students in an old newspaper from the 1870s. Dr. Burrison said that he actually found a cemetery in the western part of Georgia, near Alabama, that contained these unique products. He described them as being made from sewer tile stoneware that had been molded and glazed with Albany slip. He noted, “The ones for adults were made in three sections. The children’s were solid one piece, with lots of inscriptions added for the deceased, [and] little extruded pockets for flowers....” He said that he had never seen anything like them, but felt that they were copied from cast iron grave covers manufactured after the Civil War. He suggested that I look in the local cemeteries for other funerary ceramics that may have been produced locally.

To this point, a question had remained unanswered in my mind, and that was, what had caused the potteries to fail? Dr. Burrison noted that there was a serious recession (he believed in the 1880s) “that impacted the price of cotton, which was the region’s chief crop... And then the boll weevil came along...I think [in] the early twenties and just wiped out the cotton crop” (J. A. Burrison, personal communication, May 5, 2002). Each of these dates roughly coincide with the failure of each pottery, respectively, the failure of R. L. Bloomfield’s pottery in the 1892 and, secondly, with the failure of the Athens Pottery in the early twentieth century. I believe that this theory combined with the individual financial circumstances of the owners will prove to be major contributing factors

to the demise of both potteries. Historically, it should not be difficult to compare the financial history of the potteries to the economic picture of the area as a whole to discover if these downturns were a contributing factor to their demise.

Toward the end of the interview, I brought up the fact that for some reason local historians have often overlooked the existence of local potteries. Having talked with just about anyone that I could find in Athens who might know something about the history of the pottery, I was perplexed that almost no one was aware of the pottery and if they were, they knew very little. I found that the people who did know a little were either potters or archaeologists and not historians. I had even gone to the extent of placing an ad in the newspaper; however, the only person that answered it was a local artist who collects folk pottery and before he had read the advertisement was unaware of its existence. Dr. Burrison seemed to be in agreement on the subject. He mentioned that Franklin Garrett, who he called a great Atlanta historian, owned the property in the Buckhead area of Atlanta that was a pottery center for that area and yet, was not familiar with the history.

I believe I must have stayed close to two hours at this point, and I knew that Dr. Burrison had things to do other than talk to me. We wound up our conversation with a discussion about an event the next weekend that he would be attending in Watkinsville, my hometown. The Oconee Cultural Arts Foundation hosted a show of the late Howard Finster's work and as a side feature a panel discussion on folk art between recognized experts in the field was planned. Dr.

Burrison was to be on the panel. I left the building and headed back to the parking deck, but as it happened I did see him the next week at the discussion.

CHAPTER 5

THE HISTORY OF THE POTTERIES ON POTTERY STREET

History of the Town and the People Leading to the Advent of the Potteries

Athens, Georgia in the 19th century presented a significantly different environment than it does today. The social structure, the methods of earning a living, the daily lives, political perspectives and the hopes and fears of the citizens all must be taken into consideration in order to fathom the individual histories of the people and local businesses. Past historians have often neglected to be so circumspect. The earliest date that could be established for the first pottery existing in the location that would be known as Pottery Street is 1884. The second pottery closed in 1914. Their histories of existence, operation and demise are inexorably tied to the history of the town and the lives of their owners and the people who ran them.

Athens in its early years, even more than at present, owed its fame, if not its total existence, to the University of Georgia. Augustus Longstreet Hull (1906/1978) explained that before the University came, there was no Athens. The location for the University of Georgia, or Franklin College as it started out, was decided by a group of State appointees, the “Senatus Academicus” (Hull, 1906/1978). This group traveled to the future site of Athens in 1801 and discovered the location that they would declare the home of the new state university, on the property of Daniel Easley, a revolutionary war soldier. At the

time, the most impressive structures in the area were Easley's flourmill and his saw and gristmill. One of the members of the committee, John Milledge, purchased 633 acres of Easley's property and donated it to the state for the purpose of constructing the school (Hull, 1906/1978).

The first cotton to be grown in the area was planted by Daniel Easley himself, on the river near the later site of the Athens Factory. Hull (1906/1978) states that the property was later owned by The Athens Manufacturing Company. From his description, it is possible that this was the property that would later be known as Bloomfield's Pottery. However, it is also possible that the Easley's cotton patch was farther down river. Hull (1906/1978) explains how Easley traveled to South Georgia and retrieved the first cotton seed and, in his droll way, describes Easley's ignorance of planting and harvesting cotton, a description that is most likely wasted on those of us who have even less information on the subject. Hull (1906/1978) says that Easley, "...making a tour on business into the low country of Georgia brought back with him a bushel of cotton seed, but neglected to inform himself how to cultivate the plant" (p. 77). The gist of the story was that even without the proper method of planting, the cotton grew well in Athens. It was previously thought that the locale was too close to the mountains to successfully grow cotton, and it was not until later that it became the favored crop. Tobacco continued to be primary for a while. However, local farmers began to plant small "patches" (Hull, 1906/1978, p. 78) of cotton; hence the term cotton patch carried over even to the days when as far as the eye could see the land was white with the blossoms.

Thomas (1992) states that “not only planters [land owners who owned twenty or more slaves (Thomas, 1992)], but also small farmers arrived in a steady stream during the 1820s and 1830s, attracted by the then-fertile topsoil and gray sand of the Oconee region, in the northern part of the Cotton Crescent” (p. 33). The production of cotton became the most obvious way that people could make money in the South. Both Margaret Mitchell (1936), author of the quintessential novel of elite plantation owners in 19th century Georgia and later authors who decry Mitchell’s romanticized treatment of slavery, would agree on one point. The average Southerner’s life in this period of time, and sometime after, was greatly influenced by the prosperity or privation dealt by fate in the production and commerce of cotton. This was certainly the case in Athens, Georgia.

A number of northern entrepreneurs came south searching for their fortunes in the fertile ground of Athens, speaking figuratively and literally. Included in these was James Camak from New Jersey who pressed to complete railroads from Athens to Savannah and Augusta in order to get the locally grown cotton to markets elsewhere. The Oconee River, sometimes used to transport relatively small loads over short distances (*Banner Watchman*, Dec. 15, 1885) could not be relied upon as a serious means of moving goods to market. Thomas (1992) relates the development of the railroad that opened Athens to greater markets, beginning with promoters such as Camak, who served as the first president of The Georgia Railroad and Banking company. By 1833, South Carolina had surged ahead of Georgia with its implementation of 136 miles of

track from Charleston, a seaport, to Hamburg just on the other side of the state line from Augusta. Northeast Georgia on the other hand was dependent upon wagons that were only reasonably reliable in dry weather, as they tended to mire down in the red Georgia mud. Later additions to the railroad from South Carolina brought the line as close as Crawfordville, but passengers still had a long coach ride to Gainesville and Athens by way of Washington. By 1839, the rail lines extended all the way to Greensboro, but bypassed Athens. Athens did not see its first rail line until 1841; and then, because the railroad came from a direction that would necessitate it crossing the Oconee river from the elevated level of Carr's Hill, it was halted at that point and did not enter the town of Athens for another forty years (Thomas, 1992). This inconvenience gave impetus to harrowing tales of the hardships of those who would have to endure the trip from Carr's Hill by way of horse, cart or carriage. Augustus Longstreet Hull (1906/1992) wrote, "There no doubt lingers in the memory of many a traveler the horrors of the long ride between the depot and the hotel, as he was pitched about in Saulter's old omnibus, splashed with mud or suffocated with dust, according to the season of the year" (p. 134). Cooke's painting (see *Figure 24*) of a view of Athens from Carr's Hill illustrates the problem created by the deep divide between the town and the railroad terminus. Hull (1906/1992) explains that the first train to the terminus of Carr's Hill was not of the variety recognizable, other than to a history buff. In the place of the steam locomotive, there was a team of mules. The train or passenger car was pulled down flat iron tracks laid upon stringers on top of crossties. Hull (1906/1992) says that

periodically the flat rails would become dislodged from their bindings and curl up penetrating the floor of the passenger car. Hull elaborates, “...The “snake head” would pierce the floor of the car and the passenger was lucky whose seat happened to be in some other place” (p. 134).



Figure 24, Cooke's Painting of Carr's Hill

Note: This painting illustrates the problem that Athens faced in bringing the first rail line into the town. Copied from Hargrett Rare Book and Manuscript Library Collection, (<http://www.libs.uga.edu/hargrett/selections/athens/athens.html>)

In the early 1800s, Athens was a secluded hamlet in the northeastern part of the state with no easy manner of ingress or egress. Its remoteness allowed for the idiosyncratic behavior of isolation, but with the railroad came the growth of industry and an increase in population. With the newcomers and further contact with the world at large came the expectations of contemporaneous society. Thomas (1992) notes that the 1850s comprised a particularly “moral” (p. 68) decade, as the burgeoning of religious institutions, the formation of the Athens Y.M.C.A. (March, 1857) and the public condemnation of alcohol by the newly activated Temperance Society would attest. Prior to 1831, the majority of Athenians did not belong to a church, but by 1850, twenty-one churches with five denominations were established in the county (Thomas, 1992).

Black churchgoers sometimes worshipped in their own buildings, as was the case with those who used the vacated Baptist Church building on the University Campus. However, black worshippers often attended white churches, but sat in segregated areas of the church. In most cases, black churches operated under the domain of the white clergy (Thomas, 1992).

In the 1860s, Athenians joined with other mainstream Southerners to vote against the abolitionist Lincoln. Local newspapers testify to the political climate of the times. *The Southern Banner*, under the control of Howell Cobb, a Democrat, preached secession. *The Watchman* recommended that the voters cast their ballots for John Bell, a moderate Tennessean; and the *Banner* endorsed John Breckenridge from Kentucky, who advocated Southern rights. On

November 6, 1860, of all votes cast in Athens and Clarke County, none were cast for Abraham Lincoln (Thomas, 1992).

The dedication to states rights and the Southern cause ran deep in Athens. Northern transplants who became citizens of Georgia put familial ties aside to support the Confederacy. Southerners in general found reasons to believe that God surely must be in favor of splitting with the North (Stegeman, 1964).

Thomas (1992) writes:

(Tom Cobb)[A local leader and later a Civil War General]...gathered his young family before the altar in their mansion on Prince Avenue to pray for the preservation of the Union and the defeat of Lincoln. He remained on his knees until dawn, when the news of Lincoln's overwhelming victory reached Athens via telegraph wire. According to the Athens physician and historian John F. Stegeman in his book *These Men She Gave*, [Cobb] interpreted these words as "a summons from above to help liberate his people from the shackles of a government to which his state could no longer honorably belong." (p. 73)

Later, in addressing a special joint session of the legislature in Milledgeville, Cobb ended his speech by declaring, "My voice is for immediate unconditional secession!" (Thomas, 1992, p. 73).

With the commencement of the attack on the Federal garrison at Charleston, Fort Sumter, April 12, 1861, Athens awaited the news of the event. Telegraph lines to Athens that were frequently out of service had again failed at

this critical point in time, and a young Robert Lee Bloomfield, now of the Athens Factory, traveled to Union Point and returned by a special train to bring back the news of war. The town turned out and waited past midnight for the train to arrive, but the special train did not arrive until 7:00 the next morning (Stegeman, 1964).

Upon hearing of the attack on the Federal garrison that signaled the beginning of the war, the town was jubilant. Stegeman (1964) relates, “On the twenty-fourth, twelve days after the first shell struck Sumter, a train stood puffing at the Carr’s Hill depot, ready to transport Athens’ Troup Artillery to a training camp in Savannah” (p. 23).

Near the beginning of the war, Ferdinand and Francis Cook, two British ex-patriots, moved their munitions operations from a besieged New Orleans to Athens. The Cooks held a Confederate government contract for thirty thousand Enfield rifles with sabre-bayonet, sheath, and frog (fastener). The Cook and Brother Armory (see *Figure 26*) opened in vacant mill buildings Christmas Day, 1862 on the east bank of the Oconee River, at the end of Broad Street. In addition to manufacturing rifles, the armory also made horseshoes, agriculture machinery, and repaired small arms (Thomas, 1992).

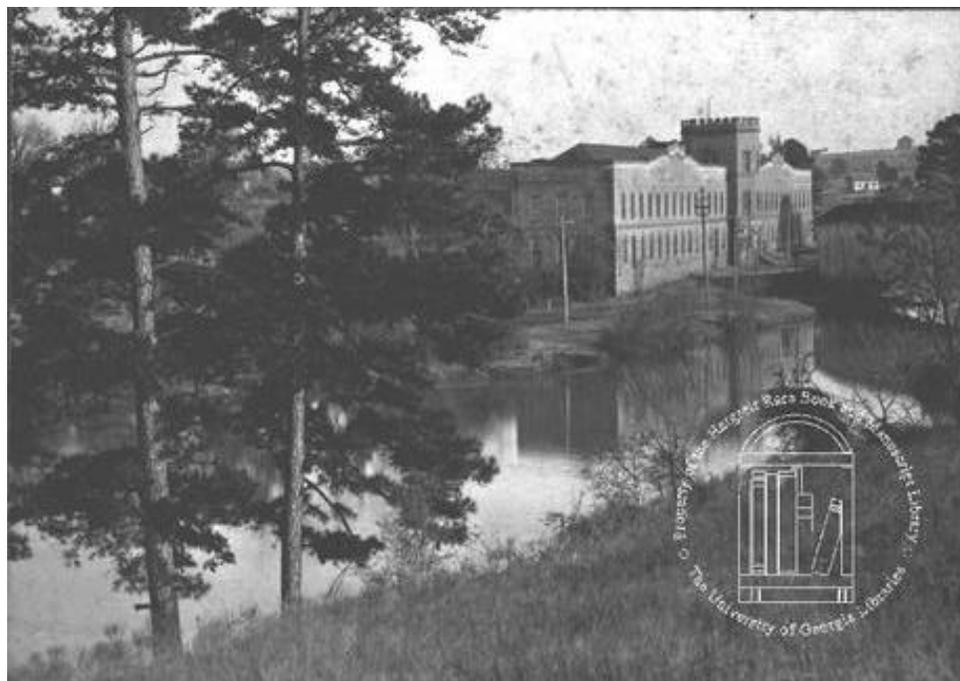


Figure 25, Cook and Brother Armory (undated)

Note: Copied from Hargrett Rare Book and Manuscript Library Collection, (<http://www.libs.uga.edu/hargrett/selections/athens/athens.html>)

Hull (1906/1978) explains that Athens enjoyed relative peace through the end of the war. Though Federal troops were all around the state, the city was never attacked. The closest incident occurred when scattered Union troops of Stoneman's raiders approached the town from Watkinsville. Being followed by a Confederate cavalry unit, and meeting opposition from local troops, the raiders took a course of less resistance, away from the town. The town was not occupied until after Lee's surrender, therefore what supplies the citizens had, however meager, were not taken by invading troops. Because of the reasonable security

of Athens, refugees from other towns such as Memphis, Savannah, and New Orleans found shelter there (Hull, 1906/1978).

According to Robert S. Gamble (1967), prosperity was visited upon Athens after the war. Gamble (1967) notes:

Cotton bales barricaded both sides of Clayton and Broad Streets a week before Christmas (1869) and planters demanded not greenbacks but gold from cotton factors in Athens ...the effect on Athens trade was electric...cotton was the final arbiter of prosperity. (p. 120)

The production of cotton by area farmers quickly provided Athens Manufacturing and other mills with the raw material necessary to carry on, and the human resources idled by the war provided the workers for the mills. The Athens Manufacturing Company which dealt in the processing of cotton from the boll to the finished product, profited during the Civil War by producing Confederate uniforms. Additionally, according to promotional documents published by the Athens mayor and council in 1951, Athens Manufacturing converted their Confederate currency into gold prior to the end of the war and had it stored at the British consulate (Thomas, 1992). The ability to remain solvent allowed this local company to recover quickly. The farmers of the area were encouraged by the price of cotton, and Athens rebounded as well as any Southern town. By 1867, the Cook and Brother Armory was put up for sale by the Federal government, having been seized as Confederate property. Athens Manufacturing purchased the old armory building in 1870 and all weaving

operations were transferred to that plant, while the spinning continued to be done at the lower factory (Gamble, 1967). Because of the success of its textile industries, Athenians would proudly refer to their town as the “Manchester of the South” (Rice, 2001).

Other businesses with ties to cotton prospered soon after the war. Natives of New England, Asaph King Childs (a local banker and Confederate veteran) and Rueben Nickerson, (owner of the Athens Foundry) originated Childs and Nickerson’s Hardware Store, which would later become Athens Hardware (Thomas, 1992). This business was a regular advertiser in the newspapers, touting their line of plows and other equipment (see *Figure 16*).

