

The Woman's College of
The University of North Carolina
LIBRARY



CQ
no. 297

COLLEGE COLLECTION

Gift of
Mary Jane Crawford

JUGTOWN POTTERY: HISTORY AND DESIGN

by

Mary Jean Crawford

✓
6334

A Thesis Submitted to
the Faculty of the Graduate School at
The Woman's College of the University of North Carolina
in Partial Fulfillment
of the Requirements for the Degree
Master of Science

Greensboro
May, 1962

Approved by

Clara A. Ridder

Director

APPROVAL SHEET

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the Woman's College of
the University of North Carolina, Greensboro, North Carolina.

Clara A. Liddell
Thesis Director

Oral Examination
Committee Members

L. Volkmann

Noma Hardin

Madeleine B. Street

Blackwell P. Robinson

May 2, 1962
Date of Examination

240879

Acknowledgments

From the beginning, compiling the colorful story of Jugtown was a pleasant, absorbing experience. Not only was the subject itself of great interest, but the people with whom I worked were cooperative, helpful, and, above all, enthusiastic about the Jugtown story. To these many people who helped with this study I wish to express my sincere appreciation:

To Ben Owen for his time and patience in explaining and demonstrating the processes of pottery-making and in answering questions on Jugtown, and to his family for their generous hospitality;

To Boyce Yow who explained the firing processes;

To Claud Scott for information on the early history of Jugtown;

To the long list of museum personnel, writers, arts and crafts personnel who responded to letters of inquiry and supplied necessary information;

To personnel at the North Carolina Department of Archives and History for having photographs and prints of pictures made;

To Ben Williams, Curator, and Gus Martin, photographer, at the North Carolina Museum of Art for their help in collecting information and taking photographs;

To Roy Moffitt of the Department of Engineering Research, North Carolina State College, for running firing tests on clay samples;

To Stephen G. Conrad of the North Carolina Department of Conservation and Development for making visual analyses of clay samples;

To Anna J. Reardon for her assistance in mounting photographs;

To John Maré for access to the Busbee files and for his personal interest and help;

To Russell Thompson for the loan of his collection of Jugtown Pottery for photographing;

To Sylvia Wilkenson for taking photographs;

To Mary Jane Knight for typing the manuscript;

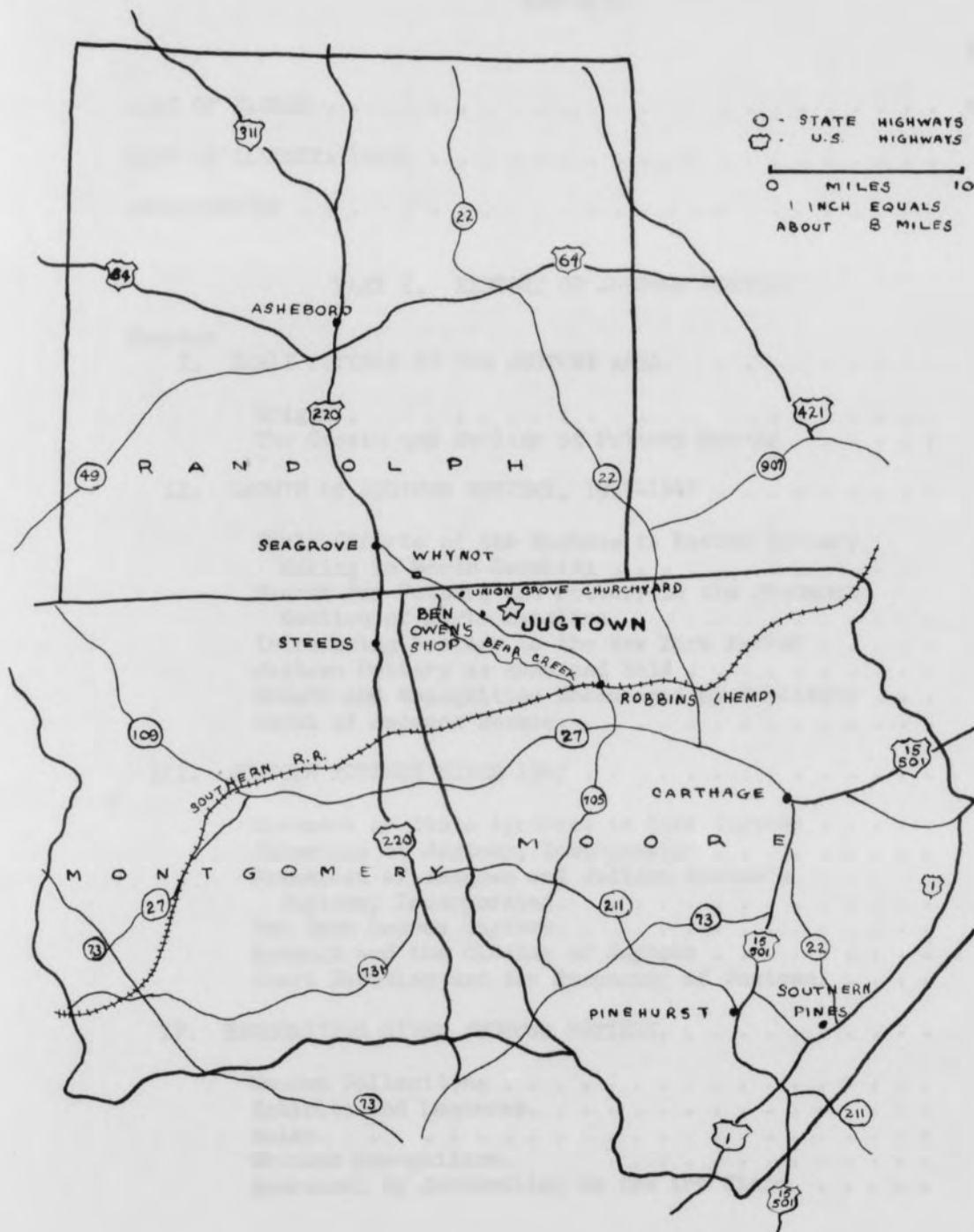
To Noma Hardin for her suggestions on the manuscript, particularly on the design of Jugtown Pottery;

