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A COMMENT ON ALKALINE GLAZED STONEWARE

Stanley South

Nineteenth century historic sites in the South often have fragments of alkaline glazed stoneware present along with the better known European and American ceramics. With the appearance of Dr. Greer's article, those of us working on historic sites now have a much clearer picture of this southern made stoneware, which is characterized by its hardness and glossy glaze. Since, as Dr. Greer has pointed out, South Carolina is a possible area of introduction of this type stoneware into America, those of us working on historic sites in this state are faced with a fascinating research challenge in the years to come in working out a greater understanding of this ware in time and space. This comment is designed to present an outline of some of the areas of exploration that must be pursued by those of us involved with nineteenth century ceramics (South 1970b: 3). These areas are: (1) an examination of the clues to the origin of the alkaline glazed stoneware in America and (2) a general summary of some of the sites and potters in South Carolina that offer opportunities for detailed research in the years to come.

I. AN EXAMINATION OF THE POSSIBLE ORIGIN OF ALKALINE GLAZED STONEWARE IN AMERICA

Dr. Greer has mentioned the "Queensware" pottery manufactory established by John Bartlam in Charleston in 1770 (Ramsey 1947: 84-85, 92, 98, 237). As Ramsey points out, no examples of Bartlam's "Queensware" exist, so work on this Church Street site in Charleston is of primary importance for the determination of the product of this factory. Ramsey states, "it is within the bounds of possibility that Bartlam knew the secret of the alkaline glaze, just beginning to replace lead glazes in the English potteries of 1765" (Ramsey 1947: 92).

The evidence from Charleston is still to be forthcoming but clues to the ware being made by Bartlam have been found at Salem, North Carolina, and Camden, South Carolina, through the potter William Ellis, who worked in the Bartlam factory (Fries 1968: 762-63; Rauschenberg 1968: 111; Clement 1951: 137). The superintendent of the Bartlam factory came to Bethabara in May or June of 1771 (before the pottery shop was moved to Salem), and, in exchange for lodging and clothing, he showed Brother Gottfried Aust how to make "Queensware" and "Tortoise-shell" ware, "A fine pottery resembling porcelain," and gave Aust the formulas for the glazes (Fries 1968: 762-63). The fact that this potter "had been the superintendent of a factory which made such pottery," indicates that the factory (the Bartlam venture) had probably closed by that time, since the superintendent was traveling through the country and had expressed a desire to stay among the Moravians for awhile (Fries 1968: 762-63). It appears then, that the Bartlam factory was not in operation more that a few months in 1770 and possibly during the early months of 1771. This coincides with the fact that in 1770 there are
advertisements for the factory on Church Street but none are seen in 1771 (Elias Bull research, personal communication). Two and one half years later, in 1773, William Ellis appeared in Salem and offered to demonstrate the manufacture of "Queensware" and "Tortoise-shell" ware, which he did, making a special kiln and successfully firing both "Queensware" and stoneware, no doubt as he had done at the Bartlam factory when he worked there (Fries 1968: 762-63, 775, 817).

Fragments of the "Queensware" made as a result of the visit of Bartlam's superintendent to Bethabara in 1771, were found in the 1965 excavation of the kiln waster dumps of Gottfried Aust (South 1967: 33). Excavations were conducted on Lot 49 in Salem, North Carolina, in 1968, and an impressive collection of Leeds type, English-tradition wares were recovered from waster dumps used by Aust and the master potter who followed him, Rudolph Christ (South 1970a: 70). Christ specialized in the "fine pottery" demonstrated by Ellis and the superintendent of the Bartlam factory and apparently learned his lesson well. From this collection of the ware of Rudolph Christ, as learned from two of Bartlam's potters, we know what kind of pottery Bartlam's factory was likely turning out and predict that it will appear much like the "fine pottery" of Rudolph Christ.