Robert Lee Bloomfield (1827-1916)

Before the War

According to research by Olivia Carlisle (1988), R. L. Bloomfield’s great-grand daughter, Bloomfield (see *Figure 26*) was born in Rahway, New Jersey in 1827. Robert Lee Bloomfield exhibited an outgoing personality early on. An undated newspaper clipping from the *Athens Banner* found in the scrapbook of Mrs. Carlisle depicts an early adventure in Bloomfield’s life, entitled the “Trip of a five-year old boy to New York,” by T. W. Reed. In the article, the author characterizes Bloomfield as a “distinguished and beloved citizen of Athens for the greater part of his life” (*Athens Banner*, undated).

As the story goes, news had reached Bloomfield’s hometown that the first train to New York would be passing through and a crowd including young

Bloomfield turned out for the spectacle. While standing around the train, a male passenger saw Bloomfield and invited him to come along to New York City. The boy readily agreed and with only the stranger as a companion, off he went on the noisy machine, “spouting out a cloud of smoke and scattering chunks of fire as it went along [at] ...between five and ten miles an hour” (Athens Banner, undated). Word was sent to Bloomfield’s parents that he would return on the train’s round trip, and he did.



Figure 26,

R. L. Bloomfield

Note: Copied from personal collection of Olivia Carlisle.

Bloomfield's fascination with trains was evident in his later life. He became the first board president of the Northeastern Railroad that originated in Athens in 1872, and later, he and others established the Athens and Western Railroad of which he also served as president for a time. (Gamble, 1967)

Carlisle's (1988) research found that Bloomfield's father, Richard, died when Robert was only nine, but money was specified in the will for Bloomfield's education. It is not known by what method his education was accomplished, but Robert's predilection for business was soon evident. Documented by a letter to the family, in 1848, Bloomfield traveled to Athens and opened a men's clothing store on Broad Street. An advertisement for the store was found in a local Athens paper from 1850 (Carlisle, 1988).

Bloomfield returned north briefly, and married Ann Warren Rodgers on September 17, 1851, in Bound Brook, New Jersey. Their first child, Caroline Rodgers Bloomfield, died at only eight weeks. By 1854, Bloomfield had returned to Athens with his wife, where they made their home on Clayton Street. Their next child, Robert Kearny Bloomfield, was born there on January 9, 1854 (Carlisle, 1988).

Bloomfield's civic-mindedness has been frequently documented. One of the earliest examples was his appointment in May of 1857, as the first assistant engineer of the first volunteer fire department in Athens, the "Independent Hook and Ladder Company" (Carlisle, 1988).

During the War

By 1861, the Bloomfields had built a large home on Waddell Street. Their next child, Elizabeth Lee was born there on December 7, 1861 (Carlisle, 1988).

As was previously noted, Robert Bloomfield remained loyal to his new home, siding with the South during the War. Hull (1906/1978) says:

A very few Southern men are recalled who during the war espoused the Federal side, and they were office holders. But many Northern men, who were domiciled in the South, became ardent supporters of the Confederacy. Among these were Dr. Hoyt, Dr. Church, Mr. Childs, Mr. Bloomfield and Captain Nickerson. (p. 427)

With the Union blockade of goods to and from the Confederacy, Bloomfield saw his clothing business being strangled. Consequently, he sold his merchandise in Atlanta and looked for alternate situations. He briefly considered joining other local businessmen in a venture designed to run the blockades of the Union, but decided upon starting a brokerage firm (Carlisle, 1988). Nevertheless, it would seem that Bloomfield did smuggle goods to the South on at least one occasion. He is mentioned as a co-conspirator in *How Two Athens Girls Came Through the Lines in 1861* (Hodgson, undated, as cited in Smedlund, 2002), the story of Sallie Craig, a local confederate heroine.

According to the story, Craig was returning from her boarding school in the North at the beginning of the war and had occasion to meet R. L. Bloomfield in Louisville on the train to Atlanta. Craig and another girl had boarded the train

and were waiting for it to pull out of the station. Bloomfield came down the aisle to where the girls were seated carrying an oversized umbrella. He inverted his encumbrance shaking out the contents onto the floor in front of the girls. Two packages containing precious surgical silk plopped out, and Bloomfield walked away directing the girls to say nothing. It would seem, however, that the girls were not to be the only smugglers on the train, as upon their arrival in Atlanta other women passengers removed similar contraband that they had carried in the folds of their dresses (Hodgson, undated).

In June of 1863, R. L. Bloomfield and W. F. Herring bought controlling interest in Athens Manufacturing and Bloomfield became the manager (Gamble, 1967). Bloomfield's name was frequently seen in the local newspaper during the war, with announcements pertinent to the affairs of the Athens Factory.

Near the end of the war when things looked bad for the South, a new military company was formed to defend the town should it become necessary. These troops were made up of operatives from the factories and machine shops. James White, was elected as their Captain, and R. L. Bloomfield, Reuben Nickerson and W. J. Morton (all historically significant names), were privates. (Hull, 1906/1978)

After the War

After the war, as Thomas (1992) recounts, "Robert L. Bloomfield was a major contributor to the new spirit of enterprise that characterized postwar Athens" (p. 122-123). He rebuilt a block of downtown with his own money

when it was destroyed by fire in 1867. After the war, Bloomfield worked to increase the capacity of the Athens Manufacturing Company (see *Figure 27*) with the addition of a new wing on the Athens Factory building (Thomas, 1992).

Thomas notes, “In 1868 his cotton and woolen factory boasted 75 looms, 3000 spindles, and 175 operators who produced 10,000 yards of cotton cloth and 7,500 pounds of cotton yarn” (p. 122). Two years later in 1870, the Cook and Brother Armory building (see *Figure 25*) was purchased under Bloomfield’s direction, including 63 acres of land and operatives houses (Gamble, 1967). Hull (1906/1978) says “He [Bloomfield] built a number of cottages for the operatives, and that their bodies should not be provided for at the expense of their souls, he also built St. Mary’s church...” (pp. 332-333).

St. Mary’s Chapel, an Episcopal church, was named for a recently deceased shareholder of the Factory, Mrs. Mary Baxter. The church stood for many years near the village that grew up around the mill. St. Mary’s was consecrated Easter Day, 1871 (Hull, 1906/1978). Augustus Hull (1906/1978) adds, “It was said that Mr. Bloomfield located the lines for the walls, put the masons to work and being called away from town told them to build straight up until he should return. Being detained longer than he expected, when he came back he found four walls about twenty feet high without a sign of a door or window in them.” (pp. 332-333). The neo-gothic brick structure is believed to have been copied from a church that Bloomfield attended as a boy. A financial depression in Athens and the closing of the mill in 1892 preceded a drop in attendance that led to its closing (Lee, 2001). The building was eventually

vacated. Much later, the St. Mary's building was used as rental property for student housing.

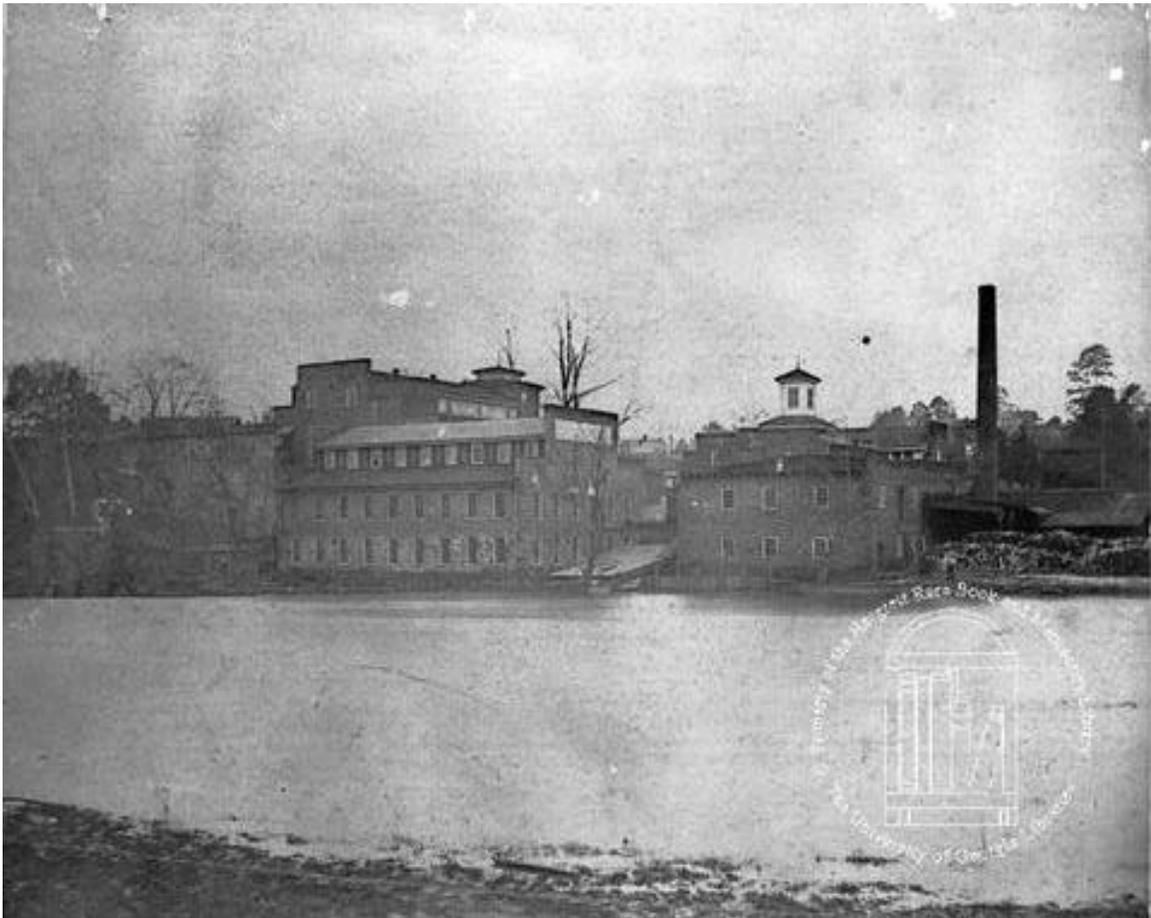


Figure 27, The Athens Factory

Note: Copied from Hargrett Rare Book and Manuscript Library Collection,
(<http://www.libs.uga.edu/hargrett/selections/athens/athens.html>)

By the 1980s, R. E. M. band members Michael Stipe and Peter Buck rented the structure, and it became the location of their first concert. It is believed by one source that the original bell from the church is the one mounted behind the University of Georgia Chapel that is rung after each football victory (Lee, 2001). However, the date on the bell suggests it was an earlier casting and originally came from a Baptist Church that was once on campus near the corners of Broad and Lumpkin Streets (R. Nix, personal communication, November 6, 2002). Today, all that remains of St. Mary's is the steeple, left intact by the builders of the "Steeple Chase" condominiums when the rest of the building was demolished.

Other examples of Bloomfield's philanthropy toward the workers are documented by several sources. Gamble (1988) states:

Robert Bloomfield's relations with his employees during the Reconstruction years offer a prime example of nineteenth-century industrial paternalism. There were picnics for the mill operatives on the sweeping lawns of the dignified Bloomfield home, and the garden of each family was yearly plowed at Bloomfield's own expense.

...Such neo-feudalism was criticized later, but it did mean that Bloomfield's textile workers enjoyed in some measure the benefits from Athens' new prosperity-a fact not always true in post-Civil War America. (p. 112)

Praising Bloomfield for his civic-mindedness, Hull says “Five men in Athens in later years have been prominent in public spirit, John W. Nicholson, R. L. Bloomfield, J. A. Hunnicutt, R. K. Reaves and J. H. Rucker. No enterprise was ever inaugurated to promote the city which did not receive their support and financial aid” (p.391).

A new building for Emmanuel Episcopal which relocated from the corner of Lumpkin and Clayton to its present location on Prince Avenue was also constructed with the help of Bloomfield (Beaumont, 2001). Beaumont says “Parishioners dedicated their new bell tower to the Bloomfields, ‘since to him,’ according to the Reverend Troy Beatty, ‘is due very largely the fact that we have this beautiful and substantial church, built of granite, rather than of frame or brick as we first contemplated’” (p. 4). Another religious group that was aided by Bloomfield was the Congregation Children of Israel, for whom Bloomfield provided their first place of worship (Hull, 1906/1978).

The Barnett Shoals Factory

According to Augustus Hull (1906/1978), the Athens Factory was a highly profitable endeavor and paid its investors well for 30 years. However, the property developed at Barnett Shoals was another matter. Described by the *Athens Banner* (*Athens Banner*, February 11, 1890) as the finest manufacturing point in Georgia, the Barnett Shoals Factory known as the Star Thread Mill was Bloomfield’s last great effort. A newspaper article titled, “A Manufacturing City Carved From an Idle Wild” (*The Athens Banner*, February 11, 1890) explains

R. L. Bloomfield's plans for Barnett Shoals. The stock company, the "Bloomfield Water Power Company" created to finance the building of a cotton factory and electrical plant built on the dammed Oconee River site, was described as not in business to, "...operate factories, but to erect and lease such buildings as are demanded, and sell their power" (*The Athens Banner*, February 11, 1890).

The Barnett Shoals Factory, opened on November 18, 1890 with Dr. James Bloomfield, Robert Lee's son, throwing open the sluice gates to set the water power in action (Carlisle, 1988). Unfortunately, because of the huge amount of debt incurred in buying the property and opening the factory, and the factory's lack of success at turning a profit, the Athens Manufacturing Company never recovered from its indebtedness; it was bankrupted by 1897 (Hull, 1906). The Star Thread Mill was sold to the R. L. Moss Company and sold back to Athens Manufacturing in order to prevent its loss to creditors. However, the "friendly deal" (Rice, 2001) did not create needed cash for Athens Manufacturing and the weight of its debts finally became overwhelming. The mill was sold in the end to James White who continued operating it for several years (Rice, 2001). Hull believes:

In the purchase of Barnett's Shoals ... he [Bloomfield] planned to erect a great electric plant to furnish current to the city for lighting and manufacturing. His financing was at fault, his plans fell through, and another company is now doing just what he contemplated twenty years ago. (Hull, p.391)

The electrical plant that was eventually built on the site was completed by the Athens Railway and Electric Company from 1912-1913. It was one of three electrical generating stations built by the company to power its electric railway cars and to provide electricity to the town of Athens, the other two being at Mitchell's Bridge and Tallassee Shoals. The electric plant was bought by Georgia Power Company in 1927 and is still in use (Thomas, 1992).

In Hull's criticism of Bloomfield's "financiering" (Hull, 1906/1978, p. 391), he seems to overlook the economic climate concurrent with the opening of the Barnett Shoals factory. Unforeseen to Bloomfield and others of this era was an economic downturn sometimes described as the depression of 1893 (White, 1982).

The Bloomfield Pottery

The Early Years

By 1885, Robert Lee Bloomfield had acquired several lots of land on the west side of the Oconee River, south of Broad Street. This was property that would be referred to as the Pottery Lot, Pottery Property, or Old Pottery Property in subsequent deeds. The lineage of the transfers of the various pieces of the property to Bloomfield by way of others is a bit convoluted. However, all of the property had once been part of a larger tract owned by Isaac Wilkerson. These lots (see *Figure 7*) were divided from a larger piece and numbered in a survey in 1869 by McCullough and Hudgins (Clarke County deed book AA, pp. 114-115) for Isaac Wilkerson. The pottery property, a triangular shaped piece that

includes lots 8, 9, 10, 11, 12 and 13, was bordered on the North by lots 3, 4, 5, 6, and 7 which in turn bordered on the South side of Broad Street. Its eastern border was defined by a small creek, or branch, and later by the Georgia Railroad right-of-way that altered the course of the creek when the mound leading to the trestle that crossed the river to Carr's Hill was built. This diverted the mouth of the creek farther to the east where it enters the Oconee River. The third and final border was a diagonal line on the Southeast defined by the Oconee River.