To Madeleine B. Street for her helpful suggestions on the manuscript;

To Blackwell P. Robinson for access to his files on the Busbees and Jugtown and for assistance on the manuscript, particularly on many historical questions;

To Clara Ridder for her invaluable guidance, sound suggestions, and for her continued encouragement and confidence.

THE JUGTOWN AREA



CONTENTS

	Page
LIST OF TABLES	viii
LIST OF ILLUSTRATIONS.	ix
INTRODUCTION	1
PART I. HISTORY OF JUGTOWN POTTERY	
Chapter	
I. EARLY POTTERS IN THE JUGTOWN AREA.	5
Origin	5
The Growth and Decline of Pottery Making	13
II. GROWTH OF JUGTOWN POTTERY, 1917-1947	16
Early Efforts of the Busbees to Revive Pottery	
Making in North Carolina	16
Search for Potters and Pottery in the Piedmont	
Section of North Carolina.	20
Introducing Pottery to the New York Market	25
Jugtown Pottery is Made and Sold	28
Growth and Recognition Encouraged by Publicity	34
Death of Jacques Busbee.	41
III. JUGTOWN POTTERY SINCE 1947	42
Movement by State Agencies to Save Jugtown	42
Formation of Jugtown, Incorporated	47
Formation of Jacques and Juliana Busbee's	
Jugtown, Incorporated.	50
Ben Owen Leaves Jugtown.	52
Lawsuit and the Closing of Jugtown	54
Court Decision and the Reopening of Jugtown.	56
IV. RECOGNITION GIVEN JUGTOWN POTTERY.	59
Museum Collections	59
Exhibits and Lectures.	60
Sales.	60
Written Recognition.	67
Appraisal by Authorities in the Art Field.	75

CONTENTS--Continued

Chapter		Page
	PART II. COMPOSITION AND DESIGN OF JUGTOWN POTTERY	
V.	CLAYS	78
	Visual Analysis	78
	Firing Tests.	80
VI.	FORMS	81
	Utilitarian Shapes.	81
	Translations from the Chinese, Persians, Koreans. . . .	82
VII.	SURFACE FINISHES.	94
	Colors of the Glazes.	94
	Enrichment.	103
VIII.	PROCESSES	105
	Preparing Clay.	105
	Turning	108
	Glazing	111
	Firing	111
	PART III. SIGNIFICANCE OF JUGTOWN	
	BIBLIOGRAPHY.	120
	APPENDIX.	128

LIST OF TABLES

Table	Page
I. Collections of Jugtown Pottery by Museums in the United States	61
II. Exhibits and Lectures Featuring Jugtown Pottery	62
III. Written Recognition of Jugtown Pottery	68
IV. Jugtown Pottery Translations Influenced by the Chinese, Persian, and Korean	87
V. Collections from the Jugtown Pottery Memorial Collection of Jugtown Pottery	91
VI. Jugtown Pottery in White and Silver Black	93
VII. A Table History of Jugtown Pottery	95
VIII. Jugtown Pottery on Display in the Jugtown Pottery Shop	97
IX. Displays in the Jugtown Pottery Shop Displaying Jugtown Pottery and Other Works Collected by the Shop	99
X. Jugtown Pottery Translations from the Chinese in White	103
XI. Translations in Chinese Blue of Jugtown Pottery	105
XII. White-Green Pig Hill of Jugtown	107
XIII. Black Works in the Pottery's Shop of Jugtown	110

LIST OF ILLUSTRATIONS

Plate		Page
I.	The Craven Family of Potters as Outlined by Jacques Busbee in His Record Book	11
II.	The Kitchen-Dining Room of the Busbee Cabin at Jugtown.	31
III.	Traditional Shapes of Jugtown Pottery	84
IV.	Jugtown Pottery Translations Influenced by the Chinese, Persians, and Koreans.	87
V.	Selections from the Jacques Busbee Memorial Collection of Jugtown Pottery.	91
VI.	Jugtown Pottery in White and Mirror Black	93
VII.	A Table Setting of Traditional Orange Jugtown Pottery	96
VIII.	Jugtown Pottery on Display in the Jugtown Sales Cabin	98
IX.	Cupboard in the Busbee Cabin Displaying Jugtown Pottery and Other Wares Collected by the Busbees. . .	99
X.	Jugtown Pottery Translations from the Chinese in White.	100
XI.	Variations in Chinese Blue of Jugtown Pottery	102
XII.	Mule-Drawn Pug Mill at Jugtown.	107
XIII.	Kick Wheels in the Potter's Shop at Jugtown	110

INTRODUCTION

The story of Jugtown has been told by many writers and raconteurs in many versions. Each story--written and verbal--has increased the fame and public awareness of the place, the pottery, and the people identified with Jugtown. The story has become almost a legend in North Carolina history, yet no thorough, comprehensive study had been made to date.