Our look at alkaline glazed stoneware relates to the preceding discussion in that the formulas for making alkaline glazed stoneware may well have been left with Aust in Bethabara in 1771 by the superintendent of Bartlam's factory. However, it appears that the first actual firing of stoneware was done in 1774 by William Ellis when he completed his special kiln and made his successful firing (Fries 1968: 817). This apparently was alkaline glazed stoneware, for fragments of alkaline glazed stoneware made in the form of English plates were recovered in the 1968 excavations on Lot 49, the lot on which Ellis built his special stoneware kiln. These sherds resemble very closely the salt-glazed stoneware so popular in the 1760's and 1770's, but are glazed not with a vaporized salt technique but with a transparent glassy alkaline glaze (Figure 1). This glaze is pale cream in color similar to that seen on English creamware but on a stoneware body. Only a few fragments of this type were found but this only tends to lend support to the fact that they may well represent Ellis' firing of 1774. This then may well be the earliest firing of alkaline glazed stoneware in America outside of a possible production at the Bartlam factory.

In September 1780, Rudolph Christ requested permission to begin production of what he called "salt-pottery" but the request was denied (Salem Archives: Auf. Col., September 21, 1780). Additional requests were made in the following two years, but it was not until 1782 that Christ was allowed to begin making "fine pottery" by the piece under Aust's supervision (Salem Archives: Auf. Col., August 1, 1782). Whether he fired alkaline glazed stoneware using salt as an ingredient of the formula at this time is not known but we suspect that the "salt-pottery" mentioned in 1780 relates to the 1774 "stoneware" made by Ellis in that the Ellis ware was probably an alkaline glazed stoneware using salt in the glaze formula.
Figure 1

Alkaline glazed stoneware sherds from a "Queens" pattern plate, thought to have been made by William Ellis in a special demonstration firing in 1774, on Lot 49 in Salem, North Carolina. This may well represent the earliest firing of alkaline glazed stoneware in America outside of a possible production at the Bartlam factory in Charleston.

Figure 2

A delicate mug with floral terminals and double-intertwined, reeded handles, covered with a glossy, greenish-brown, alkaline glaze, with chevron rouletting copied from scratch-blue salt-glazed stoneware. This type ware was found in a pit during excavations at Lot 49 in Salem, North Carolina having a provenience from 1795 to 1798.

Figure 3

An alkaline glazed "voodoo head" jug with brown eyebrows and moustache of iron glaze, and hat of cobalt blue glaze thought to be a South Carolina piece. This jug is similar to sherds from South Carolina kiln sites. Eventually enough specific information may be available to provide close temporal and potter assignation of various types of alkaline glazed wares.
In 1795, however, Christ "showed a piece of stone-ware which he had made in our pottery, and we are glad that this first burning seems to have turned out so well" (Fries 1968: 2542). We know, of course, from the 1774 Ellis demonstration that this was not literally the first firing of stoneware but as a commercial venture it may well have been.

During the 1968 excavations on Lot 49, on which the Fifth House once stood, fragments of stoneware were found that apparently represent the stoneware Christ was making after this "first" firing of 1795. In fact, through archeological context and historical data, this particular collection of stoneware can be pinpointed as having been made between 1795 and 1798. The particular significance of this ware is that it is alkaline glazed stoneware. This stoneware has been giving trouble for some time in terms of typological description. It is clearly stoneware in hardness but is covered with a glossy lead-like glaze, but from the physics of firing stoneware we know that only alkaline or feldspar type glazes will successfully withstand the high temperatures of stoneware firing. Because of this the catalog reference would read "Lead glazed? stoneware" and published reference to the type would call it "an olive-green glazed stoneware product" (South 1970a: 70). We now know it as alkaline glazed stoneware (Figure 2). Because of the significance of this type ware, a discussion of its provenience is presented here.