Isaac Wilkerson originally acquired this property from Elizur L. Newton, son of Katherine and John Newton (Hull, 1906/1978) (Clarke County Deed Book Z, p. 83) in a larger tract of 35 acres, separate from the Newton homeplace that he had bought earlier from Katherine Newton, and in which Wilkerson lived at the time of the second purchase. Katherine Newton was the widow of possibly the first Presbyterian minister in Georgia, Reverend John Newton (Hull, 1906/1978). The Newton's obtained the property from Madame Gouvain, Aunt of Simon Bolivar and friend to Empress Josephine of France. Her husband, Michael Gouvain, had been the private secretary to President James Monroe. Gouvain traded property in the West Indies to Count D'Estaing for land Southeast of town which was the "D'Estaing Grant" given to the French Count for his assistance in the Revolution. This large piece of land encompassed part of present-day Clarke and Madison Counties (Hull, 1906/1978). Hull describes the transition of the property to Wilkerson and to a condition that he obviously considered diminished from when it was built. Hull states:

Col. Isaac Wilkerson's house stands on the Easley reservation. It was originally a very pretty cottage, built by a French gentleman, named Gouvain, and the grounds around it were filled with ornamental trees and beautiful shrubbery. It was altogether the most attractive spot in the town and made additionally so by the presence of Monsieur Gouvain's two beautiful nieces, who with their mother, Madame Taney lived with him. The place presents none of its former beauty. The original cottage has been added to and built around, and the shrubbery and trees have been so destroyed that it would be difficult now to imagine what a pretty place it was sixty-five years ago. (p. 9)

The Gouvain/Newton/Wilkerson house stood North of Broad Street on what was to later be the site of the Georgia Railroad Depot (p. 157). The Pottery property, however, was a continuation of this land south of Broad Street. Two lots of this tract, later owned by Rueben Nickerson and A. K. Childs from 1875 to 1883 (Clarke County deed book AA, p. 547) were central to the location of the pottery on Pottery Street. The lots were sold to R. L. Bloomfield on March 22, 1883 (Clarke County deed book EE, p. 182). These are lots number 10 and 11 of the previously mentioned survey. There is some question as to the correct identity of lots 12 and 13, which would later be added to the pottery property. On the plat in the deed book, "13" has been penciled over the "12" and a "12" over the "13". However, the original configuration tends to make more sense. Childs and Nickerson owned 10, 11, and 13. Together they make one contiguous

piece of property and the same is true of 8, 9, and 12 that were owned by W. D. Williams, and later acquired by Bloomfield.

It is possible that a pottery existed on the property prior to Bloomfield owning it, but the earliest document that mentions a business, that would appear to be this one, was located in the *Banner Watchman* in February of 1884 (*Banner Watchman*, February 5, 1884) and does not state the name of the owner. However, at that time, Bloomfield does own the property. Nevertheless, Childs and Nickerson owned the primary pottery lots as early as 1875 (Clarke County Deed Book AA, p. 547) and could have established the pottery at an earlier date than the 1884 newspaper article. The article reads as follows:

Within the last two years a new era of progress seems to have dawned upon our little city, and there is no place of its population on this continent that can show more modern improvements. Although our population scarcely reaches 10,000, we have here enterprises that but few large cities possess. First we will mention two first-class cotton compresses; 2, one of the best grain elevators and set of steam mills in Georgia; 3, our pottery and sewer works.... (*Banner Watchman*, Feb. 5, 1884)

It could be construed that the author of the article was expressing that the pottery and sewer works was begun in the last two years, which would mean that the inception of the pottery was between 1882 and 1884. However, this is not clear. It is also possible that the author intended that the last two years had been progressive because all these businesses were finally in place. In the next article

found, both the name of the owner and the location of the pottery are verified.

Additionally, the author divulges the clay source for the business:

Mr. R. L. Bloomfield's pottery, near the Georgia depot, is another popular enterprise, and turns out the best of sewer and drain pipe and jugware of all kinds. He is prepared to supply this whole section. The clay is found on Sandy Creek and brought down the river in flats and landed at the pottery through a short canal. It is pronounced the best in the South.

(Banner Watchman, Dec. 15, 1885)

The Sanborn Maps (Sanborn Insurance Maps of Athens, 1885) of that time do not show any businesses in the area that would become Pottery Street in March of 1885, though according to the newspaper, it did exist in December of that year. The first Sanborn Map to show a business at that location was from the year 1888, and it is definitively marked "R. L. Bloomfield's Pottery (Sanborn Map 1888). At this time, the pottery did not have electric lights, but did have a power plant, most likely a steam engine, that could have been used to run pug mills, clay mixers, pipe extruders and potter's wheels.

Early recorded plats of the area depicting the pottery conflict as to the exact location of the buildings, however with the completion of the section of Wilkerson Street in 1925 (Survey of the Extension of Wilkerson Street / J. W. Barnett City Engineer, 1925) that turns and connects to Oconee Street, it is most likely that almost all of the buildings of the pottery remained on the town side of the street, leaving none on the river side. The survey for the completion of the

street notes a faintly lined building that appears to be the Vacant Shop noted in early Sanborn Maps as lying just inside the turn of the road.

There were nine buildings on the property originally, including two dwellings (see Figure 9). Three of the buildings, the pottery the machine shop, and the building containing the power plant, are attached. The second Sanborn Map of the pottery that indicated it was closed in 1893 is virtually the same as the first map, which is confusing because a later map from 1898 shows a different configuration of buildings and indicates more details. In this view, the power plant has been moved farther up hill from the river. The original building that housed it and the machine shop are gone from the side of the pottery building, and the large shed above the pottery building is also missing. This change is likely to reflect the aftermath of a flood, which from time to time plagued homes and businesses along the Oconee River. Most notable was the “Harrison Freshet” (Hull, 1906/1978, p. 95) of May, 1840, named after the sitting president of that time. The later corrected map additionally notes a 30 foot iron chimney attached to the power plant, an addition to the kiln house and an office at the Pottery Street end of the kiln house.

Technical Aspects of the Bloomfield Pottery

The kiln drawn in the kiln house in all of the maps depicting the Bloomfield pottery is relatively small and no chimney is indicated. It would seem that since the authors of the 1898 Sanborn Maps did include the chimney on the powerplant, that if a substantial chimney structure existed for the kiln, it

would also have been included. Therefore, I assume that there was no significant chimney structure attached to the kiln. In this event, two possibilities come to mind for the kiln configuration. First, the kiln could have been of an up-draft design that required no chimney (*see Figure 28*). However, if we are to assume that the business started this late in the nineteenth century, there would be greater probability that the kiln would have been a downdraft as were most kilns being built for industries at that time (Lovejoy, 1923).

If the business was a continuation of a pre-established pottery, there is greater likelihood that it was an updraft kiln. It is not unreasonable to believe however, that for some reason, the person who was the expert behind the business was more comfortable with the less expensive updraft type. This possibility, combined with the relatively small size of the kiln, suggests the probability that this was an up-draft kiln.

An example of an up-draft kiln built for similar usage and depicted virtually the same, can be seen in the drawing for the Weaver Pottery in Knoxville, Tennessee from 1884 (*see Figure 29*, Sanborn Insurance Map of Knoxville, TN., 1884). It has been established that the Weaver kiln was an updraft design by excavation of the remaining kiln base. This was decided by the configuration of the channels found intact that lay beneath the kiln floor (Faulkner, 1881).

One difference in the depictions that could be significant is that the structure in which the Weaver kiln is housed is shown with dotted lines that suggest that it is an open shed, and the Bloomfield kiln house is shown with solid

lines. If the Bloomfield kiln house was enclosed, which it appears to have been, some method of venting the kiln to the outside must have existed.

A second possibility is that the Bloomfield kiln was a center stack downdraft kiln (see *Figure 30*), which was also less expensive to build than one with a tall outside stack, or in-the-wall stacks. Additionally, the downdraft kiln was less expensive to maintain, because the temperatures necessary to bring a load of ware to maturity were more evenly distributed throughout the kiln. In the up-draft models, a higher temperature was necessary, in certain areas, in order to bring the whole kiln to its final firing temperature. This additional stress often caused the deterioration of bricks in these areas, requiring more frequent maintenance (Lovejoy, 1923).

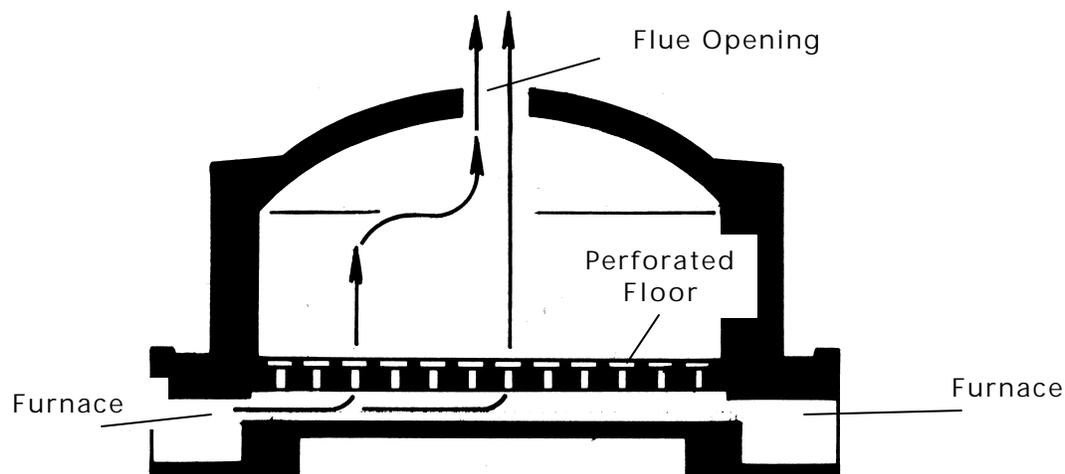


Figure 28,

Cross-Section of Updraft Kiln Design

Note: Arrows indicate direction of flow of gases from furnace to flue.

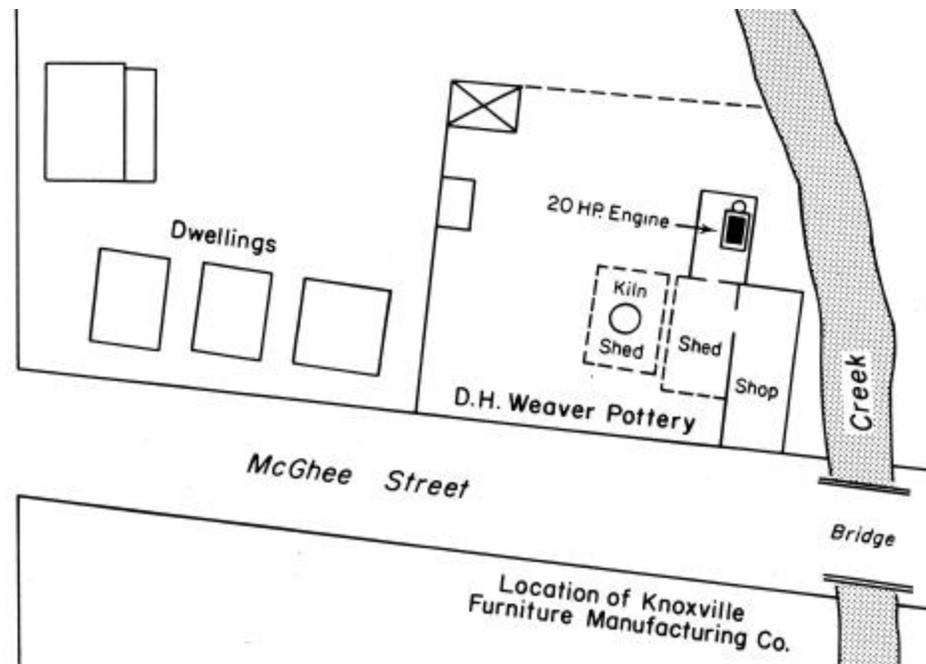


Figure 29, Weaver Pottery

Note: Copied from Adaptation of Sanborn Insurance Map of Knoxville, 1884, in Faulkner, 1981, p. 42.

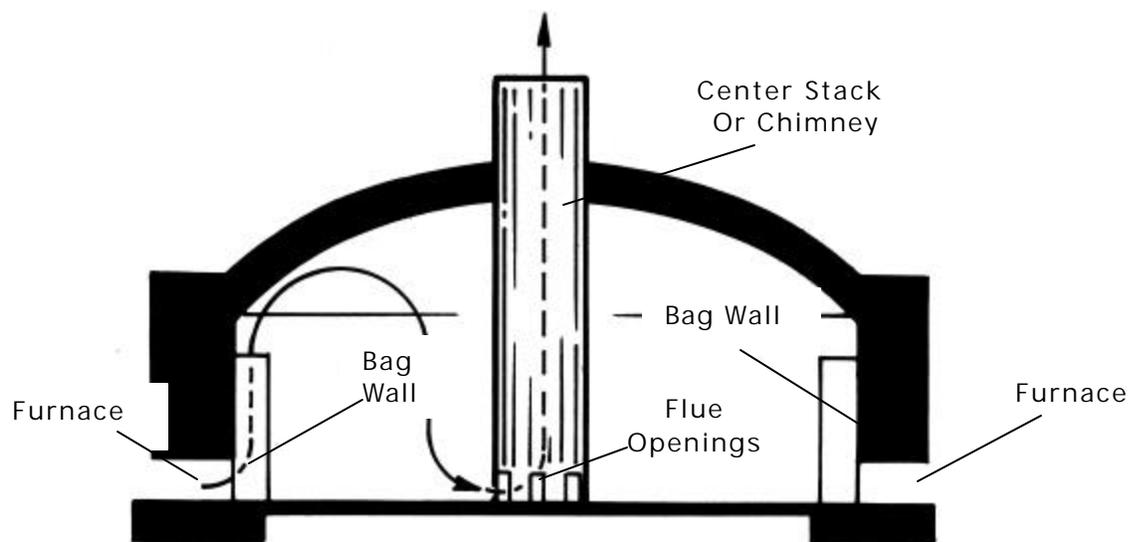


Figure 30

Cross-Section of Center Stack Downdraft Kiln

Note: Arrows indicate flow of gases from furnace to flue. Adapted from Lovejoy, 1923. p. 203.

All indications are that the Bloomfield Pottery fired its wares using salt glaze, Albany slip, or a combination of both. Salt glazing, originally developed in Germany, is accomplished by the introduction of common salt (NaCl) into the kiln after silica in the clay has sufficiently melted to combine with the sodium from the salt vapor (Rhodes, 1973). This chemical reaction produces soda glass and hydrochloric acid vapor. Because it is necessary for the vaporized sodium to contact the clay in order to produce a glaze, salt glazing only occurs on the areas

of the ceramic product open enough to allow the vapor to circulate. Albany slip, a naturally occurring clay that melts into a glaze, was used to coat the areas that cannot be adequately reached by the sodium vapor. It was applied by pouring the liquid clay (slip) into or onto the vessel, or dipping the vessel into a container of the slip. Because salt glazing is conducted with greenware (unbiscued pottery), the Albany slip liner is applied to unfired clay, which it adheres to well as it approximates the shrinkage of the clay body. However, because the ware is unfired, if the potter allows the vessel to become too saturated in the process of applying the glaze, the pot will crack or fall apart.

Earlier technical manuals note that the proper temperature for the introduction of salt into the kiln to achieve a successful glaze varies from cone 3 (1145°C) to cone 8 (1225°C). However, factory records have shown that average kiln temperatures never reached close to that temperature, averaging only cone 02 (1080°C) during salting (Lovejoy, 1923).



Figure 31, Salt Glazed Sherd



Figure 32,
Salt Glazed Exterior and Albany Slip Interior



Figure 33

Albany Glazed Interior and Exterior

It is also suggested that the amount of Iron oxide and other colorants played a part in the temperature at which the clay achieved vitrification and was able to be salt glazed.

All sherds of sewer pipe found so far are salt glazed and have a green-gray orange peel finish (see *Figure 31*). Jugs and crockery are glazed either with Albany slip interiors and salt glazed exteriors (see *Figure 32*), or Albany slip

inside and out (see *Figure 33*). Unglazed flowerpots have also been found, but it is my opinion that these press molded vessels are from a later period. Either wood or coal, or both, could have been used to fire the kiln. Both would have been plentiful at this time, and because of the relatively crude nature of the glazing, coal would not have affected the color of the glaze to the point of producing an undesirable effect.

As mentioned in the article from the local paper (*Banner Watchman*, Dec. 15, 1885), the clay for the pottery was transported down the Oconee River from Sandy Creek on flats (rafts) and brought to the mouth of a canal, which was most probably the mouth of the creek that borders the property.

