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AN EARLY WEST VIRGINIA POTTERY.

BY

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The first potter at Morgantown, after the Indians, whose shards are scattered in the rich alluvium of the valley of the Upper Monongahela, was called by his apprentices "Master" Foulk. Of him nothing more can be learned, nor can the date of his enterprise be fixed beyond that it was before 1785, neither do any of his wares exist at the present day.

In the period of settlement between 1758, when Thomas Decker arrived at the mouth of the creek that bears his name, and 1786, when Morgantown was incorporated, there is little to chronicle beyond the events incident to the early frontier, such as the establishing of forts and the fights with the Indians, in which David Morgan stands out prominently as a remarkable figure in border warfare.

About the year 1785, James Thompson, with his son, John W. Thompson, then 4 years old, came from Bel Air, Maryland, to Morgantown. They settled near the Dorsey fort, several miles south of the town, because in those days of Indians, panthers, wildcats, and bears, everyone wanted to be near the fort. Later they moved to Morgantown, and, as family tradition has it, built the fifth house in the place. John was apprenticed to "Master" Foulk, the potter, learning the trade and succeeding to Foulk's business.

This pottery was probably the first established west of the mountains, and arose from the increasing needs of the settlements growing around the frontier forts, so remote from the seacoast markets and almost without roads and transportation. Early in the nineteenth century, domestic pottery, which had been hauled all the way from Baltimore, sold on the frontier at 3 levys a gallon, equivalent at this day to 72 cents. This was another inducement to supply the demand on the spot. Moreover, the extensive deposits of Quaternary clays on the

terraces of the Monongahela, shown by Dr. I. C. White to be coincident in geological time with the formation of the great glacial dam across the Ohio near Cincinnati, furnish abundant and superior material for pottery making.¹

There was also an early market for the wares of Morgantown, and a great part of the product of the pottery was sent in keel boats and flat-boats to various points down the Monongahela above Pittsburg and into the "wilderness."

The stoppage of intercourse between the United States and England during the Administration of Thomas Jefferson worked hardship upon the growing country, as yet depending largely upon foreign nations for manufactured articles. However, the restrictions on trade and intercourse of the embargo act of 1807 paved the way for independent manufactures in the United States to supply home demand and mark the beginning of that industrial energy which has led to industrial supremacy. At this period many small manufactories were started, as the glass factory (1807) of Albert Gallatin and the pottery of Alex. Vance at Greensboro, Pennsylvania (1809).

During the war of 1812, as William Boughner, of Greensboro, Pennsylvania, informs me, the yellow glazed ware was in good demand and brought a high price. He instances that cups and saucers sold at a dollar the set. It will be seen that again the cessation of commerce with England cut off the supplies of wares of the quality not made in America and stimulated the small potteries to manufacture articles for table use. Previously the wares were of the commoner forms for domestic use, such as milk pans, preserve jars, jugs, etc. Unfortunately, no examples of the tableware of 1812 survive, but fragments from the site of the old pottery show that it was a good quality of earthenware covered with a lustrous yellow glaze.

The Vance-Boughner pottery at Greensboro, Pennsylvania, continued to produce lead-glaze earthenware up to 1849; one of the latest specimens being shown in Plate 3. The manufacture of stoneware, principally in the form of jugs and milk crocks, still continues at that place. The earliest specimen of salt glaze stoneware from Greensboro, turned by Alex. Boughner in 1850, is shown in Plate 6.

One can hardly realize the difficulties that beset the potter on the frontier in the early days. His materials for glazes were secured only by the greatest exertions, and their compounding taxed his patience. His colors were ground on stones by hand. Sheet lead secured from

¹I. C. White, *American Geologist*, XVIII, December, 1896, pp. 368-379.

Recent investigations seem to show that the clay deposits are due to local dams of ice. The writer, when a boy, discovered fossil plants in these clays and brought them to the attention of geologists. Dr. F. H. Knowlton, of the U. S. Geological Survey, has determined the plants to be of the Quaternary glacial period.

chests of tea and oxidized over the fire in an iron pan formed the basis of his lead glaze; other materials had to be brought long distances over the mountains.

On every hand there was call for the inventive spirit in the potter and skill in handling all sorts of tools and doing odd jobs. If a tool was needed there was nothing to do but to make it; brushes of human hair served for decorating the ware; bits of stick were whittled into modeling tools, or objects from various sources, if they had the proper form, were pressed into service. Clay was to be dug and worked in the rude mill of the potter's manufacture, the masonry kiln was to be laid up, and wood hauled and chopped with which to burn the ware. In the "shop" abounded evidences of the potter as jack of all trades; the wheel, the pieces of wood held in the hand for forming the vessels (Plate 8), the slip pump, carriers for removing the green ware, molds, stamps (Plates 9-18), and many other things that he had made with his own hands. A picture of the resourceful handicraftsman's laboratory and workshop in the period of independent trades is full of interest. Also the products have an individuality that is denied to the products of cooperative labor, though the latter be more in touch with art ideas diffused at the present time.

The first ware made at Morgantown was porous terra-cotta covered with a yellow lead glaze. Teapots, cups and saucers, dishes, and other tableware were turned out. Unfortunately, no specimens of this ware remain, but fragments from the site of the old pottery show its character.

Following this came "red ware," or terra-cotta, covered with transparent lead glaze. At this period (1800) a number of glazes began to be used, such as dark-brown lead glaze, black iron or manganese glaze, gray "china glaze," greenish-gray and white, the surviving specimens being interesting and beautiful. They show decided artistic merit in the glaze and a quaintness of form that is pleasing and well worth the study of modern ceramists.

Lead glaze wares went into disuse on account of a belief that such glazes are unwholesome, which is true. It was observed, also, that the preparation and firing of lead glazes had a bad effect on the health of the potter.

With the disappearance of the ware having a lustrous glaze there ended a most interesting period of the pottery at Morgantown. The traditions and training that had given form and character to the art during more than fifty-five years and produced results that were commendable could not survive the introduction of heavy, unresponsive material like stoneware, which was produced in the second period.

In the second period, by the mixture of clays, securing the fusible and infusible elements which stand high heat in the kiln, stoneware

began to be made. This ware was rudely decorated with blue on the paste, slipped in the interior with "Albany clay,"¹ and glazed in the kiln with salt.

The method of glazing by salt was introduced into Staffordshire in 1690 by two Germans from Nuremburg, named Elers. It was experimented with by Wedgewood, but proved unavailable, and fell to use for common ware. It is probable that the first salt glaze made in this country was at Marcus Hook, New Jersey.

On the close of the first period of the Morgantown pottery and the death of the aged potter, John W. Thompson, following a few years after, his son Greenland Thompson took charge of the work.

Greenland Thompson was a singularly retiring but well-informed man. Under better material conditions and surroundings he might have advanced to the manufacture of finer wares under the demands of modern taste. Within his limitations his temperament was artistic and appreciative.

The idea which he carried out in stoneware was the application of natural forms in relief to the exterior of vessels. The specimens of his work in the U. S. National Museum consist of a small cream pitcher with an ornamentation of rose stems, leaves, and buds; a flower vase covered with impressions from the shell of the Brazil nut, all of heavy ware, soft gray in color, and glazed with salt (Plates 6, 7). More pretentious pieces were made by this potter, consisting of large garden-flower vases, the holder decorated with rose and other floral designs, and the base representing rounded river pebbles, or cylinders imitating tree trunks with vines clinging to them.

Vases of this character were not made for sale, but may be considered as the pastime of the potter, and were intended as presents to friends. A small trade was, however, carried on in children's banks, pipes, fat-lamps, etc., but the standard product of the pottery was crocks, jars, jugs, and other desiderata for the housewife. The only decoration applied to the salt glaze ware consisted of rude floral ornamentations in cobalt.

One of the most interesting specimens of early salt glaze ware of Morgantown belongs to Mrs. Linnie Dille, of that place. It is a jar, bearing the following brush-work inscription in cobalt blue: "Home manufacture. Independence. High tariff. William Crihfield. August, 1844." Crihfield or Chrichfield was an employee of the Thompson pottery.

The work of Greenland Thompson was not appreciated at its value and was scarcely known outside of Morgantown. In consequence, there are very few specimens in existence, those pieces which have

¹Albany slip clay is a fusible silicate of aluminium mined at Albany, New York, It fires to a sublustrous enamel of dark purple color.

escaped destruction being lost in the limbo of "old things" which exists in or around every human habitation.

The pottery ceased operation on the death of Mr. Thompson in 1890.

The writer is much indebted for the historical information in the above paper to Mrs. Dorcas Haymond, a daughter of Mr. John W. Thompson.