The Fifth House stood on the lot adjoining the Aust-Christ pottery in Salem, and in the area between the Fifth House and the pottery shop a stone foundation wall was found. The major portion of the structure was on Lot 48 and therefore not available for excavation, but the few feet that extended onto Lot 49 was of particular interest because the erection of this structure can be dated at 1798. Christ reported that his workshop was too small and planned to build a twenty-two foot addition that would take in the entrance to the yard of Lot 49 (Salem Archives, Auф. Col.: Nov. 21, 1797; Lot 48, 49 Records). This addition would encroach onto Lot 49, and therefore, the wall found there apparently represents the foundation for this 1797 addition (it was probably not constructed until 1798). This foundation of 1798 relates to the question of Christ's stoneware of post-1795 in that a pit was found to extend beneath the foundation wall of 1798. In this pit was a concentration of the finest ware yet known to have been made by Christ, Leeds-type ware of outstanding significance and uniqueness unknown outside the English factories (South 1970a: 70). The ware had been thrown into this pit before the 1798 addition was made and probably after the 1795 introduction of stoneware manufacture (unless, of course, it represented the wasters from the 1774 Ellis firing). Short, "thumb-shaped" lengths of clay, heavily coated with sand by rolling in quartz sand while the clay was wet, were found, some still fastened to the rim of vessels and saggers from the running of the alkaline glaze. Similar pugging or separator coils of sand covered clay have been found by Dr. Greer on other alkaline glazed stoneware sites. These were separators for saggers which would allow for circulation between vessels and saggers. Some sagger fragments appear to have had holes cut into the side to allow
for better circulation of heat during firing.*

Delicate mugs with floral terminals and double-intertwined, reeded handles, covered with a glossy, greenish-brown, alkaline glaze were found in this pit (Figure 2). We can guess that these delicate mugs were the type of ware Christ was firing as stoneware after 1795 and before 1798. In addition to these stoneware mugs of the "fine pottery" were milk pots and pans, jugs, and similar heavy ware. Of particular interest on the alkaline glazed stoneware mugs is the chevron rouletting around the exterior of the rim, a detail also seen on English scratch-blue salt-glazed stoneware, a fragment of which was recovered from the Lot 49 excavation in Salem. It would appear that Christ was copying this motif from English scratch-blue salt-glazed stoneware forms for his own stoneware.

Besides revealing the delicate forms and detailed treatment being used by Christ for his "fine pottery" and stoneware between 1795 and 1798, this waster deposit revealed that rather than using salt thrown into the kiln to produce a vaporized glaze, Christ was using an alkaline glaze dip for his stoneware. The discovery of a few fragments of stoneware made on a "Queensware" mold and covered with an alkaline glaze (possibly representing the stoneware firing of William Ellis) reveals that the use of an alkaline glaze on stoneware probably dates from 1774. This is a significant point in determining the origin for the extensive use in the South of alkaline-glazed wares by nineteenth century potters. Dr. Greer's research on alkaline-glazed stoneware has revealed a distribution in Texas, Alabama, Georgia, and the Carolinas, with all roads pointing toward the Carolinas as the origin of the alkaline-glazed stoneware tradition. With the 1774 date for the introduction of stoneware firing at Salem, the absence of locally made vaporized salt-glazed ware at the Salem site, and the presence of alkaline-glazed stoneware probably representing both the 1774 and the post-1795 manufacture of stoneware at Salem, we may very well have the origin of alkaline-glazed stoneware through the John Bartlam factor of Charleston. This may have occurred through men such as William Ellis who worked at the Bartlam factory and who shared the secrets of the trade with potters such as Gottfried Aust and Rudolph Christ. There were potters at work in the Carolinas prior to the 1770 Bartlam factory but whether or not they made high fired, alkaline-glazed ware is yet to be determined.

Camden (Eighteenth Century "Pinetree"), South Carolina

When William Ellis showed up in Salem in 1773 and made his firing of "Queensware" and stoneware "so that [the] process is now fairly understood here", he was referred to as "the potter from Pinetree" (Fries 1968: II, 817). The community of Pinetree was changed to Camden between February 13 and April 12, 1768 (Woodmason 1953: 49; Kirkland and Kennedy 1905: 12, 94-95). There are no records at this time indicating that

* Since delicate ware was being fired, saggers were used. However, as these were replaced by the coarser, more massive forms, saggers were given up as not necessary. Dr. Greer has noted that alkaline glazed stoneware kiln sites seldom reveal the use of saggers.
William Ellis moved to Camden after the closing of Bartlam's factory in 1771, but the fact that he was known as "the potter from Pinetree" might lead us to suspect that he may have made his home in Camden from 1771 until his trip with the Moravians to Salem, North Carolina in 1773. The important question is whether he operated a pottery shop there during those two years. The documents do not help us for nothing is yet known by this writer of Ellis's stay in Camden.