Jugtown Pottery was studied for several reasons. It is a timely topic in North Carolina history. Jugtown under its founders and original potters has passed. If a record of the past era is to be made, it needs to be made now. Jugtown, under new management with new potters, is entering a new era and is at a point when it can continue in the traditional manner on which it was founded or it can completely change its physical and aesthetical character.

Jugtown was studied in relation to the early potters who lived in that area before the existence of Jugtown to authenticate its continuation of traditional folkcraft pottery. Although information on these early potters in the Jugtown area was scarce, available history was traced as far back as possible. This history is valuable not only to this study of Jugtown but also to future studies about North Carolina potters.

The recognition given Jugtown Pottery through exhibits, lectures, museum collections, and written materials was included. Although many statements have been made on the recognition given this pottery, no records had been compiled on the extent to which it was actually known and recognized.

The pottery trade in North Carolina has increased over the past forty years and today pottery-making is an important local industry in many communities throughout the State.¹ What contribution, if any, Jugtown Pottery has made to the growth of this industry, and what significance this pottery has in the field of folkcraft pottery needed to be known.

In the last analysis it is the design--including the elements that contribute to design--that determine the significance of a particular pottery. Therefore, the design characteristics of Jugtown Pottery (the forms, the surface finishes, the clays, and the processes used in making the pottery--all of which contribute to the final design) are presented.

The data collected for this study came from many sources. The writer followed an established plan for collecting data; however, many leads to valuable information came as the study progressed.

Newspapers, books, periodicals, and files were studied in the libraries at The Woman's College of the University of North Carolina, the University of North Carolina (North Carolina Collection), the North Carolina Department of Archives and History, and the North Carolina Museum of Art. The Busbees' personal collections of clippings, letters, manuscripts, and other records in the files of both John Maré and Blackwell P. Robinson, were carefully examined. County records in the Moore County Courthouse were researched.

¹M. R. Dunnagan, "Pottery Making, Ancient Art, Increasing in State," The E. S. C. Quarterly, Vol. V, No. 2-3 (Spring-Summer, 1947), p. 55.

Letters were written to museums and special groups throughout the United States and England to determine the extent of recognition given Jugtown Pottery through exhibits and collections. Arts and crafts groups and numerous individuals were written to establish points about the history and design of Jugtown Pottery.

Persons having knowledge of the history and pottery of Jugtown were interviewed. Many trips were made to Ben Owen's shop to observe him making pottery as he had done at Jugtown. Many persons in the Jugtown area and persons who directly or indirectly were associated with Jugtown Pottery were consulted and probed for information.

A trip was made to the Union Grove Churchyard to see the jug headstones.

Private and museum collections of Jugtown Pottery were studied. The collection of Jugtown Pottery in the North Carolina Museum of Art was studied with care.

Clay samples, representative of those used at Jugtown, were obtained. From these samples a clay analysis was made in the Department of Conservation and Development, Raleigh, North Carolina, and firing tests were run at the Department of Engineering Research, North Carolina State College at Raleigh.

Photographs illustrating the Jugtown story were taken or obtained.

All these data were checked, sifted, organized and the result is this story of Jugtown and its pottery.

CHAPTER I

BASIC POTTERY IN THE JUGTOWN AREA

Origin

The story was told in the 19th century along the old Black River which ran from Fayetteville to Bethania.² "potters" shops housed with busy "bird wheels." In the rural community of upper Moore County, North Carolina, pottery-making was a lucrative business, with potters at work turning crocks, "dirt dishes," churns, whiskey jugs, and other domestic wares. James H. Owen, a potter from Moore County who died in 1941, remembered thirty-five potters who were his contemporaries at the end of the 19th century.

PART I. HISTORY OF JUGTOWN POTTERY

Unfortunately, the name and date of arrival of the first potter in this section are clouded by obscurity. Conflicting reports have been given, but documentary evidence is insufficient to support any one theory conclusively.

In 1928, the author, in writing the history of the little corner region of "southeastern Randolph, southwestern Chatham, northwestern Moore, and northwestern Hatteras counties . . . an area of approximately 20 square miles . . . a population of about 150 people," said:

² Hugh Talbot Leffler and Albert Ray Newman, *The History of a Southern State: North Carolina* (Chapel Hill: The University of North Carolina Press, 1928), p. 328.

³ Jacques Castel, *Report book*, MS. A. 1. 1, p. 75 (in the files of John Ward, Southern Place, North Carolina. Mr. Ward is manager of Jugtown).

CHAPTER I

EARLY POTTERS IN THE JUGTOWN AREA

Origin

The time was late in the 19th century; along the old Plank Road which ran from Fayetteville to Bethania,² potters' shops hummed with busy "kick wheels." In the rural community of upper Moore County, North Carolina, pottery-making was a lucrative business, with potters at work turning crocks, "dirt dishes," churns, whiskey jugs, and other domestic wares. James H. Owen, a potter from Moore County who died in 1923, remembered thirty-five potters who were his contemporaries at the end of the 19th century.³

Unfortunately, the name and date of arrival of the first potter in this section are clouded in obscurity. Conflicting reports have been given, but documentary evidence is insufficient to support any one theory exclusively.