DETAILED CATALOGUE OF THE WARES OF THE FIRST PERIOD.¹

WHISKY FLASK. Terra-cotta with brown lead glaze; heavy ware. Such flasks were in use on the frontier before glassware was common. Plate 1, fig. 1.

Height, 6½ inches.

Morgantown, West Virginia. 178460.

Gift of Mrs. Dorcas Haymond.

OINTMENT JAR. Terra-cotta with greenish-gray glaze showing mottlings of pink. The vessel has one of the most beautiful glazes produced by the old pottery at Morgantown. Plate 1, fig. 2.

Height, 4 inches; diameter, 2½ inches.

Morgantown, West Virginia. 205346.

Gift of Mrs. Dorcas Haymond.

PITCHER. Terra-cotta, unglazed. On one side is the impression of a large mold in relief representing a house surrounded with trees, a favorite device of the early potter. The spout was formed from the pattern figured on Plate 16, fig. 7. The handle has been broken off. Plate 1, fig. 3.

Height, 9 inches; diameter, 8 inches.

Morgantown, West Virginia. 205345.

Gift of Mrs. Dorcas Haymond.

PRESERVE JAR. Terra-cotta body covered with dark brown lustrous glaze. Sealed by tying oiled paper over the mouth, as in the old form of preserve jar. Plate 1, fig. 4.

Height, 6½ inches; diameter, 5½ inches.

Morgantown, West Virginia. 205344.

Gift of Mrs. Dorcas Haymond.

SPICE BOTTLE. Terra-cotta body covered with transparent lead glaze giving the beautiful clear red of the earliest pottery made at Morgantown. The word "peper" in dark brown decorates one side. The shoulder of the bottle bears a slip decoration in white, the motive being the name D. Thompson. Plate 1, fig. 5.

Height, 5½ inches; diameter, 3 inches.

Morgantown, West Virginia. 205343.

Gift of Mrs. Dorcas Haymond.

SUGAR PURIFIER. Terra-cotta covered with glaze giving the reddish-brown color which is said to have been the color of the earliest ware made at Morgantown. In form the vessel is conical, open at the top, and having an orifice at the bottom. It was set up over another jar and was filled with the rather crude maple sugar manufactured in the early days, which would drain through the orifice, leaving the upper layer white and dry. The initials "J. F. C.," of an unknown potter, are scratched through the glaze. Date, 1800. Plate 2, fig. 2.

Height, 13½ inches; diameter, 9 inches.

Morgantown, West Virginia. 96595.

Gift of Mrs. Dorcas Haymond.

¹The wares described are exhibited in a wall case on the south side of the ceramic gallery in the U. S. National Museum.

MOLASSES JAR. The sugar purifier was placed above the molasses jar in order to catch the drips from the soft sugar. For description of the jar see page 518 and explanation of Plate 4, fig. 2.

PRESERVE JAR. Terra-cotta body, straight sides, sloping shoulders, and short straight neck. The glaze is opaque, lustrous, and gray-green in color, with cloudings of brown blended into the glaze. This specimen is one of the most artistic and pleasing of the objects remaining from the early pottery at Morgantown. It dates from the last quarter of the eighteenth century. Plate 3, fig. 1.

Height, 8½ inches; diameter, 6¼ inches.
Morgantown, West Virginia. 178456.
Gift of Mrs. Dorcas Haymond.

SPICE BOTTLE. Terra-cotta body, sloping sides, fluting around bottom. Lead glaze, dark brown, heavy and lustrous, with obscure mottling or spotting that gives a pleasing broken color. Such bottles were used for containing spices. Date, about 1800. Plate 3, fig. 2.

Height, 4½ inches; diameter, 4 inches.
Morgantown, West Virginia. 178455.
Gift of Mrs. Dorcas Haymond.

MOLASSES JAR. Terra-cotta body, covered with dark brown mottled glaze; amphora shape. For containing molasses and apple butter. Date, about 1820. Plate 3, fig. 3.

Height, 11 inches; diameter at top and bottom, 5 and 5½ inches; at middle, 8 inches.
Morgantown, West Virginia. 178459.
Gift of Mrs. Dorcas Haymond.

JUG. Red body, pear shape. Glaze red brown, highly lustrous, and with uniform, spirally arranged crackle. Turned in 1849 by William Boughner, at Greensboro, Pennsylvania. Plate 3, fig. 4.

Height, 8⅞ inches; diameter, 6 inches.
Greensboro, Pennsylvania. 178454.
Gift of William Boughner.

PRESERVE JAR. Terra-cotta body of usual shape covered with dark-brown lead glaze, with imperfections, giving light brown and yellow effects. Plate 3, fig. 5.

Height, 8 inches; diameter, 6½ inches.
Morgantown, West Virginia. 178452.
Gift of Hon. J. M. Hagans.

PITCHER. Terra-cotta body glazed outside and within with a speckled glaze resembling Flemish gray. This glaze was called "china glaze" by the potter; its composition is not known at present. Horizontal rows of alternate green and black circles have been painted on over the glaze and fused, forming a bizarre ornamentation. The body of the vessel is ovoid, the spout bent in the neck; the handle is very broad, and the pitcher presents a quaint, old-fashioned appearance. Plate 4, fig. 1.

Height, 9½ inches; diameter, 7¼ inches.
Morgantown, West Virginia. 96594.
Gift of Mrs. Dorcas Haymond.

MOLASSES JAR. Terra-cotta body covered with a greenish semitransparent glaze. Where the glaze is thicker the greenish hue predominates, where it is thinner the orange hue of the body shows through. The handle and sides of the jar between the handles are decorated in brown. The handles are lugs for lifting the jar. Plate 2, fig. 1, and Plate 4, fig. 2.

Height, 13¼ inches; diameter, 10½ inches.
Morgantown, West Virginia. 96590.
Gift of Mrs. Dorcas Haymond.

PRESERVE JAR. Terra-cotta body covered outside and within with a brown (near sienna) transparent lead glaze speckled with minute dark-brown spots. The sides of the jar are decorated with a conventional flower, possibly a tulip, in white, green, and brown. The colors have blended into the glaze. The jar is of quaint shape, the sides having a long, concave sweep, the shoulders banded with turned grooves, and the rim low, suited for tying on the cover. This excellent specimen is of the first period of the pottery of Morgantown. Plate 4, fig. 3.

Height, 10½ inches; diameter, 6¼ inches.
Morgantown, West Virginia. 96588.
Gift of Mrs. Dorcas Haymond.

CHURN. Terra-cotta body covered with an uneven semitransparent greenish-yellow glaze known as "china glaze," decorated with a leaf design in black. The churn is a truncated cone, the rim hollowed for the reception of the churn lid. It is related that churns were made as presents to children, but also were found useful for small churning in the household. Plate 4, fig. 4.

Height, 9½ inches; diameter, 8¼ inches.
Morgantown, West Virginia. 96592.
Gift of Mrs. Dorcas Haymond.

SPICE BOTTLE. Terra-cotta, unevenly covered with a glaze varying from gray to brownish yellow, rough and spotted. The word "Cinnamon," in brown, is written on the bottle, and the signature of D. G. Thompson is scratched on the paste. The sides slant to the bottom from the shoulder, which slopes upturned to the neck. The latter is ridged. Plate 5, fig. 1.

Height, 5½ inches; diameter, 3¼ inches.
Morgantown, West Virginia. 96593.
Gift of Mrs. Dorcas Haymond.

PRESERVE JAR. Terra-cotta body, burned rather hard. Speckled brown lead (near sienna) transparent glaze, with large feathery clouded splotches of lighter greenish buff "china glaze" over brown glaze, but melted in. Ornamental band stamped with rolling die around the shoulder of the jar. Almost straight, slightly bulged sides, sloping shoulder, flaring rim, inside of which is a collar to hold the lid for sealing. Glazed brown inside, no glaze on bottom. No marks. Plate 5, fig. 2. This jar is of the variety first made in Morgantown, where a pottery was in existence about 1785. It dates from about the beginning of the present century.

Height, 9½ inches; diameter, 6¼ inches.
Morgantown, West Virginia. 96587.
Gift of Mrs. Dorcas Haymond.

JAR OR CADDY. Terra-cotta body covered with black, lustrous, obscurely-crackled glaze made with lead. A band of three horizontal grooves in the paste goes around the middle of the jar. A relief stamp representing a coat of arms is placed above the band. The sides of the jar are slightly concave, the shoulder is square, and the neck is upright without flange, the general shape being that of the old-fashioned glass candy jar. This jar is a very excellent example of the "black" ware of the early pottery. Date, about 1792. Plate 5, fig. 3.