While cataloging excavated materials from the Cornwallis House ruin in Camden, Richard Polhemus, Laboratory Supervisor for the Institute of Archeology and Anthropology at the University of South Carolina, discovered a number of fragments of creamware and polychrome painted creamware made with non-English clays (Figure 4). This material was from around the pre-Revolutionary War house site known as the "Cornwallis House". One pit contained several of these fragments as well as delft, porcelain, brown salt-glazed stoneware, wrought nails, and English creamware, clearly revealing a context probably dating no later than the 1780's. Most of the fragments recovered by the Camden excavators and cataloged by the Institute were from the plowed soil zone in the area around the house.

Richard Polhemus recognized these fragments as similar, and in some cases almost identical, with those found in excavations at Bethabara and Salem (South 1967: 33; 1970a: 70). These important fragments are all characterized by having holes and inclusions in the light clay body not found in English ceramics. The "Queensware" pieces vary in color from very light cream to a richer buff. One fragment is from a sauceboat or similar vessel with a relief floral motif, similar to an example made by Christ at Bethabara (South 1970a: 71). The polychrome "Tortoise-shell" fragments, as well as applied terminal sprigs on double-intertwined handles, are typical both of Leeds creamware and Rudolph Christ's ware (Rowner 1965: 148; South 1970a: 70). These are illustrated in Figure 4. We might conjecture that these pieces may be from Salem, North Carolina, were it not for the fact that some are bisque-fired and not glazed, and are probably kiln wasters from a near-by kiln site (Figure 4 G, H, J). A red paste fragment is slipped, polychrome glazed on the interior, clear lead glazed on the exterior, and identical to the work being turned out by Aust and Christ in Salem using red paste (Figure 4 K).

From this comparison it becomes clear that there is a very close connection between the Camden sherds and those of Christ at Salem. No alkaline glazed stoneware sherds such as those found on the English type ceramics at Salem have been found at Camden, although a fragment of a large jug with "IEG" or "IEC" impressed inside a circle was found in the plowed soil zone at Camden. This indicates that the high-fired alkaline glazed stoneware was probably not being made in the same kiln as the lead-glazed, locally made, English tradition pottery represented by those sherds found in the Camden excavation.

We might conclude then, that William Ellis may have made these pieces in a Camden kiln between 1771 and 1773, since he is the common agent both for Camden and Salem. We can now predict that when excavation is carried
Figure 4

ENGLISH TYPE CREAMWARE AND TORTOISESHELL WARE MADE IN SOUTH CAROLINA, PROBABLY BY WILLIAM ELLIS OR JOHN BARTLAM

Top row:  a.-b.-c. Cream colored ware with pearl gadrooning. Cream colored ware sauceboat rimsherd with roccoco design in relief.

Second row:  d. Cream colored ware sherd with applied terminal spring similar to those from Leeds and Salem, North Carolina.

          e.-f. Polychrome glazed "Tortoiseshell" type sherds with beaded rim decoration.

Third row:  g.-h. Bisque fired fragments of cream paste ware with relief decorations.

          j. Bisque fired sherd with feather edge motif similar to English forms and Salem, North Carolina examples made by Rudolph Christ.

          k. Polychrome glazed slipware fragment identical to those made by Rudolph Christ at Salem, North Carolina.