In 1926, one authority, in writing the history of the little corner region of "southeastern Randolph, southwestern Chatham, northwestern Moore, and northeastern Montgomery counties . . . an area of approximately 20 square miles . . . a population of about 150 people," said:

²Hugh Talmage Lefler and Albert Ray Newsome, The History of A Southern State: North Carolina (Chapel Hill: The University of North Carolina Press, 1954), p. 362.

³[Jacques Busbee], Record book, MS, n.d., p. 75 (in the files of John Maré, Southern Pines, North Carolina. Mr. Maré is manager of Jugtown).

It was in the early part of the 19th century that a group of plain people, potters by trade, landed in the vicinity of Jamestown, Virginia, and gradually moved inland into the "Piedmont Section" of North Carolina. Some of these pioneers drifted into this region now called "Jugtown" about 1750.⁴

An authority on ceramics wrote more specifically on the early North Carolina potters:

The first pottery in North Carolina of which we have record was that started by Peter Craven in the Steeds section of Moore County in 1750. Craven was an English potter from Staffordshire and located on a small farm where he both tilled his land and made utensils for himself and his neighbors, using surface clays from the surrounding country.

A few years later a Moravian potter, name unknown, located near Hickory and made pots, jars and utensils in his spare time.

We have no further records until 1861 when we find Doris Craven, the fourth in the Craven line, still operating a little farm pottery near Steeds. It is interesting to note that the descendents [sic] of the first Craven are still making pottery in the same section.⁵

This same author wrote that in 1750 settlers from near Staffordshire, England, landed at the port of Wilmington, and went through the pine forests of the coastal plains to the western edge of the royal grants, which had preempted all the land for 150 miles from the coast.⁶

⁴Ivan Stowe Clark, "An Isolated Industry: Pottery of North Carolina," The Journal of Geography, Vol. XXV, No. 6 (University of North Carolina, September, 1926), pp. 222-223.

⁵A. F. Greaves-Walker, "A Brief Outline of the Pottery Industry of North Carolina," MS (received from the Department of Ceramic Engineering, North Carolina State College of the University of North Carolina, Raleigh, N.C.) n.d. (in the files of the writer). (Mimeographed.)

⁶A. F. Greaves-Walker, "Demand for Art Pottery Spurs Revival of Craft in Carolina," The News and Observer (Raleigh), July 7, 1929, p. 8.

Mrs. Jacques Busbee, who helped her husband to found Jugtown Pottery, contradicted this authority's claim that settlers landed on the North Carolina coast. She wrote that her husband, Jacques, had concluded from his study of

old books, tombstones, land deeds, and from signed statements of old, old men dead these past 12 years, . . . that the potters of hereabouts came south from Virginia, possibly for safety from the Indians. According to reliable authority, pottery was made in Virginia prior to 1649. . . . We have used the date 1750 because we had a pitcher signed and dated bearing that date. There is where the 1750 date sprang into being.⁷

Another theory advances the idea that the potters came through the colony of Pennsylvania. This writer proposed that there were a

half dozen of the original Staffordshire Englishmen who came, either directly into the province, or through the colony in Pennsylvania, which sent thirty thousand emigrants to North Carolina about the middle of the century when they became disgruntled with the Penns over the tax laws imposed upon them.⁸

Another study traced the earliest reference to pottery-making in North Carolina, except that made by the Indians, to the Archives of the Moravian congregation at Bethabara and Winston-Salem, North Carolina. The first entry of this church diary was in February, 1756: "Stone was hauled to build a pottery. . . . April: Brother Aust made a small oven and burned some earthenware."⁹ In a search for graffito and slip ware,

⁷Mrs. Jacques Busbee, Letter to the Editor, "Pottery in N. C.," The News and Observer (Raleigh), July 21, 1929.

⁸Ben Dixon MacNeill, "Sandhill Potters Reviving Oldest of Arts in Jugtown," The News and Observer (Raleigh), April 3, 1927.

⁹A. H. Rice and John Baer Stoudt, The Shenandoah Pottery (Strasburg, Virginia: Shenandoah Publishing House, Inc., 1929), pp. 271-272.

this study traced the Pennsylvania German pottery settlers in North Carolina to a Weaver family at a community near Hickory known as Jugtown.¹⁰ A group of Hickory citizens supported the idea that the first pottery designated as Jugtown was made in Catawba County, beginning with Jack Weaver, a German.¹¹

Based on a letter from Jacques Busbee, another writer traced the first potter at Jugtown, near Steeds, North Carolina, to Peter Craven, "said to have come from Staffordshire, 'about 1750'." ¹²

In 1947 one writer traced the history of the first potters in the area of Moore and Randolph Counties through Rafe (Raffe) Cole and Pater Craven.¹³ He claims that Rafe Cole, a potter from Lancastershire, England, came to America before or after Revolutionary times and settled in the northwestern area of Moore County. Rafe taught his son, Evin Cole, the potter's trade, and Evin located not far away in Randolph County, near Seagrove. Pater Craven, from Pennsylvania, settled near

¹⁰Ibid., p. 7.