Height, 8¼ inches; diameter, 6¼ inches.
Morgantown, West Virginia. 96589.
Gift of Mrs. Dorcas Haymond.

FAT-LAMP. Terra-cotta, unglazed; in shape, that of a North African lamp, but with larger reservoir. It is probable that this is a potter's lamp. In it waste fat was burned by means of a wick formed of cotton cloth. Plate 5, fig. 4.

Height, 5 inches; diameter, 5 inches.
Morgantown, West Virginia.
Gift of Dr. Walter Hough.

WARES OF THE SECOND PERIOD.

- JUG. Old form in stoneware, with salt glaze of grayish-brown shade. Employed for holding oil, etc. Date, 1845. Plate 6, fig. 1.
 Height, 8½ inches; diameter, 4 inches.
 Morgantown, West Virginia. 178464.
 Gift of Mrs. Dorcas Haymond.
- PRESERVE JAR. Gray salt glaze stoneware, slipped inside with "Albany clay," the slip giving a smooth, dark-purple enamel. The jar shows mark of the turning. Sealed by settling a convex tin cover in a slot at the mouth of the jar and securing with sealing wax. Date, 1872. Plate 6, fig. 2.
 Height, 11¼ inches; diameter at base, 5½ inches; at top, 3½ inches.
 Morgantown, West Virginia. 178461.
 Gift of Mrs. Dorcas Haymond.
- PRESERVE JAR. Fine specimen of the best type of salt glaze stoneware, carefully thrown and finished. The color is uniform and pleasing. The clay from which it is made is said to be the best ever discovered at Greensboro, but has been exhausted for many years. Turned by Alex. V. Boughner, at Greensboro, Pennsylvania, in 1860. Plate 6, fig. 3.
 Height, 7 inches; diameter, 4¼ inches.
 Greensboro, Pennsylvania. 178453.
 Gift of Alex. V. Boughner.
- PRESERVE JAR. Brownish-gray salt glaze stoneware resembling the Flemish ware. Sealed in the old style by tying oiled paper around the mouth. This is one of the earliest pieces of stoneware made at Morgantown, West Virginia. Date, 1850. Plate 6, fig. 4.
 Height, 6 inches; diameter, 3½ inches.
 Morgantown, West Virginia.
 Gift of Mrs. Dorcas Haymond.
- MUFFIN RINGS. Rings of salt glaze stoneware used for baking gems or "popovers." Date, 1849. Plate 6, fig. 5.
 Diameter, 3¼ inches; height, 1¼ inches.
 Morgantown, West Virginia. 95996.
 Gift of Mrs. Dorcas Haymond.
- FLOWERPOT. Gray stoneware with salt glaze. The outer surface is overlaid with clay representations of Brazil-nut shells in low relief, forming an effective decoration. Made by Greenland Thompson about 1870. Plate 7, fig. 1.
 Height, 3 inches; diameter, 7¼ inches.
 Morgantown, West Virginia. 95983.
 Deposited by Miss Clara Hough.
- CREAM PITCHER. Gray stoneware with salt glaze. Decoration, the branch of a rose-bush in leaf and flower applied in relief to surface of pitcher. Made by Greenland Thompson about 1873. Plate 7, fig. 2.
 Height, 3½ inches; diameter, 2¼ inches.
 Morgantown, West Virginia. 95131.
 Deposited by Miss Clara Hough.
- FLOWERPOT. Gray salt glaze stoneware. The outer surface is overlaid with clay representations of pine cones in low relief, taken from molds made from the subjects. Made by Greenland Thompson about 1873. Plate 7, fig. 3.
 Height, 5½ inches; diameter, 7¼ inches.
 Morgantown, West Virginia. 95982.
 Deposited by Miss Clara Hough.

FLOWER POT. Salt glaze stoneware. Decorated with impressions from molds of pine cones. Date, 1880. Made by Greenland Thompson. Plate 7, fig. 4.

Height, 3½ inches; diameter, 5½ inches.

Morgantown, West Virginia. 20534L.

Gift of Mrs. Dorcas Haymond.

BOTTLE FOR SLIP PAINTING. Terra-cotta, with brown glaze. The vessel has been turned in the shape of a low bottle, and while green flattened on one side, concavities pressed in the opposite sides for the thumb and forefinger, a hole made in the top for the cork, and a quill thrust in the neck. In painting, the bottle was filled with slip and the perforated stopper inserted. By the closing and opening of the aperture in the cork with the forefinger the slip was made to flow at the pleasure of the operator. Slip painting was prevalent in England in the last century, and some remarkable pieces are still in existence. The slip vessel may have been brought from England at the close of the last century. Plate 12, fig. 1.

Length, 4 inches; height, 2½ inches.

Morgantown, West Virginia. 96597.

Gift of Mrs. Dorcas Haymond.

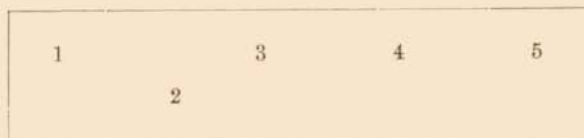
BOTTLE FOR SLIP PAINTING. Similar in form to No. 96597, but of unglazed terra-cotta, and having two holes. Two small feet in front allow the bottle to stand in slanting position, preventing the leakage at the quill when not in use. Plate 12, fig. 4.

Length, 5½ inches; height, 3½ inches.

Morgantown, West Virginia. 96598.

Gift of Mrs. Dorcas Haymond.

EXPLANATION OF PLATE 1.



- FIG. 1. "Tickler," or pint flask. Red body; rough surface, glazed thinly with brown lead glaze. Date, 1790. Height, $6\frac{1}{2}$ inches; breadth, $4\frac{1}{2}$ inches; thickness, $2\frac{1}{2}$ inches. Cat. No. 178460.
- FIG. 2. Ointment jar. Red body, with mottled greenish glaze. Date, 1800. Cat. No. 205346.
- FIG. 3. Unglazed pitcher. Baked red ware, showing use of large stamp on side. Date, about 1790. Cat. No. 205345.
- FIG. 4. Preserve jar. Red body; dark-brown lustrous glaze. Old form of preserve jar, sealed by tying oiled paper over the mouth. Cat. No. 205344.
- FIG. 5. Spice bottle. Red body; transparent glaze. Cat. No. 203343.



WARE OF THE FIRST PERIOD.

EXPLANATION OF PLATE 2.

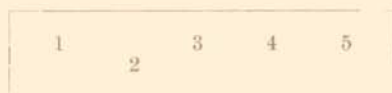
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- FIG. 1. Molasses jar. Thin, greenish glaze on terra-cotta. Brush decorations in brown on lugs and sides. Cat. No. 96590.
- FIG. 2. Sugar purifier. Terra-cotta, with yellow glaze, giving an orange-red color. Cat. No. 96595.



WARE OF THE FIRST PERIOD.

EXPLANATION OF PLATE 3.

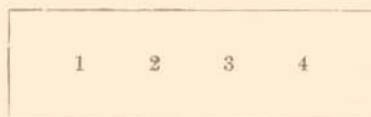


- FIG. 1. Preserve jar. Red body, covered with gray-green glaze, with cloudings of brown fused into the glaze, giving delicate shaded effect. Beautiful specimen, probably the highest product of the pottery. Date, 1820. Height, $8\frac{1}{2}$ inches; diameter, $6\frac{1}{2}$ inches. Cat. No. 178456.
- FIG. 2. Spice bottle. Dark-brown lead glaze on red body. The glaze is heavy and lustrous, and a close examination shows mottling of lighter color, giving a variety to the general effect. Date, 1800. Height, $4\frac{3}{4}$ inches. Cat. No. 178455.
- FIG. 3. Molasses jar. Dark-brown mottled glaze on red body. One handle broken off. Height, 11 inches; diameter at top and bottom, 5 and $5\frac{1}{2}$ inches; at middle, 8 inches. Cat. No. 178459.
- FIG. 4. Jug. Red-brown lustrous glaze, with uniform spiral crackle. Body, red ware. Turned in 1849 by William Boughner at Greensboro, Pennsylvania. Height, $8\frac{1}{8}$ inches; diameter, 6 inches. Cat. No. 178454. Gift of William Boughner.
- FIG. 5. Preserve jar. Dark-brown glaze, with mottlings of yellow, the shadings giving good color effect. Height, 8 inches; diameter, $6\frac{1}{2}$ inches. Date, 1820. Cat. No. 178452. Gift of Hon. J. M. Hagans.



WARE OF THE FIRST PERIOD.

EXPLANATION OF PLATE 4.