Bottom row:  l.-m.-n. Polychrome glazed "Tortoiseshell" type sherds showing pearl gadrooning around the base of mugs, applied terminal sprigs and glaze characteristics almost identical to those found on Lot 49 in Salem, North Carolina, known to have been made by Rudolph Christ. They are also like those seen on Leeds pottery.
out in Charleston in order to recover examples of ware from the Bartlam factory, it will look very much like that produced by Rudolph Christ at Salem, as does the ware from Camden. An additional question to be answered will be whether the ware from Bartlam's factory will consist only of the lead glazed earthenware sherds such as the Camden examples, or whether among their number will also be sherds of the alkaline glazed stoneware such as those recovered from Lot 49 in Salem. Needless to say, this fascinating search for the origin of alkaline glazed stoneware in the South is only beginning, but the clues so far point toward the Bartlam factory and its superintendent who visited the Moravians in 1771 and William Ellis who did the same in 1773, who actually fired stoneware, fragments of which we think have been recovered from excavations on Lot 49 on which he built his special kiln in 1774 (Figure 1). It seems, therefore, that Ramsay was likely correct in his statement that Bartlam may have known the secret of the alkaline glaze which was "just beginning to replace lead glazes in the English potteries of 1765" (Ramsay 1947: 92). The information now available surely points to Bartlam in Charleston, the superintendent of his factory, and an employee of that factory, William Ellis, as the first to spread the word of this glossy stoneware glaze to other potters in the South. As the word spread and more potters undertook to produce stoneware with a glossy alkaline glaze, the classic English forms used by Bartlam, his superintendent, William Ellis, and Rudolph Christ, gradually gave way to more coarse wares, crocks, milk pans, churns, and jugs so typical of nineteenth century potters in the South, as described and illustrated in Dr. Greer's paper.

II. A SUMMARY OF SOME OF THE SITES AND PottERS IN SOUTH CAROLINA MAKING ALKALINE GLAZED STONEWARE

Richard Champion of Camden, South Carolina

Ramsay has mentioned Richard Champion, "who bought Cookworthy's patent in 1774, and made porcelain for seven years, retired to a home at Camden, South Carolina in 1784, dying there in 1791" (Ramsay 1947: 98). He reports that tradition has it that Champion made porcelain there, but this cannot be verified. Ramsay also assumed that Champion was "certainly familiar with it [alkaline glaze]", which is probably correct, but whether he ever operated a pottery in Camden is still to be determined (Ramsay 1947: 92).

The Edgefield District, South Carolina

From around 1810 to the Civil War, Pottersville in the Edgefield district of South Carolina was an important pottery producing area (Smith 1970: 9-13). Names associated with the district are Landrum, Harris, Miles, Rhodes, Lofton, Ramey, Gibbs, Drake, Kemp, Corley, Hill, Mitchell, Wardlaw, and Chandler and Bodie. An important potter associated with Abner Landrum in the pottery business as well as in publication of a newspaper The Edgefield Hive, was Dave, a free black man whose pottery often carried charming verses (Smith 1970: 12). The ware made by these potters
is alkaline glazed stoneware, some of which is marked with incising, some with trailed kaolin slip, and some with an impressed die. A number of fine pieces of this ware can be seen in the Pottersville Museum just north of the town of Edgefield, South Carolina. This museum is a project of the Ralph T. McClendon family, whose interest is in preserving information relative to the once flourishing Pottersville community as a pottery making center (Smith 1970: 9-13).

In the Pottersville Museum are jars and jugs of alkaline glazed stoneware with various incised or slip applied marks. One jug has a "3" in a cartouche, with "Southern Make • C.B. Rhodes • Edgefield District, S.C." applied with trailed white slip. Another has "C.B. Rhodes • Maker" with a "3" in a cartouche, also in white slip. A double loop-handled jug with an iron dip on the upper half has in large script letters written all the way around the jug, "C.Rhodes Maker" with a "5" in a cartouche, applied with brown slip and edged with white slip, with a row of white dots in the center of each brown letter. A jar with the iron dip on the upper half was the work of Lewis Miles and is marked with the incised inscription "L.M. July 6, 1857". A similar vessel at the South Carolina Library is incised with "L M January 17, 1850. Another in the Pottersville Museum reveals that the Negro Dave also apparently worked for Lewis Miles, for it is inscribed "L M July 25, 1857 Dave".

A large vat in the Charleston Museum was also made by Dave and is inscribed "Great and Noble Jar • Holds Sheep, Goat and Bear". Another of Dave's jars has the single word "Ponderosity" while another states: "Made at Stony Bluff for Making [Lard] enuff" (South Carolina Library Notes, University of South Carolina). A vessel in the South Carolina Library has the inscription "a pretty little girl on a virge • Volcaic mountain, how they burge • Dave", and on the opposite side "L m Aug 24-1857". Of particular interest is the fact that this vessel is covered with Albany Slip, with a wash of alkaline glaze around the rim and running down the inside of the vessel. These vessels are just clues to the rich field of research that is yet to be done in South Carolina on various potters and their wares.