¹¹Johnson Jug Factory: Catawba County Boasts Original 'Jugtown' Site," Hickory Daily Record, U. D. C. Edition, February, 1938. According to this reference, there was a post office at Jugtown in Catawba County which received mail from January 19, 1874 to March 31, 1906.

¹²John Ramsay, American Potters and Pottery (Clinton, Massachusetts: Hale, Cushman, & Flint, Colonial Press, Inc., 1939), p. 85. In his book, Mr. Ramsay lists the first potters in North Carolina as the Moravians who settled in North Carolina about 1740 (p. 83). He also gives a chronology of the potters from Steeds, in Moore County (p. 241). [Actually, Steeds is in Montgomery County.]

¹³"Peter" and "Pater" are two spellings which writers have used in referring to the same man. "Peter" is the spelling used most frequently.

Steeds before the Civil War and taught the potter's trade to his son, J. D. Craven.¹⁴

R. E. Wicker, who has done historical research on the Piedmont section of North Carolina, wrote that the Cravens were from Randolph County.

There were no Cravens in either Moore or Cumberland until comparatively recent times.

From my own recollection, which runs back some sixty years, the potters in the jugtown [sic] area were the Owens, Teagues, and somewhat later, the Coles.

.....
Judging by their names, it would appear to me that the Cravens were Dutch, the Owens, Welsh, and the Coles, perhaps English.¹⁵

But probably the most extensive research on early North Carolina potters was done by Jacques Busbee. He found the potters in North Carolina to fall into three groups:

The Catawba County "Dutch," the remnants of the Forsyth County Wilkesboro Moravians: the potters around Asheville who were not native potters (with one exception) and the potters descended from the Staffordshire settlers in the section where Moore, Randolph, and Montgomery Counties join.¹⁶

His records contain letters in shaky script and in stilted English from men who knew the local potters. He transcribed his notes into an

¹⁴M. R. Dunnagan, "Pottery Making, Ancient Art, Increasing in State," The E. S. C. Quarterly, Vol. V, No. 2-3 (Spring-Summer, 1947), p. 53.

¹⁵Letter from R. E. Wicker, Pinehurst, North Carolina, to writer, February 27, 1962.

¹⁶Jacques Busbee, "To the Editor," MS, n.d., p. 2 (in the files of Blackwell P. Robinson, Professor of History, The Woman's College of the University of North Carolina, Greensboro, N.C.).

account book, the most authentic record found to date on the potters in the Steeds area. Mr. Busbee referred to the information compiled in this record book in articles for the press and in his own writings. Plate I shows one page from this record book.

Mr. Busbee traced the earliest potter in the Steeds area to Peter Craven, from Staffordshire, England, who came to North Carolina from Pennsylvania before the Revolution. Peter Craven, the patriarch of the line of potters in this area, was father of J. A. Craven, who had three children: Enoch S., a potter; a daughter who married a Fox; and J. Anderson, a potter, born around 1802.¹⁷

Mr. Busbee's records make no reference that Enoch had children. J. A. Craven's daughter, who married a Fox, had two sons who were potters, James and Tom. James Fox was the first potter to escape military service in the Civil War by working at his pottery shop where he made bowls, mugs, medicine jars, and telegraph insulators for the Confederacy. Major [John] Sloan¹⁸ of Greensboro provided him with an assistant. James and his younger brother Tom were considered the best potters in the section--the southern edge of Randolph County.¹⁹

J. Anderson had four sons who were potters: J. Dorris, W. Nicholas,

¹⁷[Jacques Busbee], Record Book, p. 63.

¹⁸Ethel Stephens Arnett mentions a John Sloan who was captain of the Guilford Grays and participated in twenty battles during the Civil War in her book, Greensboro, North Carolina; The County Seat of Guilford (Chapel Hill: The University of North Carolina Press, 1955), p. 450 (written under the direction of Walter Clinton Jackson).

¹⁹[Jacques Busbee], Record Book, pp. 63-71.

Peter Craven came to North Carolina from Staffordshire
England, before the Revolution. He was father of J. A. Craven

Daughter { James Fay - 1821 }
Thomas Fay 1831 } Potters - Civil War

Enoch S. (Potter) { Daniel Z. Potter

{ J. Davis Frank. Potter
18. J. Hudson Potter

J. Anderson { W. Nicholas (K25) went to Missouri
1822 } J. J. date 1851
Potter

Thomas - Potter
John A. - Potter

Charles Webster (1820?) Came to NC "from north"
ca 1851 - 1879

PLATE III

THE CRAVEN FAMILY OF POTTERS AS OUTLINED BY JACQUES BUSBEE IN HIS RECORD BOOK

Thomas,²⁰ and John A. J. Dorris and Nicholas turned pottery for Hardy Brown, who had a kiln in the northwest corner of Moore County on the old Plank Road. During the war they made cups and saucers and dishes for the Confederacy. Their stoneware was decorated with blue smalt.¹²

According to Jacques Busbee, J. Dorris had three sons who carried on the family tradition: Daniel Z., I. Frank, and J. Anderson.²² However, men in the area today say that only Daniel made pottery. Franklin had a shop but hired others to make the ware for him, and J. Anderson was not a potter.²³

Another potter, Chester Webster, started a shop in Randolph County prior to 1853. He came to North Carolina "from the North," which locally meant "anywhere from out of the county."²⁴ One letter described his ware as "distinctly Flemish--my pitcher is ornamented with childish drawings of birds and flowers, with scalloped bands and handle decorated at its juncture with the pitcher."²⁵

Pottery making thus appears to have been a family business, a family craft which was handed down from father to son, generation after generation. The Craven family, following the family trade begun by

²⁰A letter to Mr. Busbee, signature portion missing, says Thomas was not a turner. Clayton, Indiana, 9/25 [sic] (in the files of John Maré).