The clay from Sandy Creek has been described as a poor quality for making bricks (Ingram, 2000) because of its high sand content. This may have caused problems for its use as pottery clay requiring longer firings to achieve vitrification of pottery and sewer pipes. Vitrification is the state at which the clay glassifies and becomes impervious to water (Rhodes, 1973). Achieving this state is important with ware that comes into contact with water or other liquids. Some clays in their natural state are unsuitable to be used in making jugs that contain alcohol, because they do not vitrify adequately to be able to contain the fluid. Lovejoy (1923) notes that it is not as important for common brick to be vitrified as it is face brick, paving brick and pipe that come into contact with water. Additionally, he adds that the kiln may be fired to the same temperature for common brick as for wares that need to be vitrified; however, the amount of

heat soaking (the amount of time held at that temperature) is the determiner of whether or not the ware vitrifies.

It is believed that there was a brick manufacturer at Sandy Creek as early as 1881, and that indigenous people dug clay there prior to European settlers (Ingram, 2000). The Georgia Brick Company, which was named as the company at Sandy Creek in an article in the *Athens Banner Herald* (Ingram, 2000) is listed in the Athens City Directory in 1909.

It is not known if the sewer pipe and roofing tiles were produced under contract from any large company, but Burrison (1983) notes in *Brothers in Clay* that Marcus Archer, a potter from Barrow County, worked in Athens at a company that specialized in jugs for the Spenser Distillery (Burrison, p. 218). Burrison proposes the possibility that Archer may have worked at the Athens Manufacturing Company that mentioned that it produced pottery as well as textiles in an advertisement in the Georgia State Gazetteer Business and Planters Directory in 1888-1889. Of course, Bloomfield was the president of Athens Manufacturing at this time, which would almost certainly mean that the ad referred to the Bloomfield pottery.

The Weaver Pottery, a comparably sized family run business, advertised a similar product line to that produced by the Bloomfield Pottery (see *Figure 34*). The Stevens Pottery, an extremely large industrial pottery near Macon, Georgia also advertised similar products, but with a much greater variety (see *Figure 35 & 36*).

D. H. WEAVER,
 Manufacturer of all kinds of
Stoneware, Fruit Jars, Flower Pots, Vases, Sewer Pipes,
CHIMNEY TOPS,
 And Dealer in
SEALING WAX, Etc.
 McGHEE ST., near the K. & O. R. R. Depot.

The Colorado Box Wood Heating Stove Gives Perfect

Knoxville Pottery and Pipe Works

D. H. WEAVER, Proprietor,

MANUFACTURER OF ALL KINDS OF

STONEWARE

FRUIT JARS, FLOWER POTS, VASES,

SEWER  PIPES

AND CHIMNEY TOPS.

63 McGhee Street,



KNOXVILLE,

TENNESSEE.



STEAM, HYDRAULIC AND HAND ELEVATORS, And ELEVATOR REPAIRS, Etc.
 CHICKASAW IRON WORKS, - - - - - MEMPHIS, TENN.
 — Send for Catalogue. —

Figure 34, Weaver Pottery Advertisements

Note: Copied from Faulkner, 1981, p. 44. Top-Knoxville City Directory 1882, p. 76;
 Bottom-1887 Tennessee State Gazetteer and Business Directory, p. 354.

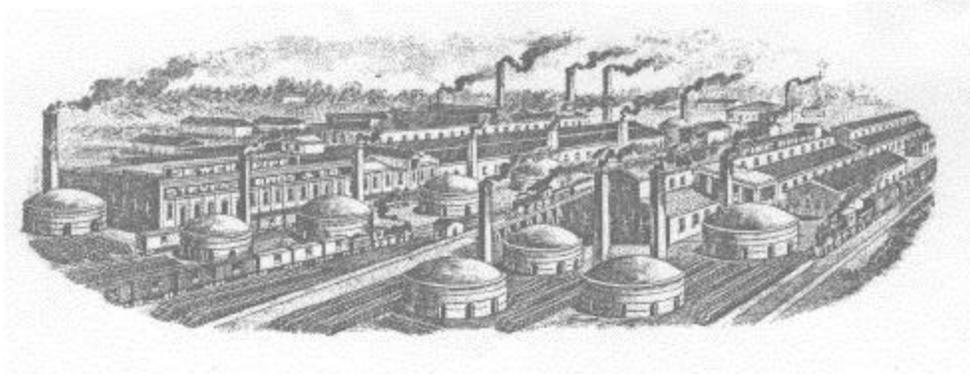


Figure 35, Rendering of the Stevens Pottery

Note: Copied from Stevens Brothers Brochure, 1914, p. 2.

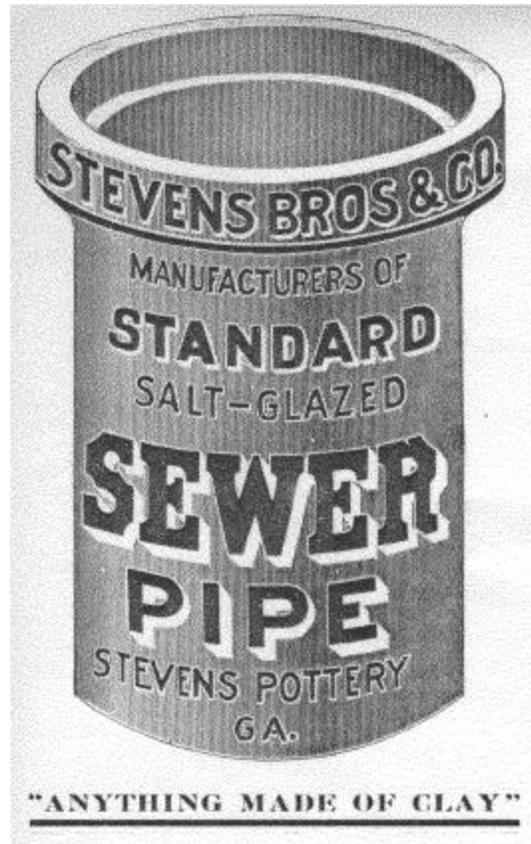


Figure 36, Stevens Advertisement

Note: Copied from Stevens Brothers Brochure, 1914, p. 3.

Employees of the Bloomfield Pottery

Five individuals, including Bloomfield, have been identified who were employed in some capacity at the Bloomfield Pottery (Athens City Directory, 1889). One of these is R. L. Bloomfield, listed as Bloomfield and Peeler, which suggests a partnership between the two. Bloomfield and Peeler is also noted as the Athens Pottery Works in the directory. The other three men are Henry Gardner, listed as laborer, Ashbury Mays, also a laborer, and John Pollard listed as a (colored) laborer. Pollard is the only one of the laborers listed with his residence. Peeler's residence at this time is listed as 29 Wilkerson Street, in close proximity to, or possibly on the pottery property.

No account of any of these men having been potters has been found, and none of their last names are associated with known pottery families. However, Joseph Peeler may have had previous experience with pottery through his close proximity to the potters of Barrow County, near where he lived in his earlier years. Relatives of Joseph A. Peeler currently living in Athens who were interviewed were not aware of Joseph Peeler's involvement in the pottery; however, they did know that he worked for Bloomfield in some capacity, though he was primarily remembered as a cattleman (T. Peeler, personal communication, April 7, 2002). Joseph Peeler moved to Athens from the Mars Hill area of Oconee County after losing his father in the Civil War. He lived for a while in Ocoola, Georgia, which later became Bogart, when the railroad came through (T. Peeler, personal communication, April 7, 2002). This close proximity to potters from the Jug Factory of Barrow County, and others even closer in Statham and

Bethlehem (Burrison, 1983), could account for a prior knowledge of pottery from his younger years, if one existed.

A potter who was previously mentioned as likely working at Bloomfield's Pottery, from this same area, was Marcus Archer. Archer, remembered for his peg leg, was related by marriage to both the Delays and the Fergusons, known pottery families that had shops in the same general area that Peeler had lived (Burrison, 1983).

A description of the workings of Wesley Bell's Barrow County shop that was operated by Marcus Archer, near the end of his career, is given by Andrew Conner in *Brothers in Clay* (Burrison, 1983). Conner grew up on the opposite bank of the Apalachee River from the Bell Pottery. He relates:

Mr. Wesley Bell built a jug shop and kiln; I watched many a time as Mr. Marquis (sic) Archer made jugs and other clay products. First, they prepared a grinder for the clay. It consisted of a sort of tub built of upright boards, three feet deep. He put a lever similar to the sort used on an old fashioned syrup mill pulled by a horse or mule. There was an upright axle in the middle of the tub with several blades, or paddles, attached to it which cut or ground the mud as it turned. The clay was a special sort, free of sand and pebbles, exceedingly smooth. It was placed in the mill and ground, similar to batter being whipped. I mean by this to get it velvety smooth.

Then came the "turning" or shaping, which was done after weighing to govern the size of the object to be turned. This clay was

placed on a round turntable that was operated by a foot pedal. The fingers were placed in the middle of this ball of clay with the thumb on the outside, then the operator would start pedaling. As the table turned he shaped the clay into whatever form he wished.

After turning, the ware was set outside to dry. Once it was thoroughly dry it was dipped into a *very special* sort of clay made very soupy or thin with water [Albany slip]. This was called glazing. Again it was placed out to dry, after which it was placed in the kiln to burn. (p. 275)

Burrison notes that Marcus Archer, whose father was Robert Archer, another potter, began working for Bell about 1920. Prior to working for Bell, he had worked for Henry Hewell near Winder, and in 1900 lived near his father in Wilkes County, according to the 1900 census. He eventually became too ill to work in 1922 and left Bell's shop (Burrison, 1983).

The End of Bloomfield's Pottery

Bloomfield's long run of success ran concurrent to the economic success of the country in this period of history (White, 1982). His previous accomplishments encouraged him to take the financial leap that was necessary to put together a project as large as the Barnett Shoals Factory and electrical plant. This was the largest project that he ever undertook, having to start from the ground up. His earlier successes had been as a re-builder of previously

established businesses. His financial wisdom had not been tested previously to this degree. It will never be known if this venture would have been successful, if the economic atmosphere had been more cooperative, though the electrical plant that he conceived is still in use and the Star Thread Mill was operated for several years under the new owner, James White.

A flood on Monday January 24 and Tuesday January 25, 1892 was described by the *Athens Banner* (*Athens Banner*, January 26, 1892) to have caused significant damage to the “Lower Factory” closing the plant. The Lower factory was the spinning mill for Athens Manufacturing and the newspaper predicted that the “Check Factory” up river would also shut down shortly, due to the fact that it depended on the spun materials from the lower plant to operate (*Athens Banner*, Tuesday, January 26, 1892). Related articles as to the further outcome of the situation are conspicuously missing from the newspaper in the following months. In other articles in the same edition, topics include the overproduction of cotton with its falling prices, and the failure of such railroads as the Central of Georgia (*Athens Banner*, Tuesday, January 26, 1892).

On May 4, 1893, the failure of the National Cordage Company and the lost of confidence in businesses of its kind, such as the American Sugar Refining Company, American Tobacco Company, The Distilling and Cattle Feed Company, and others traded on the New York Stock Exchange marked the beginning of what was to be known as the depression of 1893 (White, 1982, p. 1). Bank failures in Michigan, Indiana, Ohio, Minnesota, Wisconsin and Georgia followed. Banks in New York were struck hard with heavy withdrawals, because

the nation's financial structure provided New York banks as part of the Federal Reserve System, according to the National Banking Act of 1863. This important position induced large demand from both the immediate area and other areas of the country. A currency shortage followed because banks became leery of accepting checks from other banks. Manufacturers were reluctant to ship goods for fear of not receiving payment, and railroads suffered from the loss of business. Manufacturers had difficulty getting currency from banks to pay their workers and plants closed. This disaster hit the textile industry especially hard. Agriculture was affected, because farmers could not get paid for their crops. Additionally, 15,242 businesses 172 state banks, 177 private banks, 47 savings banks, and 13 local trust companies failed between January 1, and September 1, of 1893 (White, 1982).

The Sherman Silver Purchase Act of 1890 exacerbated the situation. Silver, which had previously begun to drop in value, continued to decline. Congressional proponents from silver producing states had pushed through the Sherman Silver Purchase Act in 1890, which forced the Federal Reserve to buy 4.5 million dollars of silver monthly, and to pay for it with silver reserve notes. This was an expansion of the Bland-Allison Act of 1873 that mandated that the government to buy at least 2 million dollars in silver bullion monthly.

European investors saw this "bi-metal standard" currency weaker than European currencies that remained on the gold standard, and European investment declined. "Clauses demanding payment in gold began to appear in financial contracts" (White, 1982, p. 10). The production of gold did not keep

up with the demand for its equivalent in currency, which added to the constriction of available money.

Grover Cleveland, though determined to keep up the use of silver as currency, eventually gave-in to pressure from Eastern banking and industrial interests and called a special session of Congress August 7, 1893 to repeal the Sherman Silver Purchase Act. Unfortunately, the depression saw little immediate effect from the repeal, but in its wake, the economies of Colorado and other Western silver producing states collapsed (White, 1982).

The Great Depression of 1929 has eclipsed hard times that began around 1893, in the public memory, but nevertheless the depression of 1893 was quite severe. The failure of the economy, and not the failure of Bloomfield's business leadership was most likely responsible for the financial problems of Athens Manufacturing. These same turns of events were also the likely cause for the demise of the Bloomfield Pottery, around that same time. Sanborn Maps show the pottery open in 1888 (see *Figure 9*, Sanborn Insurance Map of Athens, Georgia, 1888) but closed in 1893 (see *Figure 10*, Sanborn Insurance Map of Athens, Georgia, 1893). If this downturn in the economy and its subsequent collapse of Athens Manufacturing was the cause of the failure of the pottery, perhaps it also explains why others might think that the business could be profitable when reopened in a more favorable business environment.

A deed exists that explains that the pottery property and three other pieces of land were used by Bloomfield to secure a note for nine thousand dollars from the Bank of the University on May 25, 1897 (Clarke County Deed Book OO, p.

256). The loan was due 60 days after the signing of the note. It can be assumed that Bloomfield failed to pay back the note, as the next pertinent deed that was found transfers ownership of the property to William Dootson from the bank on February 12, 1903 (Clarke County Deed Book YY, p. 317). Dootson sold the property to a group operating as the Standard Manufacturing Company on the same day.

Standard Manufacturing

Research on Standard Manufacturing is incomplete to this point.

However, because the pottery property was bought by Dootson and resold the same day to Standard Manufacturing, it is possible that Dootson was involved as an officer in the incorporated business, but no names were mentioned on the deed as being partners or officers. By March of 1903, the next month, a knitting mill was in operation in place of the Bloomfield Pottery (Sanborn Insurance Map of Athens Georgia, 1903). Therefore, it is almost certain that the business started prior to the time that the property was bought by Dootson and Standard Manufacturing. Standard Manufacturing shared most of the same buildings that housed the pottery. It is hard to imagine the extent of the renovation that would have been necessary to convert a pottery into a business that knitted fabric. The conversion must have been extensive. The converted complex was electrified and had steam heat in the dye house. By 1906, Standard Manufacturing was bankrupt and in receivership. C. H. Newton, the appointed receiver, sold the property to A. H. Hodgson (original deed lost, described in Clarke County Deed

Book 53, p.175). The buildings and property were sold to a group that included E. S. Lyndon, C. B. Griffeth, (often misspelled Griffith on records) A. H. Talmadge, H. J. Rowe and W. H. Shelton on February 28, 1912 (Clarke County Deed Book 18, p. 5).

The Harsha / Athens Pottery

On November 7, 1912, a charter for the incorporation of the Athens Pottery was granted to W. A. Harsha, T. R. Harsha and W. B. Pope “for the purpose of manufacturing and selling clay and earthen ware, tiling, roofing and other clay products...(Clarke County Court Minutes Book 41, p. 437). There is no indication that the Harshas and Mr. Pope ever owned the buildings and the pottery property. An agreement between the most current owners, E. S. Lyndon, C. B. Griffeth, A. H. Talmadge, H. J. Rowe and W. H. Shelton, on the one part and the Harshas, Leonard Auberger, and George Auberger on the other is mentioned in a later deed (Clarke County Court Deed Book 16, p. 165), but W. B. Pope is not named. There is no proof that the Harsha Pottery existed prior to the incorporation, but Standard Manufacturing was bankrupt by 1908 (Sanborn Insurance Map of Athens Georgia, 1908), and it is possible that the Harsha group or others used the facility prior to the 1912 incorporation date.