- FIG. 1. Pitcher. Terra-cotta, glazed with an opaque glaze resembling "Flemish gray." Spotted alternately black and green. Cat. No. 96594.
- FIG. 2. Molasses jar. Terra-cotta, with semitransparent green glaze. Cat. No. 96590.
- FIG. 3. Preserve jar. Terra-cotta, covered with lustrous brown glaze. Decoration, a conventional tulip in white, green, and dark brown. Fine specimen of old ware. Cat. No. 96588.
- FIG. 4. Churn. Terra-cotta, with uneven, semitransparent, greenish-yellow glaze. Decoration, a leaf design in black. Cat. No. 96592.



WARE OF THE FIRST PERIOD.

EXPLANATION OF PLATE 5.

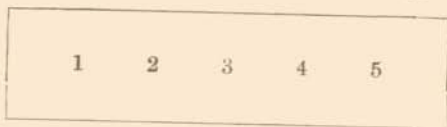


- FIG. 1. Spice bottle. Terra-cotta, covered thinly with opaque white glaze. Neck fluted. The word "Cinnamon" is painted on the side in brown. Height, $5\frac{1}{2}$ inches; diameter, $3\frac{3}{4}$ inches. Cat. No. 96593.
- FIG. 2. Preserve jar. Terra-cotta body, brown glaze, with light cloudings. Height, $9\frac{1}{8}$ inches; diameter, $6\frac{1}{2}$ inches. Cat. No. 96587.
- FIG. 3. Jar or caddy. Terra-cotta body, covered with very dark-brown, lustrous glaze. Height, $8\frac{1}{2}$ inches; diameter, $6\frac{3}{8}$ inches. Cat. No. 96589.
- FIG. 4. Fat-lamp. Terra-cotta, unglazed and rudely finished. This form of lamps was one of the early products of the pottery at Morgantown. Height, 5 inches; diameter, 5 inches. Cat. No. 178464.



WARE OF THE FIRST PERIOD.

EXPLANATION OF PLATE 6.



- FIG. 1. Jug. Half-gallon jug in grayish-brown, salt glaze stoneware, used for oil. Date, 1845. Height, $8\frac{1}{2}$ inches; diameter, 4 inches. Cat. No. 178464.
- FIG. 2. Preserve jar. Gray, salt glaze stoneware, slipped inside with "Albany clay;" not carefully finished. Slot in lip for sealing with tin cover and sealing wax. Date, 1872. Height, $11\frac{1}{8}$ inches; diameter, $5\frac{1}{8}$ inches—at top, $3\frac{1}{4}$ inches. Cat. No. 178461.
- FIG. 3. Preserve jar. Best type of salt glaze ware, carefully thrown and finished. Turned by Alex. Boughner, at Greensboro, Pennsylvania, in 1860. Height, 7 inches; diameter, $4\frac{1}{2}$ inches. Cat. No. 178453. Gift of Alex. V. Boughner.
- FIG. 4. Preserve jar. Brownish-gray, salt glaze stoneware, having the appearance of old Flemish. Sealed in old style by tying oiled paper around the mouth. Date, 1850. Cat. No. 200342.
- FIG. 5. "Popover" or muffin mugs. Stoneware, covered with Albany slip. Date, 1849. Height, $1\frac{1}{8}$ inches; diameter, $3\frac{1}{2}$ inches. Cat. No. 96596.



WARE OF THE SECOND PERIOD.

EXPLANATION OF PLATE 7.

1	2	3	4
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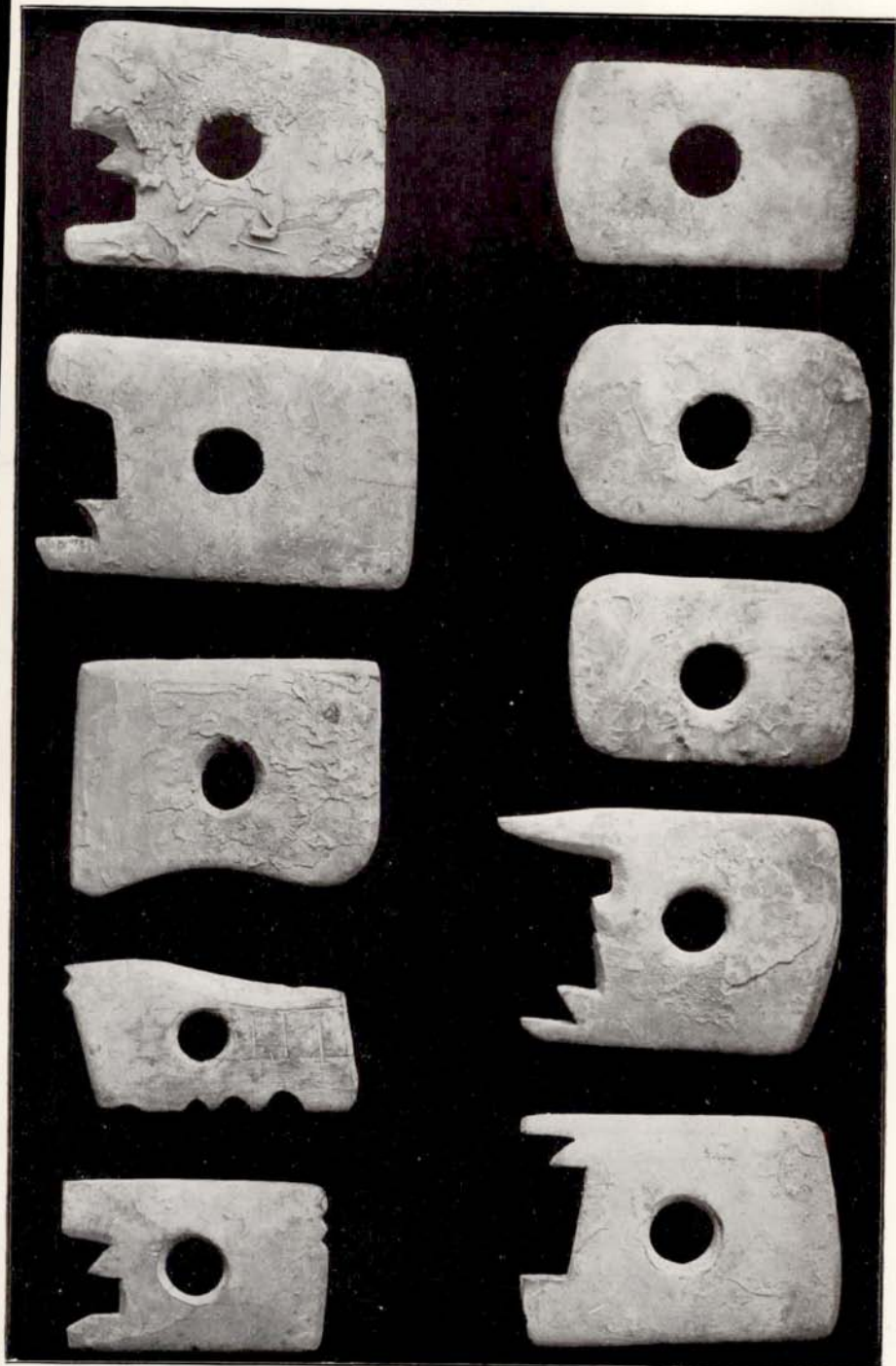
- FIG. 1. Flowerpot. Gray stoneware; salt glaze. Decoration, casts from molds taken from Brazil nuts. Made by Greenland Thompson, 1884. Height, $3\frac{1}{2}$ inches; diameter, $7\frac{1}{2}$ inches. Cat. No. 95933.
- FIG. 2. Cream pitcher. Gray stoneware; salt glaze. Decoration, rose leaves and buds. Made by Greenland Thompson, 1870. Height, $3\frac{1}{2}$ inches. Cat. No. 95931.
- FIG. 3. Flowerpot. Gray stoneware; salt glaze. Decoration, pine cones. Made by Greenland Thompson, 1882. Height, $5\frac{1}{2}$ inches; diameter, $7\frac{1}{2}$ inches. Cat. No. 95932.
- FIG. 4. Flowerpot. Brownish-gray stoneware; thin salt glaze. Decoration, pine cones. Made by Greenland Thompson, 1885. Cat. No. 205341.



WARE OF THE SECOND PERIOD.

EXPLANATION OF PLATE 8.

FIGS. 1-10. Formers of wood held in the hand by the potter while "throwing" ware on the wheel, giving shape to the vessel by dexterously applying the bit of wood to the revolving clay. The notches on the formers are for the purpose of securing certain shapes and for finishing lips of jars, etc. The formers were made of apple or pear wood. Morgantown, West Virginia. Cat. No. 178502. Gift of Miss Jennie Thompson.