²¹Smalt--"A deep-blue pigment prepared by fusing together silica, potash, and oxide of cobalt, and grinding to powder the glass thus formed." Webster's New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Merriam Co., Publishers, 1951), p. 799.

²²[Jacques Busbee], Record Book, p. 63.

²³Interview with Ben Owen, who turned pottery at Jugtown for thirty-seven years, and Boyce Yow, who fired kilns at Jugtown for several years, February 8, 1962.

²⁴[Jacques Busbee], Record Book, p. 73.

²⁵Letter, n.n., n.d. (in the files of John Maré).

Peter Craven, were still making some ware in 1917 when Jacques Busbee began his research to locate the potters. Other families in the area were also turning pottery at the end of the 19th century. Among the families whom Mr. Busbee lists were: Chrisco, Cole, Cagle, Davis, Garner, Handcock, King, Moody, McNeill, Moffitt, Meekins, Owen, Richardson, Spencer, Scott, Spinx, Suggs, Teague, Tucker, Yow.²⁶

The Growth and Decline of Pottery Making

The pottery shops of 100 years ago were unlike the potteries in the same area today. They were not commercial stores with a display or sales room, but merely a place to turn pottery. The potters usually turned ware only when they found time from their farm work. The products were for domestic use, such as crocks, churns, pickle jars, teapots. This ware was usually either unglazed or a salt glaze was used on the gray stoneware and a transparent glaze was used on the orange earthenware.

The wares were loaded on covered wagons and sold by "waggoners" to general stores, warehouses, or from door to door. Moving slowly through North Carolina, South Carolina, and Virginia, the waggoners were gone two or three weeks, and sometimes months, at a time. The pottery was either sold for a few cents--for example, jugs sold for 5¢ to 15¢ a gallon--or traded for needed merchandise, such as nails and horseshoes. Peanuts, onions, dried apples, tanned leather, and other foodstuffs were also taken along to sell.²⁷

In death as well as life the potter was served by his jugs. Jugs

²⁶[Jacques Busbee], Record Book, p. 75.

²⁷Interviews with Boyce Yow, October 18, 1961 and February 8, 1962

with closed tops and open bases served as grave headstones. While the clay was still malleable, an inscription was made on the jug. Many of these jugs have been removed, broken, or replaced by commercial markers, but a few remain today. In the Union Grove Churchyard, between Seagrove and Robbins, eight jug headstones remain which serve as markers, dated 1838, 1895, 1896, 1897, 1898, 1918, 1932 and 1938.²⁸ One clay marker in the "Jugtown burying ground" was supposed to have been dated 1750.²⁹ On one jug tombstone a potter paid his wife a humble, yet fitting tribute: "She done the best she know'd how."³⁰

As the whiskey industry grew in North Carolina, the output of "little brown jugs" increased, and the pottery industry grew large and profitable. At the last of the 19th century between fifty and sixty³¹ individual pottery shops were turning out jugs, as well as some domestic wares. The sale of jugs far outnumbered that of household wares, for women had begun to buy white "chiney"³² and glass fruit jars.

In 1908³³ the adoption of prohibition dealt a crippling blow to the pottery industry of North Carolina. Pottery shops were silent as

²⁸Personal observation at Union Grove Churchyard, October 7, 1961.

²⁹Ruth Kedzie Wood, "Jugtown, Where They Make Jugs," The Mentor, XVI (April, 1928), 36.

³⁰[Jacques Busbee], "A Colonial Hangover," MS, n.d., p. 8 (in the files of Blackwell P. Robinson).

³¹Juliana Busbee, "New Ways for Old Jugs--Art in Jugtown Pottery," The E. S. C. Quarterly, Vol. V, No. 2-3 (Spring-Summer, 1947), p. 60.

³²Jacques Busbee, "To the Editor," p.2.

³³Hugh T. Lefler, History of North Carolina (New York: Lewis Historical Publishing Company, Inc., 1956), II, 711. Prohibition was adopted in 1908, became effective in 1909.

men were forced to turn to farming and to working in sawmills and factories.³⁴ The craft which had lasted 150 years, "uninfluenced by the outside world,"³⁵ seemed doomed.

³⁴Juliana Busbee, "Jugtown Pottery: A New Way for Old Jugs," The Bulletin of the American Ceramic Society, Vol. XVI, No. 10 (October, 1937), p. 415.

³⁵Jacques Busbee, "To the Editor," p. 3.