A similar record, from May of 1913, attests to the reduction of the value of the companies stock from fifty thousand dollars a share to fifteen thousand (Clarke County Court Minutes Book 42, p. 65). A full-page advertisement from the Athens City Directory of 1914-1915, a forerunner of the Yellow Pages,

announces Harsha's High-grade Pottery (see *Figure 37*), a full line of flower pots and floral ware in plain and colors. W. A. Harsha is noted as the manager. Both of the Harshas, Warren A. and Thomas R., are listed as living at the same address in the alphabetized list of individuals in the book. The only known photograph of the pottery is from this time period (See *Figure 17*). The picture reveals no fewer than 27 people who would appear to work at the pottery, most of whom stand in the area around the two kilns. Six are on top of the nearest kiln. On the left side, two men stand isolated from the rest by a waste pile and are further separated by the fact that they are wearing business attire. The growth of trees present in our time is conspicuously missing. Some trees with and without leaves are evident behind the pottery, giving the impression of fall or early spring. The yard to the right is filled with horizontally stacked flowerpots. A number of crocks, churns, or other large containers stand in front of the two kilns. The kiln farthest to the front is round with a domed top and a large square brick chimney or stack. The second kiln is almost indistinguishable except for its multiple short stacks and part of its domed top. The whole area is fenced with short pickets.

HARSHA'S HIGH-GRADE

POTTERY

**A Full Line of Flower Pots and
Floral Ware in Plain
and Colors**

Pottery Manufacturers

Pottery Dealers

W. A. HARSHA, Manager

Athens - Georgia

When writing advertisers mention the directory

Figure 37, Harsha Advertisement

Note: Copied from Athens City Directory, 1914-1915, (p. 8).

Technical Aspects of the Harsha / Athens Pottery

Obviously the old kiln of the Bloomfield Pottery was destroyed with the building's conversion to a knitting mill. At the Harsha Pottery, in 1913, two new kilns stood prominently outside of the building compared with the earlier establishment's one that was enclosed. The newer models were two types of downdraft kilns. Though the inner configuration cannot be told from the available outside depiction (see *Figure 17*), the most prominent of the two kilns, with its 24 foot, square stack (Sanborn Map of Athens, Ga. 1918), was most likely a center well kiln (see *Figure 38*). This kiln design was used heavily in the sewer pipe industry in this country and abroad (Lovejoy, 1923).

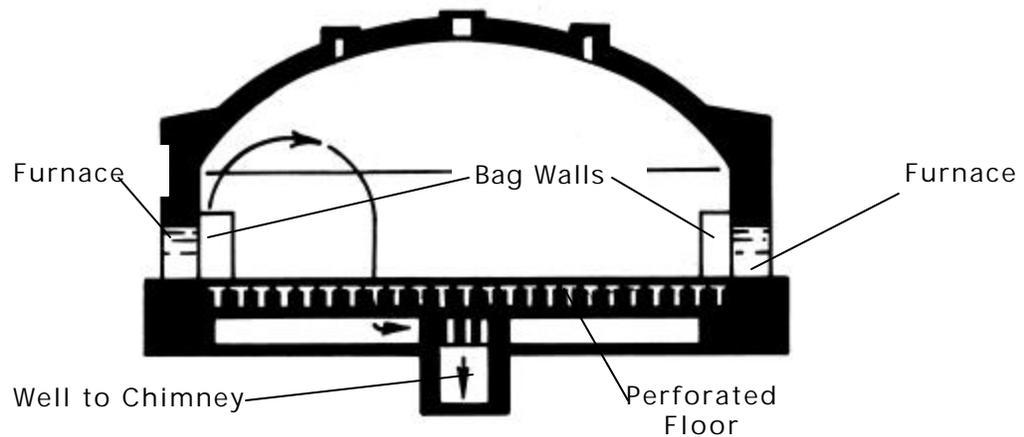


Figure 38. Cross-Section of Center Well Kiln

Note: Arrows indicate flow of gases from furnace to flue. Drawing adapted from Lovejoy, 1923, p. 207.

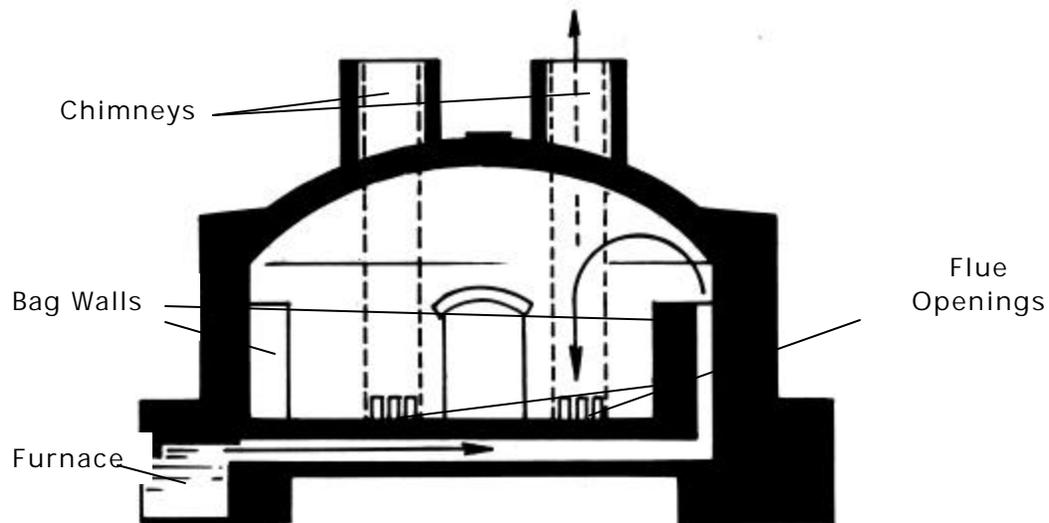


Figure 39, Cross-Section of Stewart Kiln

Note: Arrows indicate flow of gases from furnace to flue. Drawing adapted from Lovejoy, 1923, p. 218.

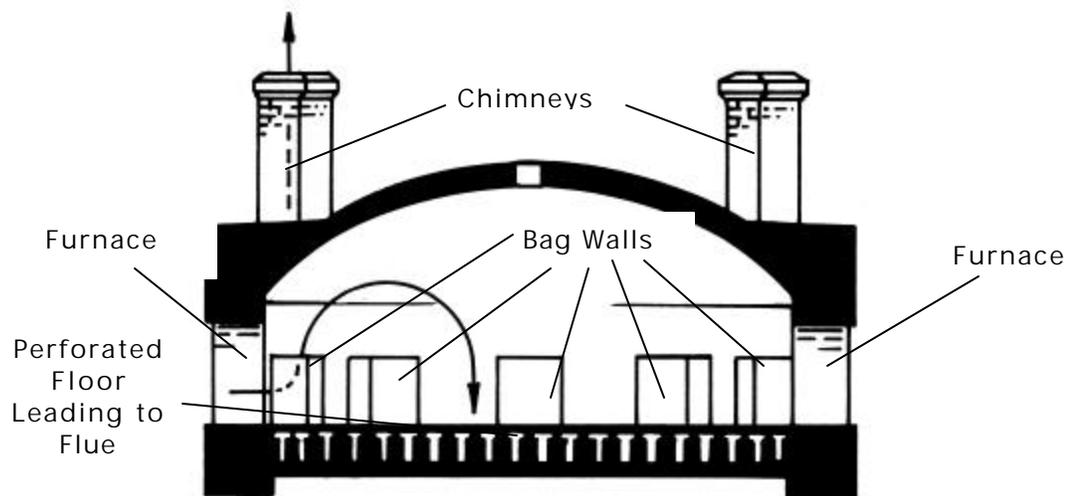


Figure 40, Cross-Section of Eudaly Kiln

Note: Arrow indicates flow of gases from furnace through perforated floor to flue. Drawing adapted from Lovejoy, 1923, p. 205.

A similar example of this type still exists at the Reay Pottery in Barden's Mill, England, where it was used originally for firing salt glazed pipe (J. A. Burrison, personal communication, May 5, 2002).

Lovejoy (1923) notes that the technical theory involved in this design is based on the flue openings for the stack being in the spot farthest away from the furnaces, in order to create a complete circulation through the kiln. Since the furnaces were spaced around the outside of the circular kiln, the exiting flue opening to the chimney was a center well under the perforated floor. The well connected to a tunnel that ran underground to a stack of considerable height. This configuration created a strong central draft from the furnaces over the bag walls (a wall to deflect the flame) to the ceiling and down through the wares and through the floor to the well. The openness of the interior allowed for easier stacking and removal of the wares than was possible with the earlier center stack kiln (Lovejoy, 1923).

The largest portion of the second kiln is obscured by the first kiln in the photograph of the pottery (see *Figure 18*), but its multiple short stacks visible over the top of the other kiln, give an important clue as to its design. Lovejoy (1923) describes two probabilities for multiple stack kilns. One is the Stewart kiln (see *Figure 39*). This design had two tunnels under its solid floor from each furnace to bag walled openings on the opposite side of the kiln. The flue openings were spaced between the bag walls and the furnaces, at the bottom of the wall. The flues ran vertically through the wall to the top and ended in short

(approximately 5' to 6') chimneys. This kiln was often used in the drainpipe industry (Lovejoy, 1923).

A second possible design is the Eudaly kiln (see *Figure 40*), or one similarly configured. The designers of this downdraft kiln provided sectional collectors beneath the perforated floor through which the hot gases flowed to corresponding flues. The flues then ran up through the wall and ended in the short stacks on top. Lovejoy (1923) notes that the Eudaly was the most widely used individual kiln in the refractory industry of his time. The kiln pictured in the Athens Pottery photograph has at least five stacks and possibly a sixth. If it was a Eudaly kiln, it can be concluded that it had equally as many furnaces.

Another technical difference between the two potteries was in the clay used. Clay supplied to the Bloomfield Pottery was floated down stream from Sandy Creek. The clay used at the Harsha pottery most likely varied, depending on the product being made at the time. It is probable that some clay was still being brought from Sandy Creek, because C. B. Griffeth, one of the primary owners of the pottery property, was also President of the Georgia Brick Factory at Sandy Creek (*Athens City Directory*, 1909). Whatever the origins of the clay, methods of hauling it had improved from the time of the earlier pottery. At this time, the Georgia Railroad that ran directly behind the pottery brought clay to the site, where it was shoveled out of a boxcar down a sharply inclined chute to a wooden enclosure or bin (see *Figure 17*, Photograph of the Harsha Pottery, circa 1912-1914). A railroad siding was also available for the temporary storage of

incoming supplies or outgoing merchandise (Sanborn Insurance Map of Athens Georgia, 1913).

Other clay, besides the coarse iron rich product from Sandy Creek, must have been acquired elsewhere for the “colored floral ware” described in the Harsha’s advertisement. One fragment of a pastel green glazed vase has been found on the pottery site, and the clay body used for it was much lighter in color than the previously found sherds. Heavily pigmented clay, like the type dug at Sandy Creek, would have been less suitable for brightly colored glazes due to the amount of colorant already present in the clay body.

The Harsha Pottery was much more upscale and elaborate than the earlier Bloomfield predecessor. Slip casting and molds were used, as is evident from the sherds found and the buildings labeled slip room and mould (obsolete spelling) room on Sanborn Maps (Sanborn Insurance Map of Athens Georgia, 1913). A further description of the elaborate operation comes from a deed that describes the “engines, boilers, shaftings, belts, tools, and machinery and other appliances,...kilns, moulds, [and] designs ...” (Clarke County Deed Book 16, p.165).

Employees of the Harsha / Athens Pottery

There have been no individuals identified who worked at this pottery except the men that were listed in the letter of incorporation. However, it is not known if any of these men actually worked in clay. They have not been identified with pottery families in the area, and there do not appear to be any

people in the Athens area currently with the names of Harsha or Auberger.

Nevertheless, Pope is a common local name, and a search of surviving relatives might be worth while.

The End of the Harsha / Athens Pottery

As previously mentioned, one of the partners who owned The Athens Pottery property, C. B. Griffeth, also owned a major share of the Georgia Brick Company at Sandy Creek. The Georgia Brick Company. was declared bankrupt in September of 1913 (Clarke County Superior Court Minutes Book 42, p. 110). On February 11, 1914, the Athens Pottery declared bankruptcy, subsequent to C. B. Griffeth's personal Bankruptcy (Clarke County Deed Book 16, p. 165). The financial collapse of the pottery would suggest that Griffeth owned a substantial amount of the pottery property. The pottery was sold by G. S. Williams, the receiver (see *Figure 6*), on March 5, 1914, to three of the previous partners, F. B. Hinton, W. H. Shelton and Geo. T. Young (Clarke County Deed Book 16, p. 165). The sale of the property was incorrectly reported in the *Weekly Banner* as being sold by G. S. Williams to a contractor, Mr. C. S. Smith (*Weekly Banner*, March 6, 1914). No record of this deed has been found. A loan was arranged by Shelton, Hinton and Young, three individuals trading as the Athens Pottery Company, for fifteen thousand dollars May 9, 1914 (Clarke County Deed Book 16, p. 166). It is not known how the money from the loan was used, but it was possibly borrowed as start up money or as money used to buy the property. A charter to incorporate The Athens Pottery under the names of these men (Clarke County Superior Court Minutes Book 43, p. 228) has been located,

but there is no further indication that the pottery ever reopened. Sanborn Maps of following years show the property as closed or dilapidated (Sanborn Maps of Athens Georgia, 1918, 1926).

CHAPTER 6

SUMMARY AND CONCLUSIONS

Summary

This study has sought to solve two problems, the first being the lack of research methodologies specifically designed for art education researchers that is field specific, in order to reach into the details of problems that may be encountered in art education studies. Other methodologies designed for other disciplines are often not an adequate fit for art education research. The emphasis placed on methodologies by writers in other fields who teach and promote their various methods, created for those fields, are confusing with their sheer variety and apparent intricacies.

The second problem addressed is the lack of documentation on the transitional period in the late 19th and early 20th centuries, in which transient potters from traditional pottery backgrounds, found work in the urban settings of small pottery factories. These transitional businesses have been overlooked by historians, archaeologist and art historians, because of their relatively close proximity to the present, and because these individuals were often documented as factory workers instead of potters. Consequently their work has been ignored in reference to the contributions it has made to the fields of art and art education.

Accomplishments of this study include resolution of these problems, either fully, or to some degree. The lack of suitable research models available specifically for art educational researchers was addressed by the creation of a model resulting from the process of the experimentation with a novel combination of methodologies. Included in the example is an explanation of the process and its function. In the melding of methodologies, this study has presented an appropriate example for art education researchers using both narrative inquiry, in a form of arts-based research similar to that proposed by Barone and Eisner (1997) and Stokrocki (2001), and the historical method, in the manner that Butchart (1986) recommends.

Narrative inquiry was used to illuminate the procedure of the historical method. Eisner's (1998) theory of "connoisseurship" (p. 85) is used as the basis of analysis of the narrative methodology. The synergism created in the combination of the two methodologies has produced information that would not have been included in a strictly historical report. This information includes facts on the archaeological process, the deed searches and other document research, and information provided on various subjects by individuals during the interviews that were added to the narrative.

Additionally, the interviews of knowledgeable people and the "travelogue" (Siegesmund, 2002) description of the study has given the research model a human face, or a number of human faces, contrary to quantitative methodologies. This has presented a more aesthetically pleasing form that should be preferable to art education researchers over more quantitative methods.

As Eisner (1998) has said, “scientists are not the only entities who record information and because of this, others...should not be bound to the same methods” (p. 7).

In preparation for introduction of the study, literature from writers in educational research was reviewed and the history leading to arts-based research from other fields was discussed. It is my hope that these discussions will be helpful to future researchers who would have questions involving the validity and lineage of qualitative research.

The second problem addressed by the study was the paucity of accurate information available on the history of early Southern pottery factories and the people who worked in those factories. Because of this gap, there has been an under-evaluation of these artisan’s contributions to art and art education. This problem was addressed by researching the previously undocumented histories of the potteries that once operated on Pottery Street in Athens, Georgia. It was initially thought that the location only held one pottery, but the search of the deeds and other documents proved that there were two. Each of these was researched, and the information found was documented.

This is an important historical study in several ways. Previously, there has not been a compilation of the histories of the potteries or any significant research that has included them, what they produced, who owned them, or who worked in them. The histories of the potteries are an important addition to the historical research of the area and to the tradition of ceramics as a whole. It was assumed by many that the name Pottery Street indicated that a pottery once

operated at that location, but no one that I spoke with previously was aware of specifics.