In August 1970 Dr. Greer and I visited the site of a kiln waster dump near the Pottersville Museum pointed out by Carl T. McClendon of the museum. This site revealed some fragments of alkaline glazed stoneware, was designated as 38ED11, and is thought to be the kiln site of Abner Landrum's pottery of 1810.

Another kiln site is located about twenty miles north of Edgefield at the community of Kirksey (38GN16) in Greenwood County and contains quantities of slip decorated alkaline glazed stoneware. This site is thought to be that of Chandler's Pottery of around 1847 to 1867 when Reverend Bodie, a Baptist minister, took over from Chandler (Dr. Greer, personal communication). Through her research in Texas, Dr. Greer has developed a considerable knowledge of the potters and their sites in South Carolina and has been most helpful in pointing us in the right direction with the alkaline glazed challenge in this state.
In Aiken County Dr. Greer has worked on locating the kiln site of Landrum's Pottery at Miles' Mill, called Sunnybrook in recent years (38AK17). She has worked out a tentative sequence at the Sunnybrook site as follows:

1843 - Rev. Landrum's Pottery (?1830's-1850's)
1850 - Lewis Miles listed in census as stoneware manufacturer (Mr. Carlee McClendon notes)
1870-80's - Hawn Pottery HAHN -TRENTON impressed mark
1890's - 1900's Baynham Pottery

At the Pottersville Museum there are jars impressed with the mark "W.F. HAHN • TRENTON • S.C.", the same mark appearing on the jug in Figure 20 of Dr. Greer's paper. An impressed mark in an oval with "Trenton, S.C." was found on a jug of alkaline glazed stoneware at Fort Jackson, Savannah, Georgia, by Bill Kelso. Unfortunately the potter's name was not legible (Kelso 1971: 19, 24).

About twelve miles from the Sunnybrook site is the town of Graniteville where pottery was apparently in existence in the late nineteenth century, judging from a jar in the Pottersville Museum with the inscribed words: "Peter R. Emanuel of Graniteville, S.C. Edgefield County 1879". The location of this site is unknown as yet.

Another site in the area of Trenton and Graniteville was once located in Bath, South Carolina, but is now apparently beneath a large factory site (Dr. Georgeanna Greer, personal communication). This site according to Ramsay is associated with the name of "Thomas J. Davies," during the period from 1861-1865, and manufactured "coarse brownware, black or brown glazed some "voodoo head" jugs; no mark" (Ramsay 1947: 235). However, Ramsay confuses Bath, in Beaufort County, North Carolina, with Bath in Aiken County, South Carolina, placing the pottery in "Beaufort County, South Carolina" (Ramsay 1947: 235). Since Spargo (1926: 341) places "Thomas J. Davis", not "Davies", in Bath, South Carolina, in his earlier book, and since Dr. Greer has found local tradition for a pottery being destroyed by the construction of a factory, we suspect that "Davis" is correct and that Bath, South Carolina is the correct place for this pottery, and that Ramsay is in error in his details. Dr. Greer mentions in her paper that there was a large factory at Bath, South Carolina employing large numbers of men and boys making table ware and insulators for the Army of the Confederacy (Greer 1971; after Barber 1901: 465-66).

Alkaline glazed "voodoo head" jugs such as those mentioned by Ramsay are frequently seen in collections of southern ceramics and are usually alkaline glazed stoneware. These interesting jugs are apparently closely related to the production of alkaline glazed stoneware, and as more information on one is collected, details on the other will emerge. Data on these whimseys is being collected for a paper on the type and distribution of this interesting form, and a vessel of this type is illustrated in Figure 3. This vessel in the writer's possession was purchased in an antique shop in North Carolina but was said to have come from.
South Carolina. It is similar to alkaline glazed stoneware sherds from sites in South Carolina and hopefully enough information will eventually be compiled to allow for specific pieces to be assigned to particular kiln sites on the basis of typological characteristics. Collections from kiln sites, some controlled excavation on dated sites used by known potters, and documentary research should contribute toward this understanding.