TOOLS OF THE POTTER.

EXPLANATION OF PLATE 9.

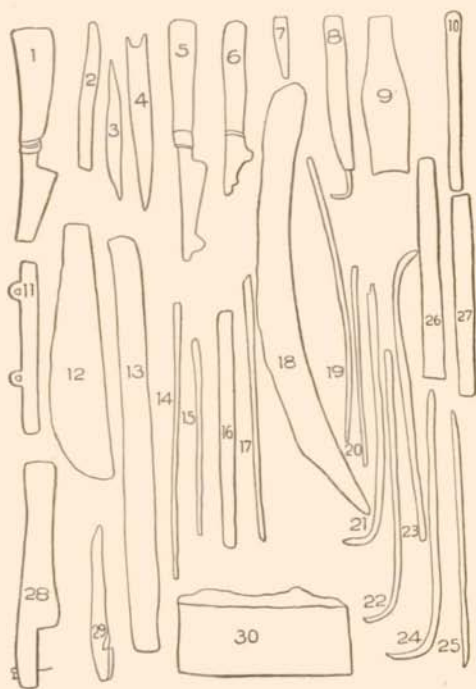


- FIG. 1. Former of wood. Cat. No. 178496.
 FIG. 2. Hinged mold for tubular spouts. Cat. No. 178499.
 FIG. 3. Lifters for handling green ware. Cat. No. 178497.
 FIG. 4. Plumb bob of clay and string. Cat. No. 178510.
 FIG. 5. Awl. Cat. No. 178505.
 FIG. 6. Former for mouths of jugs, etc. Cat. No. 178513.
 FIG. 7. Wooden spatula. Cat. No. 178512.
 FIG. 8. Wooden spatula. Cat. No. 178512.
 FIG. 9. Arm rest. In use fastened by a bolt at the side of the wheel-box and covered with sheepskin as a cushion. Cat. No. 178495.
 FIG. 10. Gauge for jar mouth. Lid of preserve jar fitted with handle to allow of placing it over the mouth of the jar being thrown to ascertain gauge. Cat. No. 178500.
 FIG. 11. Wire for cutting ware from the wheel. Copper wire with wooden handle and leather guard. Cat. No. 178498.
 FIG. 12. Gauge for height of ware. Planted in a lump of clay in the wheel-box. Cat. No. 178504.
 FIG. 13. Bow for wire used in cutting ware from the wheel.
 FIG. 14. Scraper for removing clay.
 FIG. 15. Former for mouths of jugs, etc.



TOOLS OF THE POTTER.

EXPLANATION OF PLATE 10.



FIGS. 1-5. Small modeling tools made from iron wire. (Cat. No. 178511 belongs to all figures on this plate.)

FIGS. 6-23. Modeling tools, scraper, etc., of various materials and sources put to use by the potter.

FIG. 24. Old knife used on the wheel for forming ware.

FIG. 25. Bits of wood, etc., adapted for use as modeling tools.

FIG. 30. Gauge.



TOOLS OF THE POTTER.

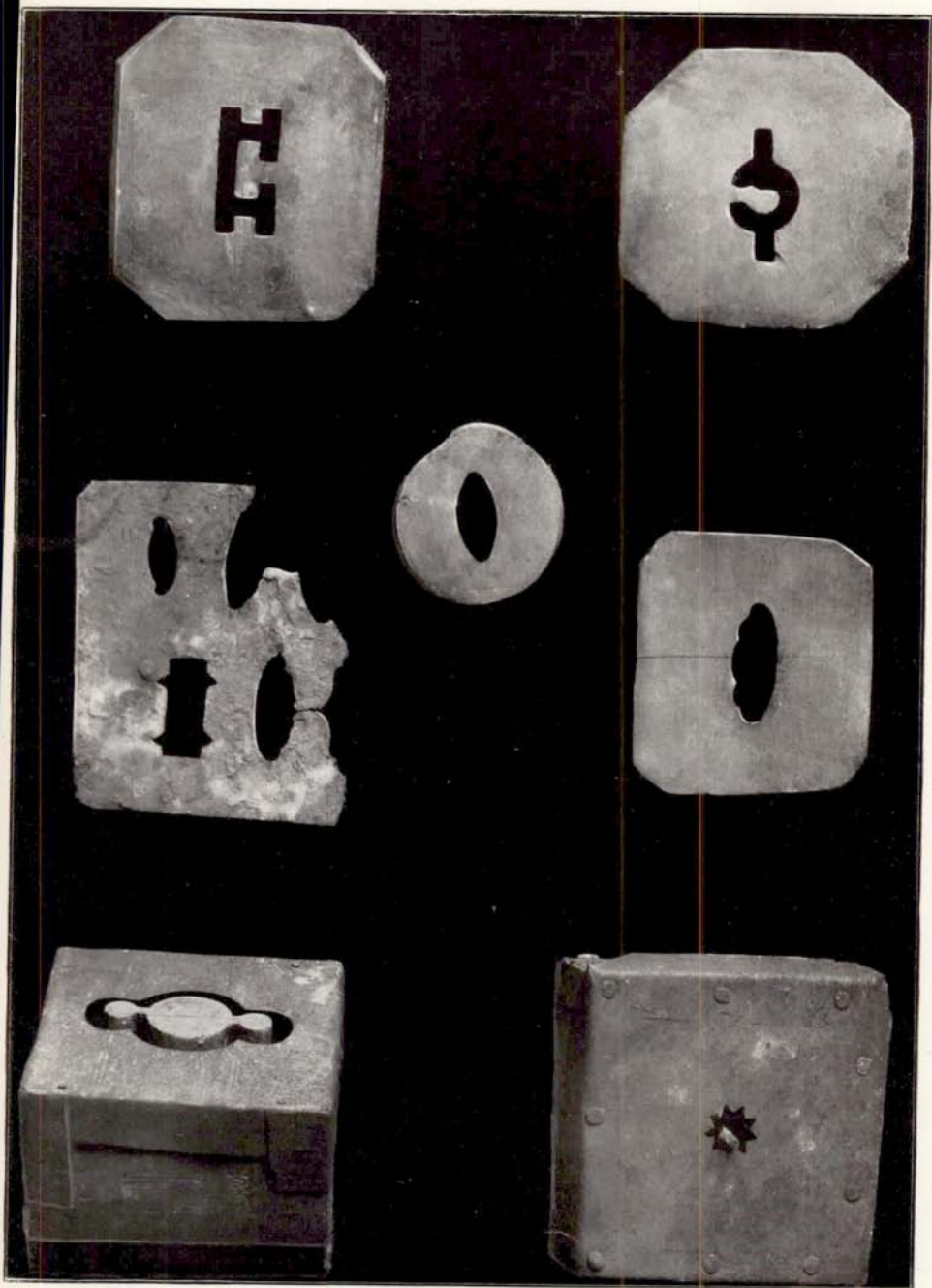
EXPLANATION OF PLATE 11.