Ties were found in this study to the history of the town and to individuals who are fairly well known to local historians. These connections help to fill the spaces of other historical documents. R. L. Bloomfield, owner of the first pottery, had been written about in previous studies; however, his involvement in the pottery has been relatively undocumented to this point. Bloomfield, and to some extent, C. B. Griffeth, the major stockholder in the second pottery, were known as important local businessmen, but as I have found, in the nineteenth century, it was rare that anything less than positive was written in the papers about important local people. The financial difficulties of both Bloomfield and Griffeth went virtually undocumented for years, at least in part, in deference to these men. Bloomfield was often written about in the local newspapers, being described as a philanthropic individual and a model citizen, of which I have found no contrary evidence. However, though the final demise of Athens Manufacturing, of which he was president and major stockholder, is noted in previous histories of the town, few details have been written about Bloomfield's eventual failure as an entrepreneur. This affirms Butchart's (1986) caveat on the significance of what was left out of such documents. A further example of this phenomenon was found to be evident in the fact that the town papers tended to boast of the advancements of the area, but did not discuss its defeats. Even the article that announced the sale of the second pottery, in receivership,

optimistically proclaimed that news of its reopening would surely be upcoming in later days, though this never occurred.

The only account found of Bloomfield's final financial capitulation comes from Augustus Hull (1906/1978) who blames Bloomfield's "financiering" (p. 391). This study calls Hull's statement into question, with the introduction of the fact of the economic depression of the 1893, which coincided with Bloomfield's financial downfall.

Identifying the people who worked at the potteries was one of my original goals. Finding itinerant potters working at that location, who were craftsmen from the earlier tradition of folk potters, changed the nature of the pottery from a factory, in the twentieth century sense of the word, to a business that produced a considerable amount of jugs, churns and other hand-turned ware. I believe that all indications were that Marcus Archer, a potter from a family of potters, worked for R. L. Bloomfield at the earlier pottery. Also, evidence that Joseph Peeler, Bloomfield's partner, or manager, had lived in or near the same community as Archer, shows promise that he also was steeped in that tradition. These discoveries increase the aesthetic value of the goods manufactured at that location, and thereby make it of greater interest to the arts community.

Another aspect of the research that was exposed by the narrative of the interviews is the complexity of archaeological research. This would not have been a part of a strictly historical report, but in the structure of this study, it was included. As a whole, the archaeological portion of the study was a dimension that I did not anticipate to the extent that it presented itself. Literally, mounds of

artifacts were discovered that had been covered by more recent development. These await further study by me, or others, who would brave the legal red tape that blocks the process.

Recommendations for Future Research

Variations on the methodological form used in this study should include one version in which the combined methodologies are used without separating the historical essay from the narrative. The final product would resemble a more richly detailed narrative that delineates the historical information as it is discovered. In this study, I felt that it was necessary to separate the two for the sake of illustrating the functions of both, individually.

Another change that I would suggest concerns the depth of personal insight, side notes and personal experiences and observations included. In this study, my inclination was to add more detail along these lines, but with my lack of experience in writing research material, adhering to a certain style, and the constraints placed upon authors of dissertations, it was more expedient to limit the narrative to those details most directly related to the subject. Various forms of narratives exist, but typically arts-based narrative inquiry has previously been richer in these characteristics.

Because historical research, by definition, is never really complete, suggestions for further study in this area could also be interminable. Therefore, I will limit my recommendations to a few things that I felt a sense of frustration over not fully accomplishing. This brief description of thirty years of history

that took place at that location is not enough to satisfy me. I feel certain that as soon as I turn my research in to the Graduate School, I will be inundated with people who have more to add.

Information gathered about the potteries and about those individuals who worked in them is still in a preliminary stage. To this point, there has been no mark, signature or vessel style that I have identified as coming from these businesses, though I believe I have summed up the type of wares and their clay and glaze types. It is my hope that further archaeological investigations and surveys of pots owned by local collectors will correct this deficiency.

My inability to dig a test pit on the neighboring railroad right-of-way, thereby further utilizing the help that I had garnered from Mark Williams, was another disappointment that I would like to see rectified. I believe the artifacts that are exposed in the side of the creek may just be a small part of what is there. It is possible that all of the substantial waster pile pictured in the photograph of the pottery and more are still buried beside the creek. Additionally, other such piles may be located further up stream on either side.

Other sources of information that were suggested by Jack Wynn for searching the area for building, and kiln foundations should also be pursued. This is an area of the town that will likely see a great deal of change in the near future with the city's plans for a multi-modal transportation center just up the street, and the extension of the green belt on the river. It is important that research be completed now at a more relaxed rate to prevent it having to be done hurriedly just ahead of the bulldozers.

The results of the search for the potters of these two potteries are also a point that warrants further research. It is this subject that should be the heart of this type of research, for art and art educational studies. With the identification of the two individuals, Marcus Archer and Joseph Peeler, who worked at the earlier pottery, alternate paths could be followed to discover more information on them and others. Both of these men lived in the area of Oconee County, near the Walton County line, that was known for the production of pottery. There may be a connection between them and other potters of that area that is not known. Other potters from the same families could have worked at one of the Athens Potteries.

Lastly, further research into the economic troubles suffered by Bloomfield and others in the 1890s in Athens, though not a subject for art education, is suggested by what has been uncovered. The Civil War and Reconstruction are often subjects of research in the South, but this long economic dry spell that halted Reconstruction in the Southern states is not well known.

Reflections

My first contacts with qualitative methodology came in the education department. In looking back and trying to understand my confusion, I now realize that my first two professors were sociologically centered, and the class direction reflected their experience in that field. This was of little help to me, except for the exposure to the variety of areas that were discussed. I was not trying to attain the emic view of “the other”, the person outside of the

mainstream of society. My “other”, the specific potters, had passed away in a previous generation. Had that not been the case, my study would have fit very well in the ready-made mold of phenomenology or case study. I wonder, in retrospect, if my professors were as baffled by me as I was by them. My questions in search of a methodology, for what was basically historical research, seemed so alien to what they had planned to teach. I found myself to be the “other” in the class.

The course that was taught through the art department was likely the most important research course that I encountered, though I will admit that it did not help me to make a choice of methodologies at the time. I was too far removed from actually beginning to write my prospectus for the information to be absorbed into the mind-set that I already had. Also, the course came after my introduction to qualitative method, and I remember thinking that the people who had written the articles in the textbook for the art education version of qualitative research had really chopped up the qualitative methods that I was taught in the other class. I felt as if I was starting all over with my understanding of the subject. I honestly did not take the course seriously, until later, while re-reading the literature, I began to understand that the writers in the textbook were developing qualitative research specifically for art and art education. After coming to this realization, I began to look more closely at how they had used the methodology to suit their needs. I no longer felt like an outcast. I was now a pioneer.

I believe that in the future, qualitative courses in art education have to better prepare the graduate student for the work that they are about to encounter in dissertation writing. However, a single qualitative course in art education research serves more to confuse the student. The subject is far too complex to be covered in one semester. Subsequent, or prior, courses taken in other departments tend to add to the confusion by explaining their particular brand of qualitative methodology in isolation. A solution to the confusion caused by crossing over into other departments could be found in the sequencing of courses. A basic course could be taken in another department, or school, and then followed by a course in the art education department specific to art education, if the professor that teaches the second course is aware of what was taught in the earlier survey course and introduces the art education methodology from that perspective. Obviously, the survey course must be a prerequisite for the second course.

Conclusions

Initially, looking for qualitative historical methodology was my first challenge. I was surprised to find it in my own backyard with the work of Stankiewicz (1997). Had I identified with her work earlier, I may have opted to work strictly under the methodology that she proposed. However, one personality flaw that I seem to have is that I have always tended to have to “re-invent the wheel”. But, in this case I was glad that I did. I believe that I have

learned a great deal more from the experience and that what I have learned may serve others who struggle with this topic.

The methodology that was synthesized in order to gather the information for this study has allowed me to go in directions and document results that would have been omitted if I had been forced to adhere to methodologies of other fields. However, my journey to the point that I felt the confidence to create this synthesis has also added to the value of the study. My tentative attitude at the onset of the process of locating the appropriate methodology for my research has been bolstered by what I have discovered about qualitative research, and in particular arts-based inquiry. It is clear that what I had considered a new form of research in the beginning is, by way of its lineage, one as old if not older than quantitative methodologies. Furthermore, the common history of qualitative research shared in the disciplines of aesthetics, the social sciences, education, and art education provide a strong precedent for the use of arts-based inquiry in art educational research. I now know that art educational researchers who would fall into line behind quantitative methods, out of insecurity, do themselves an injustice if they are forced to torture their research to fit into the quantitative mold, considering the variety and compatibility of qualitative methods. I believe that this study has succeeded only because the methodology used was adapted to see into the fine details of the subject.

The information gathered and presented on the subject of this study is a vital addition to previously unexplored areas in the history of art education. Walter Smith's curriculum of teaching drawing to the nation, in order for the

United States to be more competitive in product design, was not the only source from which art education emanated. Many more traditional, but less obvious sources must be looked to as points of origin for our contemporary traditions of art education. The philosophy of the Arts and Crafts movement was spawned from the lesson in monotony delivered by mass produced goods, beginning in the late nineteenth century. The poor quality of mass production sparked a longing for previous times when the quality and individuality of handmade objects could be counted upon. The philosophy of this movement is strong today and is evidenced by the inclusion of weaving and ceramics in art curricula from elementary school through college, all over the country.

The history of the more traditional Bloomfield Pottery, as it was refashioned into the Athens Pottery Factory, stands as a metaphor for the aesthetic slide that occurred as the South industrialized. The work of the traditional Southern potters employed by Bloomfield represents the end of making things by hand prior to the craft's decline to machine made goods. R. L. Bloomfield who had previously shown his ability to improve the existing textile industry of Athens, with ideas from his New England background, took the existing folk pottery traditions already established and combined them with the Northeastern traditions of industry. The result was another more efficient, successful business that most likely would have had a greater life span in a more favorable economy. The second pottery, The Harsha / Athens Pottery, picked up on Bloomfield's idea, but implemented it without the craftsmen of the earlier

business. The result was a sterile pottery plant that produced equally as sterile products, void of the craftsman's touch.

A question that this study helps to answer for art education is as basic as "what is art and who are the artists". Those individuals who were hired by R. L. Bloomfield to make jugs and other crockery, who came from the tradition of the Southeastern jug potters, would never have considered themselves to be artists. Perhaps, that would be correct in a narrow interpretation of the word. However, in a broader sense, considering the beliefs of Eastern philosophies and later Westerners who see the definition of art as based on something more than its "prettiness", what was created by these craftsmen was far too special not to be considered in that vein. The work turned out by Marcus Archer and other anonymous potters at the Bloomfield Pottery was the beginning of the end for a branch of artisans whose work filled an everyday need of the common man and was individually produced and inherently more aesthetically pleasing than the machine made goods that followed.

It is obvious in observing recent trends that the pottery that was at one time collected solely as antiques, has reach a new stage of desirability. If what these individuals created is at some time found to be merely a manually manufactured version of the later machine made goods, it would be important for art educators to reconsider the inclusion of ceramics into our curriculum. However, I believe that as time passes and we escape the narrow boundaries of what has been included and excluded in the realm of Western art, that the work of these early craftsmen will be held in greater esteem.

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APPENDIX A
PILOT STUDY AND FINAL PROJECT FOR
ERSH 8420
WINTER QUARTER 2000

PILOT STUDY AND FINAL PROJECT FOR
ERSH 8420

The following study was based on an interview that took place at the home of Cecil Harbin, a collector of folk pottery and expert on the subject. It was conducted as a requirement for ERSH 8410, Qualitative Research Methods, in the Summer of 2000. The Analysis report was written in a subsequent class, ERSH 8420, Qualitative Analysis, in preparation for writing the dissertation. Although, the methodology of this study is quite different from that of the dissertation, it was my first attempt at adapting qualitative research and analysis to this study, and by reviewing it; it is my hope that the reader will appreciate the progression to the later research.

FINAL DATA ANALYSIS PROJECT

Introduction

I entered this course in September with the concern that I had spent three previous semesters trotting happily, and blindly, down the path of yet another one of those tangents of my life, that historically, has led me away from my perceived goals. I feared that all of the reading and papers that I had done had not gotten me any closer to being confident in the methods that I need to complete my dissertation. Fortunately, in the process of discovering what qualitative analysis is, and enjoying an epiphany with Butchart's (1986) historical research method, I found that I was on the right track, all along.

Butchart's most important contribution to my study is his explanation of the method that he uses to analyze and interpret historical data. His method can be summed up in three parts: 1. Rigorous Criticism, and Corroboration; 2. Evaluation; and 3. Synthesis and Interpretation. Although I understand that he does not consider himself a qualitative researcher; Butchart confirmed to me, through the parallels that I found between his historical method of analysis and that of grounded theory, that history, is fertile ground for qualitative research.

Having studied Butchart's work in my first paper, I feel that I understand and appreciate his method, however after studying other models, I still felt slightly insecure with Butchart's comparatively indistinct approach to analysis. Synthesis and Interpretation, as he calls it, is described by Butchart (1986) in the following paragraph:

After we have subjected our evidence to rigorous criticism and corroboration, have weighed and evaluated it, we begin the process of synthesis and interpretation. This is the step at which we begin to seek patterns in the evidence before us, as the detective attempts to piece together a plausible account of the case. What story emerges most naturally from the evidence? What answers to the many questions posed earlier seem to account for our evidence left unaccounted for by our explanations? Does any of our evidence contradict our explanation? If the answer to either of the latter two questions is yes, we need to do more research, critique our evidence more rigorously, or think more critically about our synthesis and interpretation, perhaps all three. (p. 109)

Butchart continues with a paragraph that further describes his method, but in doing so, he characterizes the constant comparative method of Grounded Theory:

...I know no... historian who would gather all data before evaluating them or wait until they were all evaluated before beginning to think about synthesis. Each aspect of the process will proceed in the order suggested here, obviously, but once we have begun one step, we can begin the next step on the material gathered to that point. In that way, research becomes an organic rather than a mechanical process. Skepticism about a source will make one more critical of other sources and more diligent in the search for more evidence. The facts turned up in one area will suggest new questions. Emerging answers will suggest possible syntheses to be tested and modified with new evidence, further questions, more careful analysis and evaluation. (pp. 109-110)

Because of the less structured approach of Butchart's method of Synthesis and Interpretation, and its similarities to qualitative studies, I began to look for a specific counterpart in the qualitative disciplines. I discovered Pierce's Abductive Reasoning as described by Coffey and Atkinson (1996):

One useful way to think about the process of generating ideas is in Pierce's notion of abductive reasoning (PIERCE, 1979). It is not necessary to go into the philosophical issues in detail. It is not even necessary to agree with the pragmatist philosophy in order to use the idea

productively and heuristically. It seems to capture how many of us think about ideas, perhaps more usefully than many of the reconstructed logics of social scientific research to be found in methodological textbooks and the like. Abductive reasoning lies at the heart of grounded theorizing, although again it is not necessary to endorse grounded theory, as formulated by Glaser and Strauss(1967), Glaser(1978),Strauss and Corbin (1990), Charmaz (1983) and other interpreters, in order to appreciate its relevance....

This approach, as we have suggested, seems to capture more productively how researchers in all disciplines actually think and work. It allows for a more central roles for empirical research in the generation of ideas as well as a more dynamic interaction between data and theory. Abductive reasoning or inference implies that we start from the particular. We identify a particular phenomenon by relating it to broader concepts. We do so by inspecting our own experience, our stock of knowledge of similar comparable phenomena, and the equivalent stock of ideas that can be included from within our disciplines (including theories and frameworks) and neighboring fields. In other words, abductive inferences seek to go beyond the data themselves, to locate them in explanatory or interpretive frameworks. The researcher is not content to try to slot them into existing ideas, for the research includes new, surprising, or anomalous observations. On the other hand, such strange phenomena are not used only to disconfirm existing theories; they are used to come up

with new configurations of ideas. Abductive inference is thus especially appropriate for qualitative work, in which an open-minded intellectual approach is normally advocated (Kelle, 1995b). (Coffey and Atkinson, pp. 155-156)

Statements in the above paragraph as to the nature and universality of abductive reasoning encouraged me to look for a method of data analysis within grounded theory to solve the insecurities that I had about Butchart's method. I found what I was looking for in Corbin and Strauss's (1990) method of "open coding"(Creswell, 1998).

Method Statement

This study will be carried out within the framework of Butchart's historical method substituting the Open Coding and Analysis associated with Grounded Theory, for Butchart's form of analysis, which he refers to as Synthesis and Interpretation.