In the South Carolina Library are notes indicating that the "Southern Porcelain Company was established at Kaolin, S. C. by William H. Farrar who had been a Bennington stockholder. Numerous potters followed him here. The modeller, Joseph Jones, was manager in 1857 ... Until a fire destroyed the factory in 1863-4, only a 'fair porcelain' was produced at Kaolin, such as the coarsely designed corn pitchers of 1859-61" (South Carolina Library, Notes of Lalla Stevenson of Columbia). The site is thought to be located near Bath, South Carolina, but no research by this writer has yet been done on this company.

Another site whose location has not been discovered is that at Hamburg. This pottery is known from vessels such as the one in the South Carolina Library having a stylized floral spray applied with slip, similar to those from the Rhodes Pottery at Pottersville. This is an alkaline glazed stoneware vessel with the light olive green color often seen from South Carolina sites. The slip applied words on the two ear-handled bulbous jar is: "H.A.Kendrick · Hamburg, S.C."

Also in the South Carolina Library is an alkaline glazed vessel with the inscription in light slip: "Scott Hewart · No. 1 Merchants Row · Columbia, S.C. 1850". This piece also has a stylized floral spray similar to the pieces from marked vessels from the Rhodes Pottery at Pottersville. No research by this writer has yet been done on this Merchants Row manufactory in Columbia.

Another Columbia pottery is said to have been on Almshouse Road and was known as the Stork Pottery. The kiln was begun about 1832 by Dr. Abner Landrum and was operated by his descendants until about 1900 (South Carolina Library, Notes of Mrs. R.M. Stork).

The Charleston Museum has a fine collection of alkaline glazed ware and notes on potters in South Carolina. Dr. Greer has carried out some research there but this writer has yet to launch into a definitive study of the South Carolina potters and their sites, a study that hopefully will be undertaken before too long now that Dr. Greer's fine paper has opened a door for those of us working with nineteenth century archeological sites.

Climaxing such a study, of course, would be an oral history account from the potters now working in South Carolina and a technical account of the methods now being used and the ware being produced. A step in this direction has been taken with a photographic study of the operating pottery at Bethune, South Carolina, where Otto Brown and Otto Brown, Jr.
Figure 5

The Otto Brown ware at the Bethune, South Carolina kiln site

Figure 6

The kiln entrance with the waster dump to the left, and the rubble from kiln repairs in the foreground. Note the iron rods and turnbuckles used to control the tension on the kiln during firing to provide maximum support as the kiln expands and contracts during firing and cooling. Without these controlling rods the kiln would collapse much sooner.
are firing pottery in a ground-hog type kiln (Figure 5, 6). The children of Otto Brown, Jr. are the seventh generation of the Brown family to produce pottery. They do not use alkaline glaze, preferring to fire most of their ware as bisque, flower pots, bird baths, etc., with an occasional rabbit or dog feeding bowl being glazed by applying Albany slip (Carson 1968: 226-28).

As can be seen from this examination into the possible origin of the use of alkaline glazed stoneware in America in the Bartlam-Ellis-Christ pottery production of the eighteenth century, and this short superficial survey of the pottery sites producing alkaline glazed stoneware in South Carolina in the nineteenth century, the work of Dr. Greer has opened a window that casts a fascinating shaft of light on potential ceramic research in South Carolina, as well as throughout the South. We are indebted to her for providing us with this challenge. Hopefully we will be able to obtain funds and time to follow the research path along which she has pointed the way. We look forward to the publication of the definitive book for which Dr. Greer is conducting her research. She welcomes any information on alkaline glazed stoneware that may be forthcoming from excavations by historical archeologists. In return, she gladly shares the information emerging from her continuing research, as illustrated by the paper presented at the Eleventh Annual Conference on Historic Site Archaeology, and presented here as the focal point of this HISTORICAL ARCHAEOLOGY FORUM.
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