1	2
4	3
6	5
6	7

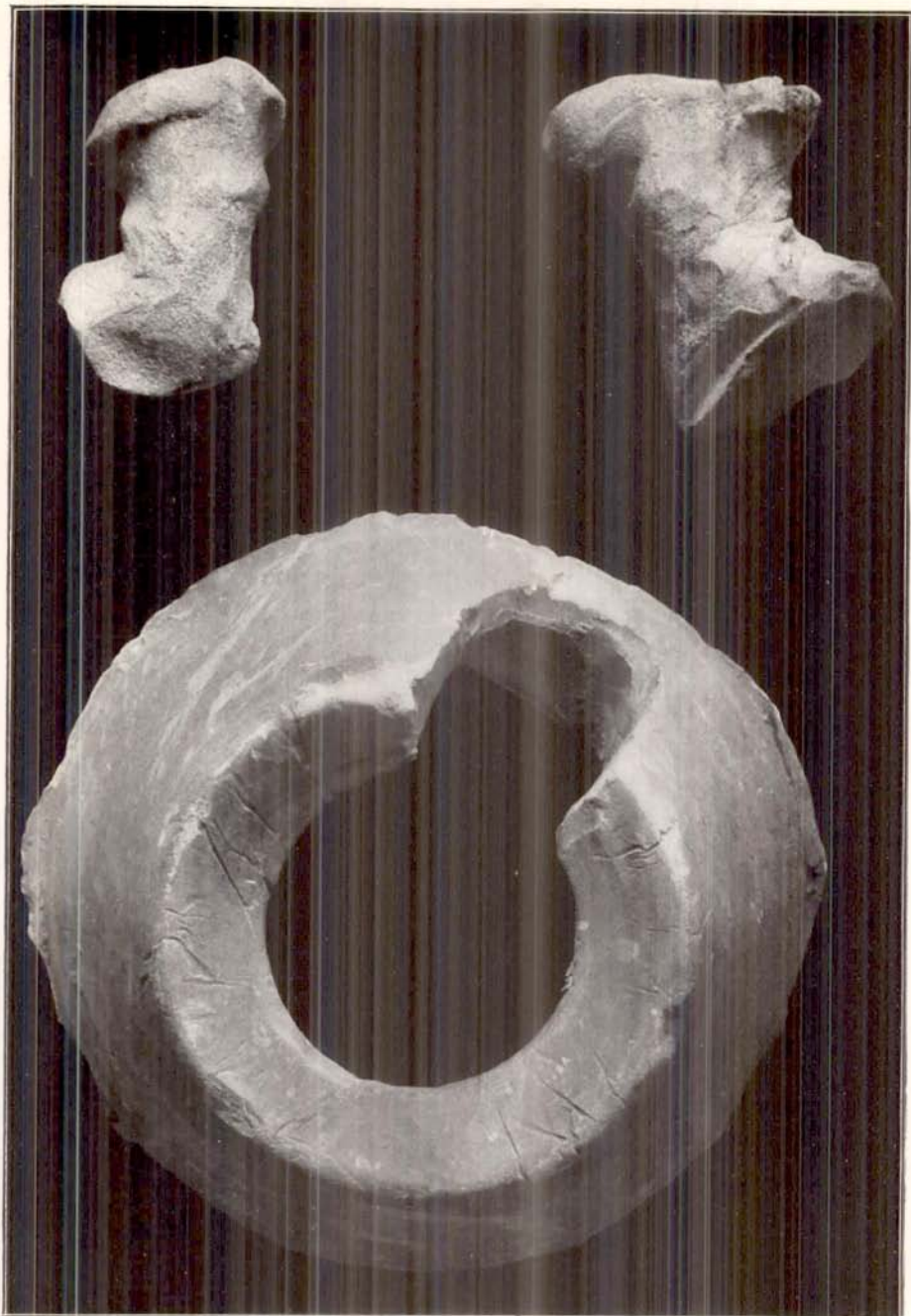
FIGS. 1-4. Dies of baked clay. Early form of die placed in bottom of press, fitted with plunger to force clay through forming handles. Cat. No. 178515.

FIG. 5. Pattern for handle dies; sheet iron. Cat. No. 178507.

FIGS. 6-7. Dies. Square frame of oak, over one end of which is tacked sheet iron, pierced with the shape and fitted with a core. Placed in the press for forming hollow handles. Cat. No. 178501.

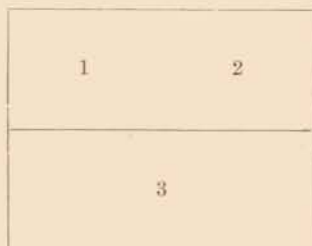


HANDLE DIES OF THE POTTER.



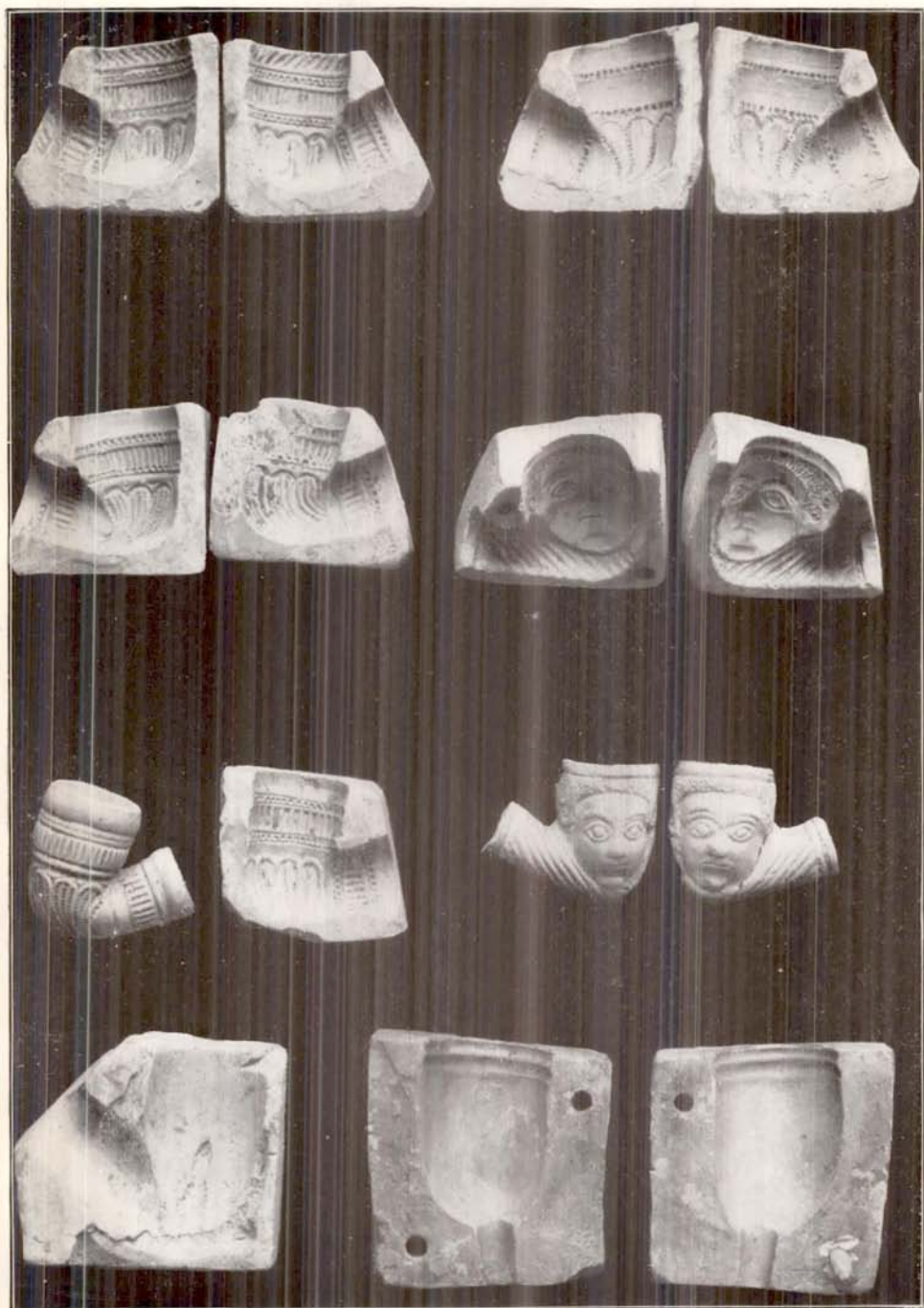
SEPARATORS FOR WARE AND REST FOR WARE IN THE KILN.

EXPLANATION OF PLATE 18.



FIGS. 1-2. Separators of clay. Formed by hand before setting up the kiln and rolled in coarse sand to prevent adhering to ware. Cat. No. 178523.

FIG. 3. Rest for large vessels at bottom of kiln. Unbaked. Cat. No. 178522.



PIPE MOLDS.

EXPLANATION OF PLATE 17.

1	2
3	4
5	6
7	8

- FIGS. 1-3. Pipe molds of unbaked clay, conventional pattern. (Cat. No. 178521 belongs to all the figures in this plate.)
- FIGS. 4, 5. Pipe mold, "Indian pattern," and casts from halves of the mold. These halves are afterwards joined by luting to form a pipe.
- FIG. 6. Half mold and cast.
- FIG. 7. Half mold; plain pipe.
- FIG. 8. Pipe mold; baked cream-colored clay. Showing dowels for holding mold together.