CHAPTER II

GROWTH OF JUGTOWN POTTERY, 1917-1947

Early Efforts of the Busbees to Revive Pottery Making in North Carolina

"Jugtown" was a word of derision fifty years ago. Any community making jugs was a jugtown; this was not an "honorific title,"³⁶ especially during prohibition. You would not have found Jugtown on the map, and had you asked the direction to Jugtown you would have been sent on a rainbow search.³⁷

The story of Jugtown Pottery began with such a search--a search by Jacques Busbee which was to develop into a lifetime venture.

Jacques Busbee (n. James Littlejohn Busbee³⁸) was born in Raleigh, North Carolina, on May 20, 1870, the son of Charles Manly and Lydia Littlejohn Busbee. He studied at the National Academy of Design, Art Students' League, and Chase School, all in New York, and was by profession a portrait painter. He was sent to Roanoke Island by the North Carolina Historical Commission in 1907 to paint scenes along

³⁶Jacques Busbee, "To the Editor," p. 7. Mr. and Mrs. Busbee reveled in collecting expressions of local speech and ballads, which they frequently used in their writing and lectures.

³⁷"Piedmont Pottery," MS, from the files of Juliana Busbee, supposedly her work, p. 1 (in the files of Blackwell P. Robinson).

³⁸Letter, Ben [F. Williams] Curator, North Carolina Museum of Art, Raleigh, N. C., to Blackwell [P. Robinson], January 15, 1959 (in the files of Blackwell P. Robinson).

the coast for the Jamestown Exposition.³⁹ As a lecturer⁴⁰ and writer his topics centered around North Carolina and art.^{41, 42, 43, 44, 45}

In 1910 Jacques married Juliana (n. Julia Adeline Royster⁴⁶), the daughter of William Burt and Edith Tutt Royster of Raleigh.⁴⁷

In 1915, Mrs. Busbee, as Chairman of the Art Department of the Federation of Women's Clubs of North Carolina,⁴⁸ was promoting the folk-crafts of basketry, weaving, and pottery-making, rather than the fine arts in North Carolina. Mr. Busbee, while lecturing to schools, colleges, and clubs throughout the state, was making a study and collection of old pottery.

³⁹Albert Nelson Marquis (ed.), Who's Who in America: A Biographical Dictionary of Notable Living Men and Women of the United States, XIII (Chicago: A. N. Marquis & Company, 1924-1925), 603.

⁴⁰"Club Lecturers," Brochure of programs to be given through the Art Department of the Federation of Women's Clubs of North Carolina, 1915-1916. Two lectures were scheduled for Mr. Busbee: "Modern Landscape," "Art in Child Life" (in the files of John Maré).

⁴¹Newspaper article from Hickory, North Carolina, n.n., April 22, 1911 (in the files of John Maré).

⁴²"School News," Columbia, South Carolina, n.d. (in the files of John Maré).

⁴³Jacques Busbee, "Kill Devil Hill," The North Carolina Booklet, Vol. XI, No. 2 (Raleigh, N.C.: The North Carolina Society, Daughters of the Revolution, October, 1911), pp. 99-104.

⁴⁴Jacques Busbee, "My Great Aunt and 'Carolina,'" The North Carolina Booklet, Vol. XII, No. 4 (Raleigh, N.C.: The North Carolina Society, Daughters of the Revolution, April, 1913), pp. 211-215.

⁴⁵Jacques Busbee, "Tales of the Borough Towns of North Carolina," MSS, n.d. (in the files of Blackwell P. Robinson).

⁴⁶Letter, Ben [F. Williams] to Blackwell [P. Robinson], January 15, 1959.

⁴⁷Valerie Nicholson, "Mrs. Jacques Busbee," The Sandhill Citizen (Aberdeen), May 19, 1960.

⁴⁸"Club Lecturers."

A search by the Busbees for old potters--the seed from which Jugtown grew--is a story that has been told in many versions. Whether it was Jacques or Juliana who began the search remains a point in question. According to Jacques Busbee, the articles of Mildred Harrington, who wrote for magazines and newspapers, were a "notable exception,"⁴⁹ to the varying reports by New York magazines and newspapers and the inaccurate coverage by state papers of the Jugtown story. Miss Harrington tells the story that when Mr. Busbee was appointed to judge the art exhibits at the State Fair he wrote to every potter whose name he could get, asking him to send pottery. Most of the ware he received was "bad stuff," but there was enough good to know the "spark" was still there.⁵⁰

Another account has been given more frequently. In 1915 Mrs. Busbee was a judge at a Davidson County Fair in Lexington. While helping to arrange a display of apples or while judging the display (two versions) she saw a "brilliant orange glaze pie plate." She rushed to the hardware store where the pie plates had been purchased and bought all the plates on the shelves--at ten cents each. Only a few plates were being made at that time since most of the old potters had left their wheels for more lucrative jobs. Packing the pottery in her suitcase and shipping her clothes in a box, Juliana rushed to Raleigh to show Jacques her "discoveries." Not waiting to get home, she "unpacked the suitcase on the floor of the railroad station" to show him the dishes.

⁴⁹Jacques Busbee, "To the Editor," p. 1.

⁵⁰Mildred Harrington, "Interesting People: The Master Potter of Jugtown," The American Magazine, Vol. CIII, No. 6 (June, 1927), pp. 72-74.