Data Collection Method

Interview of Dr. Cecil Harbin

The questioning format and the choice of participants is subject to "snowball or chain sampling", that is, respondents are chosen by the information that they are perceived to have on the subject, and the information gathered from one respondent will be used to choose other respondents. The Individuals are

interviewed with the use of a tape recorder. An open-ended line of questioning is used. The length of the interviews will depend solely on the amount of information that the respondent wishes to impart.

Questions will include:

- 1) What information can you share about defunct potteries in the area (Specifically, the Pottery Street site, in Athens, and the Jug Factory, in Statham)?
- 2) Do you know anyone who is likely to have information on the subject?
- 3) Do you know of anyone who collects folk pottery or who has knowledge of it?
- 4) Are you aware of archival sources that would be helpful in the search?
- 5) Do you have relatives or know of others who have relatives who were potters?

Explanation of Data Analysis

Coding

Coding and analysis was performed on the data from the interview of Dr. Cecil Harbin utilizing Strauss and Corbin's method of "Open Coding", which Creswell (1997) describes as the examination of minute sections of text made up of individual words, phrases, and sentences (p.304). Creswell (1997) quotes Strauss and Corbin (1990) in describing open coding as that which "fractures the data and allows one to identify some categories, their properties and dimensional locations" (p.304).

Significant ideas and statements were identified and highlighted in bold type in the transcript. This highlighted type was then transferred through the “cut and paste” process to a separate page. The resulting statements were physically cut apart and separated into categories that precipitated from the whole, during the process. These categories were identified with short descriptors known as “vivo codes” (Corbin & Strauss, 1990). The listed codes were categorized into axial codes, which is a reassembling of the codes into new complex categories, making connections between categories and sub-categories (Corbin & Strauss, 1990). Finally core categories were decided upon using Strauss’s (1990) method as described by Creswell in the following paragraph:

Criteria for core status were (a) a category’s centrality in relation to other categories, (b) frequency of a category’s occurrence in the data, (c) its inclusiveness and the ease with which it related to other categories, (d) clarity of its implications for a more general theory, (e) its movement toward theoretical power as details of the category were worked out, and (f) its allowance for maximum variation in terms of dimensions, properties, conditions, consequences and strategies. (pp. 302-303)

Following this procedure, a synopsis of the information gleaned from the analyzed material will be written into a more typical anecdotal form, using the analysis to reinforce claims made by the author.

Data Analysis Procedure

After marking the significant statements of the interview, and simplifying each into its vivo code, it was found that individual statements fit into ten axial codes.

Axial Codes

- 1) Local currently producing potters that Harbin knows/collects
- 2) Local deceased potters that Harbin knows/collects
- 3) His knowledge of the pottery process
- 4) Knowledge of locations of potters
- 5) Personal knowledge of pottery families
- 6) Personal knowledge of other collectors and experts
- 7) Knowledge of potters outside of the state
- 8) Knowledge of books pertaining to pottery
- 9) Evidence of personal research into local defunct potteries.
- 10) Extraneous personal information which may add to knowledge of local history

Axial coding was then followed by selective coding, which is described by Creswell (1997) as “the integrative process of selecting the core category (Strauss & Corbin, 1990), systematically relating it to other categories, validating those relationship by searching for confirming and disconfirming

examples, and filling in categories that need further refinement and development”(p.302).

Selective Coding

- 1) Statements that indicated that folk pottery is a family business
- 2) Statements that indicated that individuals outside of the families are involved as insiders in the collecting and propagation of the craft
- 3) Statements that there is knowledge of defunct family potteries in the area, by the individuals in the first two groups.

Core Category

It was decided that the ten axial codes indicated that the core category should be “the importance of the insider to folk pottery”. After reviewing the results of the interview I have concluded that the interview process and archival research are of equal importance to this study. In fact, one in a complete study, is totally dependent on the other. Since so much of the work is, and has been, a family business, influenced by knowledgeable insiders, it is necessary for these people to be involved in the process of research in order for the researcher to be privy to otherwise inaccessible family documents, artifacts and other pertinent information.

Also, with the assistance given by Dr. Harbin, it is now plain that collaboration between the researcher and the participant will result in greater progress, than if the researcher were to work alone. Many ideas for the direction

of research have been formed in the process of the interview, by both the researcher and the knowledgeable participant. Often, respondents have had thoughts prior to those of the researcher concerning the very subjects to be investigated, and in some cases have acted upon them to some degree, as in the case of Dr. Harbin and the Statham, Jug Factory site. After using the information and advice given to the researcher by the participants, it would be arrogant to claim that this study could ever be anything but a team effort on the parts of the researcher and the respondents. And, even if the researcher could complete the research without the knowledge and prior investigation done by the respondents, it should not be necessary or desirable to reinvent the wheel in the pursuit of a subject.

Reflections on the Process

I believe that I have found a suitable method for analysis in Butchart's historical method, and by tweaking his idea of Synthesis and Interpretation in the direction of qualitative research, I feel more confident in being able to defend the results. My first inclination toward writing this paper was to try and lay out what I had to do to prepare for the prospectus of my dissertation. I was torn between wanting to leap ahead, and the need to reach closure with the historical research. Although, I was happy to find Butchart's historical method, I must admit that it left me somewhat cold. I wanted a more delineated directions of how to analyze my research. Maybe I have found it in the Open Coding of Strauss and Corbin, or maybe there is something else out there. If there is not, I

guess that I'm going to have to invent it. One thing about the Grounded Theory direction that is unsettling is that it really does develop as you progress. I've heard the argument that it is really impossible not to have a theory when you start, but I believe now that unless you are really determined to find what you are looking for, your going to find a lot of other things instead. Maybe it's just me. I don't seem to form solid opinions on anything, unless I have to. I've been told that that is called being a "Centrist". Possibly so, but it might be just be good old-fashioned insecurity.

My thoughts before I analyzed the interview were that I had not gained much information that would be helpful in furthering my research. However, upon marking up and analyzing what I had, I was pleasantly surprised to find out that I had several different directions to go, based on things that came up. Much of what came to light gave me fresh ideas. Categorizing the information showed me things that I had known, but had not put down in a coherent form. I may have come around to writing down this information at some point, but to mark it up and categorize it as I did in my analysis, gives me a road map of where to go and how to use the data.

Another feature of the analysis was just the fact that I accomplished it, breaking the ice. I tend to be a worrier and often worry about things that don't happen, only because I don't know what to expect. Things that I put off take on a life of their own and get blown out of proportion. The analysis, though a little lengthy, was not difficult. I enjoy interviewing people once I get started. I've had a good deal of experience calling on business people and having to sell my

illustration services, and myself and I assumed that it would be like that. It was in a way, but this time it was the person on the other end who did more of the talking.

I appreciate that, so far, during my experience in the qualitative research classes I have taken, I have been encouraged to work on what essentially is my dissertation as it relates to qualitative research. It's too bad that all of my courses have not been so structured. I could have completed my dissertation by the time I finished my classes. That's probably a really good idea for a program, but I can see problems with it, as it relates to different fields. Another quality of the class that I have appreciated, and I must say, it too seems to be common in the qualitative courses, is that when it came down to the wire, I knew what was expected of me in the way of written work. The other day in class, when we went over the final work assignment was very helpful.

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APPENDIX B

TRANSCRIPT OF THE INTERVIEW WITH DR.CECIL HARBIN

The Interview

The following is the interview with Dr. Cecil Harbin that was used in the preceding study. Dr. Harbin is represented by the letter “R” in the left column. The interviewer is represented by the letter “I”. “R2” is Mrs. Harbin. The conversation was tape recorded and transcribed by the researcher.

August, 2000

I: This recorder records, but it doesn't play back. I have to take it home and play it back on another recorder. Do you happen to know that fella' John Burrison? (referring to one of several books that the respondent has laid out on the kitchen table).

R: I certainly do.

I: I talked to him on the phone. I've run into a guy that has been working with him. His name is Bill Jordan. Do you happen to know him?

R: No.

I: He's an archeologist over in Atlanta, who has worked with him. (Burrison) I hope to be working with him and I hope to be working with Dr. Burrison. I had considered asking him to be on my committee, but I haven't gotten that far yet. I'm just sort of scratching the surface of what I'm doing. Tell me about how you got interested in collecting pots and folk art.

R: Well, I got interested when I saw seven face jugs in a drug store in Dahlonega. And I wish I knew the exact year, because it would be helpful to try and date some of the pottery that I have, but I can't remember the exact date. It must have been '96, '97, '98. I would say that space, uh span of time. Uh, I saw these face jugs and I had heard that there was a pottery somewhere in north Georgia, uh, but I didn't know exactly where. So, I asked the man at the drug store, where the face jugs came from. He said that they came from Cleveland, Georgia, and from the Meaders pottery. So, I looked them over and picked out one. Wasn't sure I wanted any of them, they were so ugly. But I picked out one of them, and I guess it was oh two or three years later that I took them up to the Meaders pottery. The father, Cheever Meaders had died in 1967, so I wasn't sure whether they were made by the father, Cheever Meaders, or Lanier, his son. Lanier was working in the shop. I showed him the jug and he said "I made that". And it wasn't signed. He had a Magic Marker and wrote his name on the bottom of the jug. I still have the jug and its up stairs. And its on this jug too (gesturing to a jug on the top of the row of cabinets in the kitchen).

I: I've heard this name, too (referring to a book on the table).

R: I'll get around to him as we talk.

So, that's the way I got started, but I wasn't too interested in collecting at that time, but we did get back to Lanier Meaders shop from time to time. He usually

had a lot of face jugs and other jugs for sale, so each time we went, we would usually buy something. I didn't get a big collection of his jugs, but began to get interested in jugs at other potteries that we learned about. Some books came out about that time, no not that early, the books came out later, but I had learned who some of the potters were and I made it my goal to buy at least one piece from each potter who was working at the time and I managed to - well, lets look around here- I managed to get quite a few pieces, one from each of the well known potters.

I: You've got a lot of them. The only one I have is a face jug that's about that big. I think it was Cleater and um.

R: Cleat? Oh, yeah. Cleater.

I: I think it was two names, uh. Cleater and uh?

R: Billy.

I: Oh, yeah, that's right.

R: I've got some of their jugs. They made that one on the end. There's probably eight or ten on down the way there. Now, how did you get interested?

I: I've been in pottery since I was, you know Peggy Pitts?

R: sure.

I: Peggy was my eighth grade art teacher. And I knew Michael at the time when he was working at the University. They weren't married then (Michael and Peggy Pitts are local potters and teachers who are members of the Oconee Cultural Arts Foundation, in which Dr. Harbin and his wife are also members). And I went to school at Maryville College, in east Tennessee. They had the facilities...

R: I know it well, we lived in Alcoa.

I: I did my student teaching in Alcoa. And, they had the facilities there. Being a self starter, there wasn't a lot of teaching going on-I just kind of did my own thing there. My family comes from Loudon, Tennessee.

R: Close by.

I: When I got out of college I did get my teaching certificate. I set up a small pottery there, in Loudon at the farm - at my grandmother's farm. And did that for a little while, and then I got a teaching job. As a matter of fact the way I got

my teaching job was by - at a crafts sale in Sevierville, or near Sevierville in Seymour. One of the board members - school board members, saw me there and said that they were looking for an art teacher for the high school, and they pretty much hired me on the spot. It was easier to get a job back then. Then I came back to Georgia. I kind of popped back and forth doing technical illustration. I did a kind of graphic arts business out of my home for about eight years while my kids were small and then went back to teaching. I got my masters and did most of my work in ceramics then, and it kind of felt natural to get back into something about pottery. So

R: That's when you new Peggy Pitts. No you knew Peggy

I: I've known Peggy most of my life.

R: Who was at the University?

I: Andy Nasisse was there, but he wasn't my professor (I remembered later that he was). Ron Myers was

R: We have his pottery scattered all around the place. We're interested not just in folk pottery, but pottery in general.

I: Right. I've got one piece of his - It gets kind of expensive buying pots these days (laughs). We've got mostly Mike and Peggy's. Our dishes are almost all

Mike and Peggy's. I've got one piece of theirs that goes back to 1967, I think, one that Michael made when he was over at the University or before that, or some point.

R: We've got Michael Simons's.

I: And I knew Michael Simons. He visited over there when I was taking courses over there for my Masters.

R: Now, what kind of pottery have you done? Functional?

I: A lot of functional. I'm kind of interested in white ware and porcelain. And mostly kind of experimenting (I say kind of a whole bunch). I didn't ever put out any great volume. When I was in Tennessee I had a salt kiln. I like salt fired pottery. I was working with a lot of white ware with the salt (I also say *a lot*, a lot). There was a guy, I met a guy up at Arrowmont. His name was Michael Blair. I thought that was a coincidence, but uh . He was working with porcelain and using these colored slips on it. He gave me his slip formulas and a few years later I started working with them. Its a real stark contrast because the ware is so white and the colors are pretty bright on it. You wouldn't think of stoneware and high fired stuff being that colorful.

R2 (Mrs. Harbin enters): Excuse me, would you like some tea?

I: I think I'll pass, (I forgot to say thank you) I just had lunch. I guess I'm out of questions that I'm suppose to ask. (We begin to look at the books on the table)
I've got that book checked out from the University.

R: This is no longer in print.

I: Okay.

I: It's a good book. It's a good book and I think that the main thrust of my dissertation is going to have something to do with potteries that no one knows about in the Athens area. And I'm looking for people who know anything about Pottery Street. There was a street called Pottery Street. Supposedly, there was a pottery there, but I've got to do research on it to find out.

R: If it was called pottery street there must have been

I: Exactly, unless it was paved with pottery or something. The other one comes out of this book (refers to Burrison book). I found out about it from Bill Jordan. Its called the "Jug Factory." It's supposed to have been in Bogart somewhere. Bill spent a lot of time on his thesis looking for the Jug Factory and never found it. He said that he found a couple of places that it might have been.

R: Well, that's interesting, I went over to Statham, trying to find out something about pottery in that area. And, they were kind of vague about it. But, it seems to me that it was winter time and they said that, well, we can't go out and look because its too cold, have to wait 'til summer time. Well, summer time came and I must have lost interest (laughs).

I: Were these people you knew over there.

R: No, I had inquired about pottery being made there and I was referred to people. One man, as I recall, was or had been the president of a bank and he talked a lot. But, trying to decide where this pottery was made he became a little vague.

I: Is there any chance that you might remember his name or have it written down anywhere?

R: No, no.

I: I'll be searching out that way and I'll ask if anyone knows anything about pottery.

R: Well, stop by - I can- the bank was on kind of the main street. And as your going through Statham, it will be on the right side.

I: Okay.

R: Seems to me, are there railroad tracks there?

I: I think so.

R: You cross the railroad tracks and then you go down kind of the main street parallel to the road. I'd be interested in knowing more about that.

I: Okay. I'll keep you filled in if I find anything out. Have you ever seen any artifacts from that place, or like do you know any pots around that were made there?

R: I may have a pot or two from Barrow county, but I'm not sure just where in Barrow county. But, your trying to find something in Oconee county.

I: Well, not necessarily, just something local. Is Statham in Barrow county?

R: uh-huh.

I: I mean, that would be close enough. I'm just

trying to find any unknown pottery in the Athens area and I think that could be considered the Athens area.

R: You know the man that you really need to contact is Michael Croker. He has, I'm sure, the biggest collection of Georgia, north Georgia pottery of anybody. Now, what he's done there is to try and help interested people identify pots (refers to Croker's book on table).

I: I have a piece that I'd really like him to be able to see. It's more of a jug like this (referring to photo in the book). I don't know if you'd call it more of a kraut jar or something like that.

R: It's not a churn?

I: No, it's not a churn, it's about that tall (gestures), and it's got a handle on each side, a little handle. And, its not glazed. Its got what I always had considered an ash glaze, because it's got glaze where the ashes settled on the shoulder of the pot and the ashes fluxed the clay and made a glaze there. Inside, I think the inside might have a glaze, like an Albany slip glaze or something. I don't know, but it came from the farm in Tennessee.

R: To be used, for cooked vegetables or something or other, it would have to be glazed some way wouldn't it?

I: I would think so. It really isn't decorated, except the handles are sort of, they're nice handles and the ends are pulled to a little point.

R: Now these are jugs by Lanier and his father Cheever and his mother Airy(sp?)(refers to book).

I: I had another book that goes back, have you ever heard of Charles Counts?

R: Sure. He died within the past few days.

I: Really, I didn't know that.

R: I read that in the Atlanta paper that he died with malaria, in some African country in which he was living. I knew that he left this country a number of years ago, and went somewhere over seas.