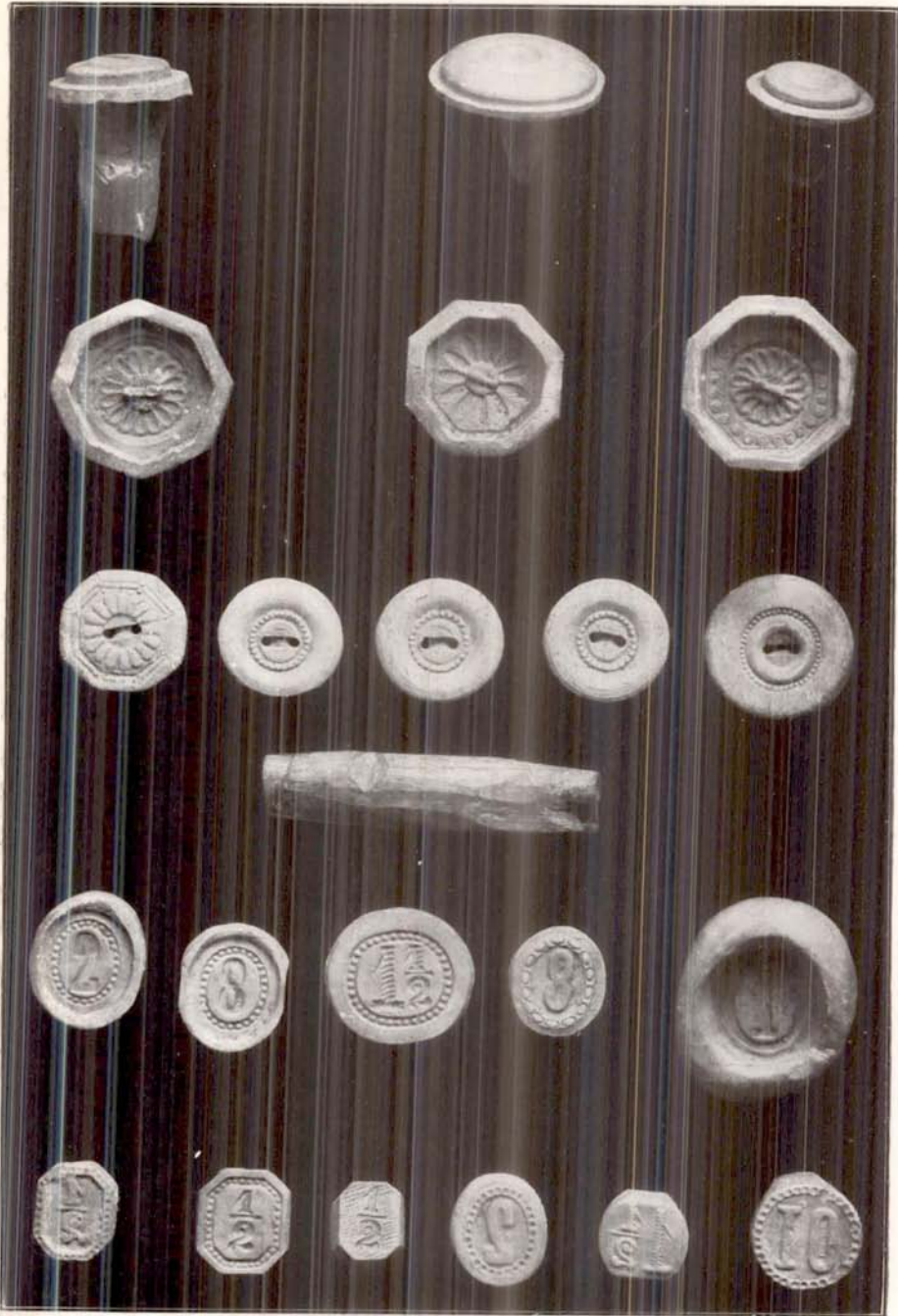
MOLDS.

EXPLANATION OF PLATE 16.

1		2		3	
4	5	6	7		
8	9	11	12		
	10				

FIGS. 1-3. Forms for molding small cake pans. Cat. No. 178514.

FIGS. 4-12. Forms and molds for making mouths of pitchers. (See Plate 1, fig. 3.)
Baked cream-colored clay. Date, 1790. Cat. Nos. 178516-178517.



BUTTON MOLDS, BUTTONS AND FIGURE STAMPS FOR WARE.

EXPLANATION OF PLATE 15.

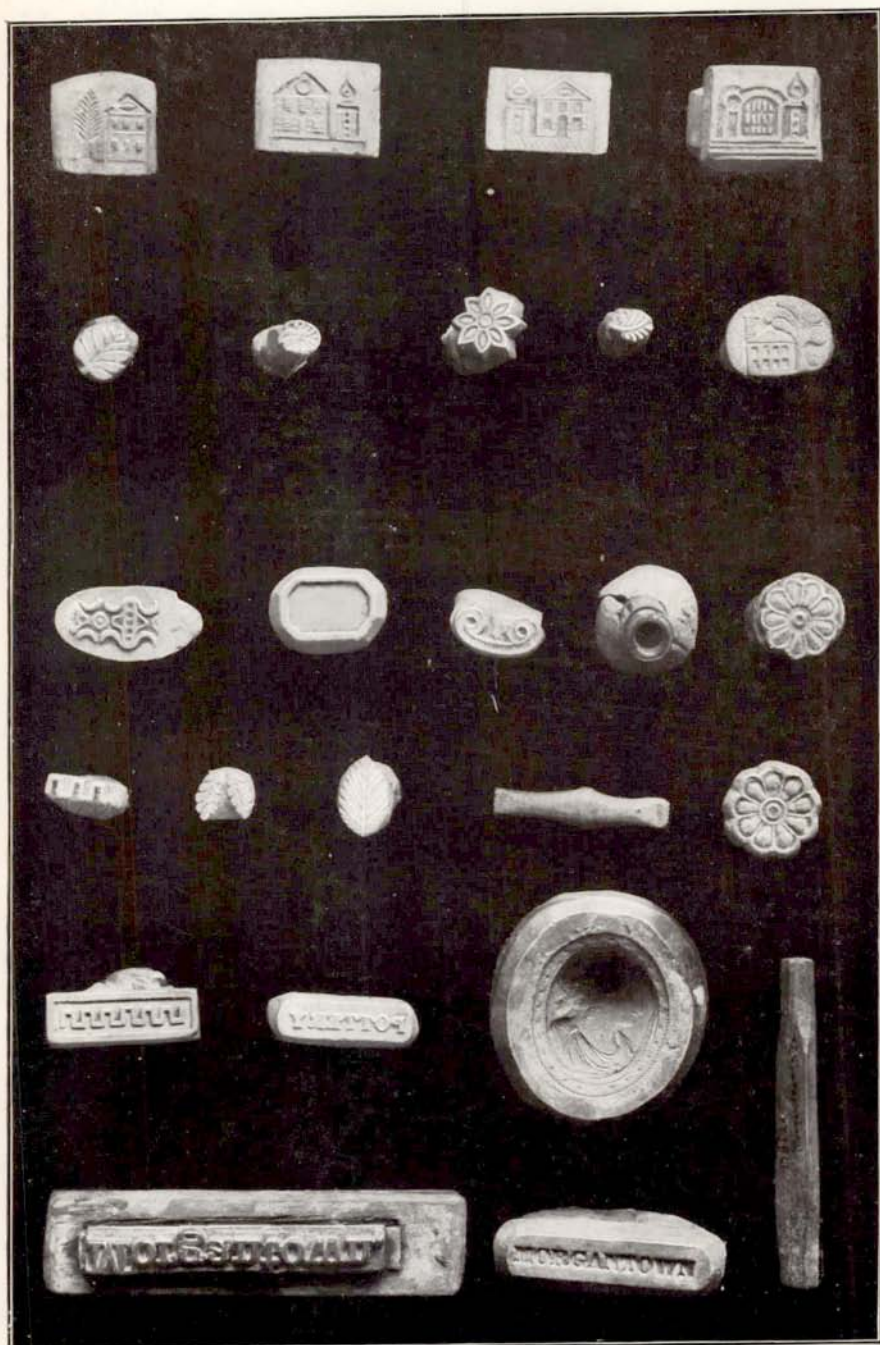
1			2		3
4			5		6
7	8		9	10	11
12					
13	14		15	16	17
18	19	20	21	22	23

Figs. 1-6. Button molds. Cat. No. 178519.

Figs. 7-11. Buttons cast from mold, unbaked. Cat. No. 178519.

FIG. 12. Figure stamps of wood. Cat. No. 178518.

Figs. 13-23. Figure stamps of baked clay and impression of stamps. Used in stamping ware according to cubical capacity. Cat. No. 178518.



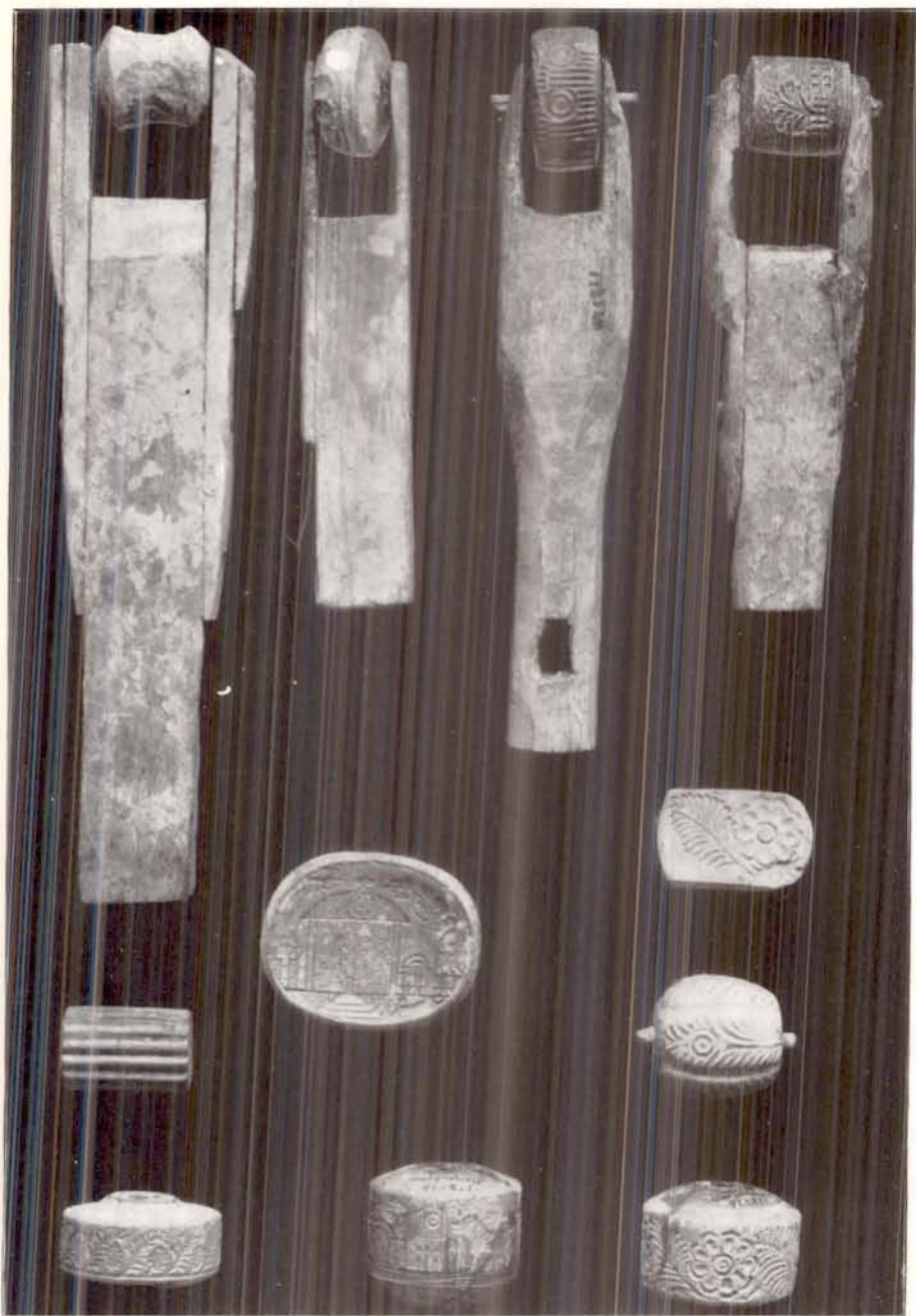
STAMPS FOR WARE.

EXPLANATION OF PLATE 14.

1-20
21-25

FIGS. 1-20. Hand stamps of baked clay used in the early manufacture of pottery at Morgantown, West Virginia. Cat. No. 178520.

FIGS. 21-25. Stamps of printing type and molds from type used in signing later ware. Cat. No. 178520.



ROULETTE WHEELS FOR ORNAMENTS POTTERY.

EXPLANATION OF PLATE 13.

1	2	3	4
5	11	10	
6	7	9	
		8	

Figs. 1-4. Rollers for decorating pottery. Sections of cylinders of baked clay with sunken designs on the periphery, mounted in rude guides. Cat. No. 178526.

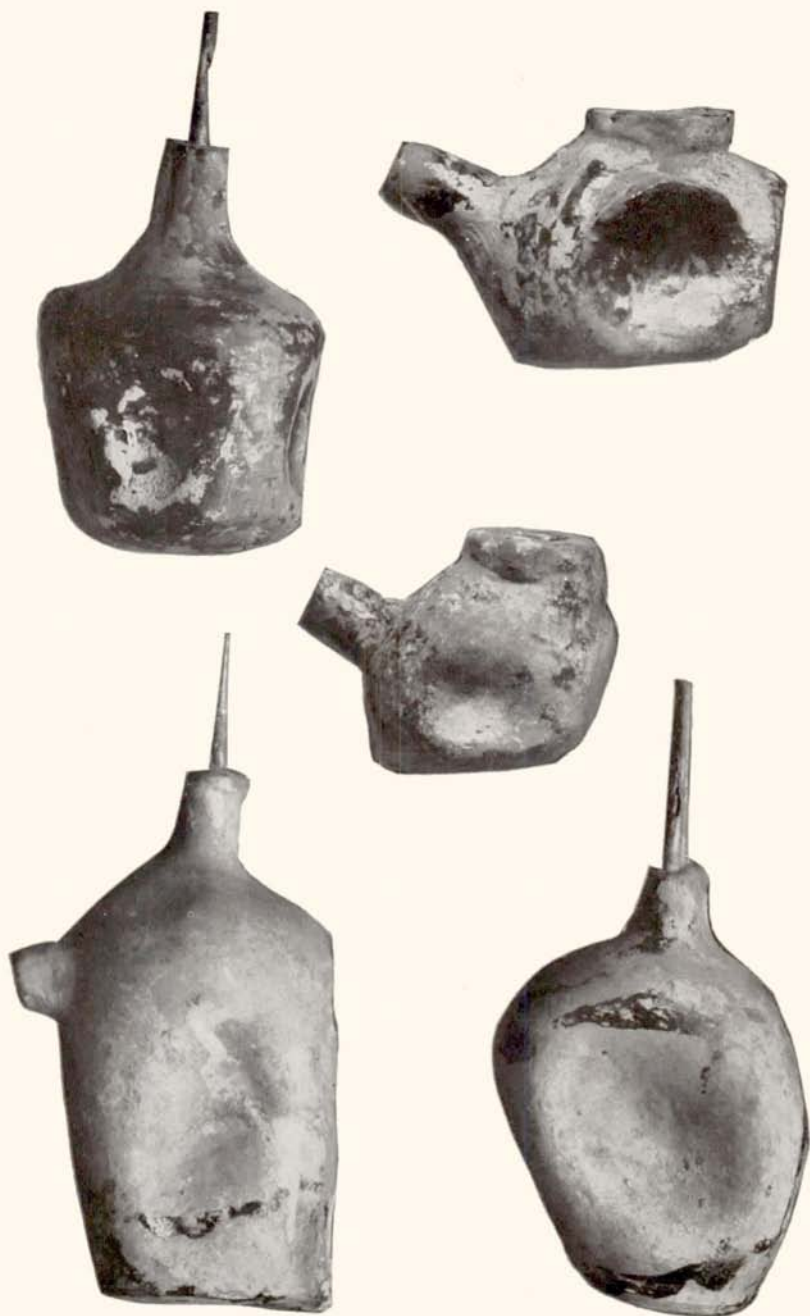
Figs. 5-9. Unmounted rolling stamps of wood and baked clay. Cat. No. 178526.

Figs. 10-11. Hand stamps of baked clay. Cat. Nos. 178525, 178520.

EXPLANATION OF PLATE 12.

1	2
3	
4	5

- FIG. 1. Vessel for slip decoration. Red body covered with brown glaze. The upper side of the vessel has an orifice to which was fitted a plug pierced with a small hole, and the spout is supplied with a quill. The vessel is shaped for grasping in the hand. Being filled with clay slip about the consistence of thick cream, the stopper was inserted and the flow of the slip regulated by the opening and closing of the orifice by the thumb. By this means designs were applied to pottery, often complicated, and producing pleasing effects. A specimen of the work may be seen on Plate 4, fig. 5. Cat. No. 96597.
- FIG. 2. Vessel for slip decoration. Red body, thin brown glaze.
- FIG. 3. Vessel for slip decoration. Red body, brown glaze. Wings at sides of body.
- FIG. 4. Vessel for slip decoration. Cream-colored body; splotches of brown glaze. This vessel has two orifices in the top for convenience of the slip decorator. Cat. No. 96598.
- FIG. 5. Vessel for slip decoration. Cream-colored body; splotches of brown glaze. One orifice; four holes for quills at the spout.



BOTTLES FOR SLIP PAINTING.