I: I think that it might have been Nigeria.

R: Could be Nigeria.

I: The summer that I spent at Arrowmont (a craft school in Gatlinburg, Tn.), he taught the class there, and he had a friend who came from Nigeria to talk to the

class. But, I had heard that, Ron Myers told me that he had gone to Africa and that, he'd gone there and come back and gone back again, and that no one had ever heard from him again.

R: It's a strange thing.

I: He was kind of a strange fellow (laughs). He was different.

R: We knew him up in north Georgia. What is the name?

I: Rising Fawn? (repeats for clarity) Rising Fawn?

R: Yeah, right.

I: Uh-huh. Now, you knew him before you started collecting pots?

R: That's kind of hard to know (sounds puzzled, but I already had concluded it must have been before, since he only started collecting in 1997 and I think Counts had been gone for some time before that. I'd be interested to find out if Counts might have been back in the area more recently). Uh, he wasn't too old when he died.

I: I'm guessing that he must have been in his sixties, at least.

R: Yes, something like that. I say not too old, relatively speaking, my age anybody else's age, anybody else is young.

I: My mom would argue with you on that. She's turning eighty one this month.

R: I'm eighty three.

I: Okay. Now, where did you buy this book (gesturing to the Croker book)?

R: From Michael.

I: Like I said, Bill Jordan has promised to take me to meet him and we are supposed to go to the "Turn and Burn" (refers to a pottery festival). At the Meader's, is that the Meaders who do that?

R: No, that's the Hewells.

I: Yeah, okay, the Hewell pottery.

R: And, that will be the first Saturday in October.

I: We went of a... it was funny, when I started to try and find people to help me out, things just started popping immediately. I found a guy...first I thought, where would they be doing archeology around here? And I thought of Scull Shoals. And I looked Scull Shoals up on the internet, and there was a web page there for the Park Service. And I ran into an archeologist and his name was Jack Wynn. And he's the main guy working at Scull Shoals. And he referred me to Bill Jordan. Before that I had talked to Dr. Burrison on the phone, and like I said, I hope to get with him at some point.

R: He'll be at the Turning and Burning.

I: Okay (there I go again).

R: He always is. I don't know how much time he'll have, but I'm sure that he will have some time to talk to you.

I: Right. I don't know. I'll probably try and contact him and go over to Georgia State where he works and work with him there, but um, what was I thinking? Oh yeah, I helped on an archeological dig out at Scull Shoals about a month and a half ago.

R: That should have been interesting.

I: It was, we found everything from Indian pottery sherds to almost modern day stuff. It was in piles out there. They go through their little squares and go down about 10 centimeters (at a time) and scoop it up with a shovel and sift it.

R: Uh-huh.

I: That was really a lot of fun, it was hard. We had to fill in the holes when we got finished.

R: Oh yeah? Put it back the way it was.

I: Right. Kind of wore me out. But uh ... tell me about the books that you've got here. I know about this book and these two, now what is

R: Well, that's the Meaders family and uh ... a book about Cheever and Airy and the rest of them. You know the name of some of the other Meaders.

I: I know about Cheever, that's what I was getting ready to say, Charles Counts wrote a book, or he had it put together.

R: I have that book.

I: Do you?

R: Uh-huh.

I: Its called uh.. something clay (Common Clay). I can't remember, but he signed it for me.

R: Well, that's one that I forgot to drag out, but you don't need that since you already have it.

I: And that's why I remember Cheever Meaders, Cheevers (I looked it up and it is Cheever).

R: Now you say you have this book or is it this one (gestures to a book)?

I: I checked this one out from the University, Michael Pitts said that he has this one that he would loan me ... uh.

R: I could let you have any of these that your interested in. This one came out first (Burrison's book) and then this one came out ten years later (second addition) and then John Burrison kind of up dated it. He put another chapter in there, and another preface I guess updating it.

I: What I might do instead of just borrowing them right now is, I'd like to remember that you have them so that when I get into it heavily I can just borrow them then and then I won't have to keep them for so long.

R: Why don't you just write down anything that you might want some time later.

I: Okay. I'd like to take a picture of a few of your pots, too.

R: How do you want to do that?

I: Can I take them down, take two or three of them down and take a picture on the table.

R: Sure.

I: I've got several Foxfires (books).

R: That's eight that has the pottery section.

I: Let me just write that down, so that I can just remember it. And how about number ten here?

R: No, I don't know how I happened to bring that out. It wouldn't be of interest to you. As far as pottery is concerned it wouldn't be.

I: That might be the one, I've got a, supposedly, a relative in one of these, I think it was Colonel Blair or Captain Blair, from Blairsville, the person Blairsville was named after. I think he's a distant relative of mine. My family, like I said, is from east Tennessee, and we were there before it was Tennessee. And my fifth great-grandfather was John Blair and his father was Hugh Blair. He came over from Ireland, by way of, actually, he was Scottish, but he came through Ireland and his son followed John Sevier and what they called the "Over-the-Mountain Men" at the battle of Kings Mountain. And that's supposedly how we got the land in Tennessee, from a grant.

R: Now, this is an interesting book (refers to a book which lists southern potters).

R: Well, that just kind of tells you who the people are.

I: Do you remember where you bought this one?

Off hand I don't. No, I don't. But, there must be something in there that, I'm sure I ordered it.

I: I'll check over the internet and see if I can find it in there.

R: It cost nineteen dollars and ninety five cents when I bought it. Made in North Carolina, so I guess you could just write to this place here (points out publisher in book).

I: Do you do much gardening around here. I know that you did that. I saw you over at Bertele's (his daughter) one day working in their yard.

R: Wha... now your talking about flowers or....

I: Yes sir, I think that's what you were doing.

R: Yeah, we do a little bit of that. I was into vegetable gardening, and we can't do any vegetable gardening because of the deer, with the wooded property all back here.

I: We've pretty much given up everything, except my wife has to have tomatoes. So, we have a raised bed and have put a fairly tight fence around it and they (the deer) won't jump into it, cause it's so small.

R: We've got some on the deck here in pots. And I have a few out in a spot. But, among herbs, deer don't like herbs. So, I plant my tomatoes there. Sometimes, they eat them anyway.

I: Any particular kind that you plant with them? We've got some rosemary in our back yard. Any time that you touch it, it smells all over you (laughs).

R: Well, these tomatoes are right next to a big rosemary bush.

I: Maybe it messes up their senses.

R: I can't guarantee that it works (laughs). But, it has seemed to work, for us.

R: That's one of the Meader's, that's probably....

I: Who's little pot is this (picking a small jug up off of the table) ?

I: It says Cleater.

R: Yes, that's Cleater. You can almost tell Cleater's by the - well, just looking at the glaze.

I: It's kind of thick. The pot that I have of his is like this. Is Billy his brother?

R: Billy is his wife.

I: Okay. (pause) Does he tend to make smaller pots, because my jug is about that big?

R: They make some smaller ones, because they go to fairs, and festivals and sometimes people will buy something smaller, that doesn't cost too much. You must have run across this book (refers to book *Raise in Clay*).

I: I have this one. I checked it out from the University.

R: Now, that's more than Georgia pottery. They have a lot down there about Georgia pottery. You said Georgia pottery.

I: I'm trying to kind of stick around this area.

(gets up from table and walks to cabinet area, where pots are sitting on top of cabinets) I'd like to look at your pots up here.

R: Any that you want to take down, you're welcome to. I'd say all of these along here are Cheever's and, not Cheever's, Cleater and Cleater's son.

I: Here, let me get that for you (R has taken chair away from table and is attempting to stand on the chair to take down a pot). I've been on a diet and I don't weigh as much as I used to.

R: Do you know what that is (refers to pot taken from shelf)?

I: I sure don't.

R: That's a chicken waterer.

I: Oh, okay.

R: And, you know how it works?

I: Uh - if I remember right, I think you have to turn it up side down and then you fill it up and you turn it back and the vacuum keeps the water from running out.

I remember - oh, I know what I'm thinking of. My grandmother would use Mason jars and there was a thing that they would screw on the end and then you'd turn that up side down.

R: What's that say on there (refers to pot)?

I: "Meaders, the name in pottery for one hundred years and still turning."

"1892". Let's go ahead and take a picture of this one.

R: Do you want to move this (refers to things on another table).

I: That might be good, let's see what would be the best - I've got a flash on my camera so....

R: Well, anything you want to move from back here that's in the way....

I: I don't think that that will be in the way. (setting up pots on small table near door) Let me see, let me try - (long pause while photographing).

R: That's just a clear glaze on that one. But, you know more about glazes than I do.

I: I like that one (refers to another pot). This is what they refer to as a tobacco spit glaze isn't it?

R: Right.

At this point the tape ran out and I was unaware that it had. It was a little later when I had discovered that it had stopped, however the conversation at this point was intermittent as we looked at pots and photographed them. I turned the tape over and continued.

R: That's Grace Nell Hewell, one of the Hewells.

I: Is this somebody that's still producing, right here?

R: This one?

I: Uh-huh.

R: Oh, yeah. This is a Hewell or it might be a Meaders.

I: I'm guessing that this was an older one.

R: Yeah, yeah. That one is a... you might be interested in that.

I: "inaudible"...Maysville. Maysville's not too close, but not too far away.

I: We were just by there for some reason. That's a nice one. That's a salt fired pot.

R: Uh, yeah and that came from out west some place, in the mid-west. See where it's dripping from the inside (refers to interior glaze drips on the outside of the pot).

I: "Granny's Mansion Antiques, Harrison Arkansas".

R: It has a nice salt glaze doesn't it?

I: Yes, I like that.

R: And the drips.

I: I think that's probably from the inside, the Albany slip liner.

R: Did you ever run across the name W. J. Gordy?

I: He was in the Charles Counts book.

R: That's right, he was. Here are a few little pieces he did (opens an antique book case). His brother did this, D. X.

I: That's right it was D. X. I remembered. I'm not sure if both of them were in that book but, I expect that they were.

R: D.X. was an excellent potter, well both of them were.

I: Hold it right there (takes picture). Some time if you get a chance you'll have to come to my house and let me show you my pots.

R: Yeah. I would like to. I'd like to see your house. Now, that's another Gordy, that's Bill Gordy's son (shows another pot). He never did do anything with it except fiddle around a little.

I: Is that Bertele (refers to old photo in frame)?

R: No, uh... no, that's another one of the daughters. That's Katie, and that's Libby, Elizabeth... Now, this is W.J. Gordy (refers to a photo). That picture appeared in the Atlanta Constitution. We just got it from there. He was an amazing potter. He could bring something up one shape and bring it up again another shape. And, get rid of that and bring it up another. He was a great potter. Your not interested in folk art?

I: A little. But, at this point mostly just pottery. If I don't stick to pottery, I'll get off track (laughs).

R: Let's see, (picks up another pot) this is by somebody. I thought there was a name on it. This one doesn't have a name, but it's an Alabama pot.

I: I remember seeing some of that work in the frame gallery in Watkinsville (points to an elaborately painted fish on the wall). Is that done by two brothers?

R: Well, there are two brothers involved, but one of them does the work, well actually, both of them do the work, because one brother cuts out the shape, and the other brother does the painting up in Jefferson. What's his name? I can't remember at the moment.

I: I can't remember either.

I'm certainly impressed with your collection.

R: I used to be into the folk pottery and now I'm into the folk art.

I: Who's this (refers to painting)?

R: Jim Surrie. He never even learned how to spell his name. Let's see, that's a Cheever jug right there.

That's a churn. Turn on the light and you can see a little better. Take off the decoration....

I: That's okay. I've got about all the pictures I need.

R: That glaze is good isn't it?

I: His is so much smoother than the tobacco spit. Were his glazes more modern glazes or did he make them from the creek settlin's?

R: Yeah, I think that's where he got them (creek settlin's), but they aren't as rough. Let's see, we've still got a few more.

I: There's another fish.

R: Yeah.

(We proceed down stairs into the living room.)

R: We collect everything, see the Indian pottery.

I: Who made your Indian pottery, do you know?

R: Some of them have names, but uh...

I: I have a film that I show to my classes about Maria...(Martinez).

R: This came from the place that she lived.

I: She had a son named Popoviday(sp).

R: This is by a woman, can you read it.

I: Julia Martinez (same last name as Maria).

R: I should keep better records of where I got these. ...I don't know if she did them all, but...

I: Julia Martinez, Santa Clara (reading the bottom of the pot).

I: That looks like one of my wife's pots.

(Mrs. Harbin enters)

R2: My son made that pot. That's one that Michael made.

I: Really, Dana... I kind of taught Dana how to make pots when we were in college. That's a really dark clay body.

R2: He made that when he was at Georgia State.

R: Let's see, that's Bill Gordy. Ben Owen up in North Carolina, he's a real good potter. This is Bill Gordy again and that's Bill Gordy.

I: Are you familiar with “Mark of the Potter”? Is there like one person that works out of there or is it several, pretty much like a store now.

R: There are several people there.

I: There is a place in Gatlinburg called the potters mark. It’s out on Glades Road, that one guy started. I haven’t been up there in years. I used to teach school in Gatlinburg. I did it for a year anyway, before I got married. Since Dana was going to be an art teacher, there wasn’t a chance that she was going to get a job up there, because I had it. Not in the high school anyway.

R: Michael Croker did that... I should say, Michael and his mother. Michael does the turning and his mother does the rest of it.

I: Is that Ron Myers?

R2: I can’t think of her name. She’s not doing it anymore.

I: Alice Woodruff?

R2: Uh-huh.

I: I was in high school with her. She doesn't remember it. I was a year behind her in high school. We were the only two people that used the potters wheel in high school.

R2: She did nice work, but she's become a nurse or physician's assistant or something.

I: I heard that she had a back problem or something that knocked her out of doing anything with clay.

R: This is from South Carolina. This is Old Edgefield Pottery, it's not really old. But it's in the style of old....

I: Edgefield district was one of the old settlements....

R: Dave the slave...(reference to a slave potter who made face jugs)

I: Dave the slave, yeah. And that's a raku chicken. (raku is a method of firing in which the hot clay piece is removed from the kiln and dropped into combustible material. The process makes the exposed clay turn black and blackens the cracks in the glaze). Are you familiar with anybody that collects pottery like that, like Dave the slave pottery?

R: I don't know any rich people (laughs).

I: Somebody told me that there was a show of his at the High Museum lately.

R: There was. The part down town?

I: Yeah.

R2: At the Georgia Pacific building.

R: My son went to that. My son collects pottery, too and folk art.

R2: ...cause Michael Croker hasn't ever gotten hold of any of those Dave the slaves has he? That's got to be the only piece that he doesn't have.

R: That's Michael's, too. (Their son) It's interesting to see him turn this (refers to pot) Have you ever done one of these?

I: I know how to do it. It's called a doughnut.

At least that's what we called it.

R2: Have you ever seen Michael Croker's collection?

I: I haven't. I haven't met him, but I'm suppose to go meet him through another guy named Bill Jordan. He's an archeologist over in Atlanta, who I met through another archeologist. And, they all know John Burrison.

R2: Michael's collection is amazing, absolutely amazing.

I: I heard he's got like a chicken house full of stuff.

R2: ...and his collection is probably the largest collection of north Georgia folk pottery.

R: I'm sure. ...but uh, this was given to me when I was eighty years old. On the day of my eightieth birthday, and this is from the Hewell's (refers to pot with writing commemorating Cecil's birthday).

I: I've got to get a picture of that one. The writing that's on it is interesting to me. I got my Meaders pot when Dana and the girl scouts went with Bertele to the pottery up there. Now, that's a Ron Myers (refers to pot on coffee table).

R: This was also given to me on my eightieth birthday by the Hewells.

I: Do you know about the glaze on that one? It looks a little like an Albany slip, but the streak of blue going down the side makes me think that its not.

R: Its not quite the color of Albany slip.

I: You have an interesting house.

R: Is there anything else (speaking to wife)?

I: You have a really nice house. You've got the kind of things in it that I have in my house that I wish I had organized better.

R2: It's almost too much now. I see things now that I'd like to have, but I have no where to put them. I'd like to finish the basement so I could put up some of the things that are laying around down there. I've got lots of dust collectors.

I: You need some Pitts Pots.

R: We have a few of his.

I: I have a lot of Pitts pots, but they're all dishes and we use them.

R2: I haven't been able to get to his sales when he has them.

I: That's the problem. They go so fast.

At this point I turned of the tape and we ended the interview. There was some small talk, but I was on the way through the kitchen and out the door in the process of saying good bye.