His enthusiasm for the orange pie dishes matched her own.⁵¹

Juliana wrote later of their "pie plate" journey:

It was that empty pie plate we set sail in, on an adventurous journey. And it has taken us for a long ride, bumpy sometimes, but always interesting. We were like the owl and the pussy cat who went to sea in a beautiful pie plate, instead of a pea green boat, and it landed on shores just as amazing.⁵²

The crusade to save the dying industry began. The Busbees lectured to their friends and sought out potters and educators, but few people in the state showed any interest. With fruitless returns for their efforts, the Busbees decided to present their ideas to another market--New York.

We plunged headlong into a strange and seemingly crazy performance, with no money--no encouragement--and against the advice of every single human being who knew us. We had as a stimulant what we term passionate patriotism.⁵³

Soon afterwards, about 1916, the Busbees moved to New York, intending to spend a year. With the nation involved in World War I, portrait work was scarce so Jacques wrote short stories and articles.

He believed that art should be a democratic expression, & that if we as North Carolinians were to develop a native art, the handicraft must be reckoned with--and that fine art should be the flowering of a folk art. And--when no one else would revive the pottery craft--& it was a craft--not an art--he would be very grand & do the work in a year or so & present it to the State & then return to portraits. . . . Then he came to realize that it was a better contribution to our state to help the country potters & show them a new

⁵¹MS on the life of Juliana Busbee (in the files of Blackwell P. Robinson). (Mimeographed.)

⁵²Juliana Busbee, The Bulletin . . ., p. 418.

⁵³[Juliana Busbee], MS for talk given to "B. & P. W. C., Winston-Salem, N. C., 1931," pp. 3-4 (in the files of Blackwell P. Robinson).

way for old jugs than to paint portraits of dead & gone heros & dignitaries from photographs.⁵⁴

Encouraged by the "artists and ceramic experts" in New York who saw their pottery collection, the Busbees, "without funds or backing," decided to try to put this "unique product of our state on the world market."⁵⁵

First they needed a source and supply of pottery to sell for funds. They decided on the Moore County area "as the most interesting place"⁵⁶ to begin looking for old potters still making the ware.

Search for Potters and Pottery in the Piedmont Section of North Carolina

Some authors say the search for the maker of the orange pie plate began at Whynot, a village of thirty or forty citizens near Seagrove, but a letter from Mr. Busbee to the mayor of Whynot, inquiring about the potters there, failed to bring a reply. Mr. Busbee decided if they were to locate the potters they must go down to the area and find them. (Whynot, they discovered later, was unincorporated and had no mayor.)⁵⁷

On May 1, 1917,⁵⁸ Jacques Busbee arrived at the station at Seagrove, the station closest to the extreme northwest corner of Moore County--the "dark corner,"⁵⁹ as the people of southern Moore call the upper end.

⁵⁴[Juliana Busbee], "For Lawrence of Lumberton," MS, n.d., pp. 1-2 (in the files of Blackwell P. Robinson).

⁵⁵Jacques Busbee, "To the Editor," p. 1.

⁵⁶Ibid., p. 2.

⁵⁷Hatcher P. Story, "Pioneer Craft with a Pedigree: Jugtown, U. S. A.," MS for The Charlotte Observer, December 17, 1950 (in the files of Blackwell P. Robinson).

⁵⁸Mrs. Mamie H. Braddy, "University Honors Busbee as Master of Pottery Art," Twin City Sentinel (Winston-Salem, North Carolina: December 13, 1947), p. 10.

⁵⁹Juliana R. Busbee, "Jugtown Comes of Age," The State, Vol. V, No. 3 (June 19, 1937), p. 7.

The natives, who seldom traveled out of the county, thought he was a Yankee. With the country plunged into World War I, some insisted he was a German spy. Mr. Busbee wrote of his arrival:

My trunk was checked from New York. That was sufficient evidence. The crowd of seven people who gathered to see me alight at the end of the whilom log road (but now carrying passengers as well), looked at me long and suspiciously. The station agent grunted ostentatiously as he lifted my trunk, heavy with books. Afterwards I heard that he held a consultation with the crowd as to the expedience of breaking open this piece of luggage which of course was filled with bombs to destroy the corn fields and to wreck the little cross road store. I was a German spy--that was self evident. One man in the crowd had seen a German once and he declared that I looked just like him!⁶⁰

Juliana wrote that another thought he was "one of them Swedes. . . . That we are born and bred North Carolinians they have never believed and never will."⁶¹ One native remembers that people were "scary" of the Busbees when they first came.⁶²

Jacques Busbee gives an account of the community he found:

We found the country potters languishing, even [in] Moore [County], they were moribund--and stale. Prohibition laws of years standing were the cause. There was no longer any money to be made in the production of jugs. Where fifty kilns once made a good living with orders from the distilleries, a half dozen potters could now supply the country neighborhood with jugs for vinegar or sorghum syrup, with churns, crocks and butter jars, pitchers and stew pots. "Toy stuff" as the potters called table ware--the "dirt dishes" of the Civil War period--were not in demand, since white "chiney" was abundant and cheap. The price of ware had fallen to ten cents and lower, a gallon.

But "toy stuff" and "dirt dishes" of the Civil War period were . . . the only types of pottery that would have a present day use or a wide appeal.

⁶⁰[Jacques Busbee], "A Colonial Hangover," p. 2.

⁶¹Juliana R. Busbee, The Bulletin . . . , p. 419.

⁶²Interview with Boyce Yow, October 18, 1961.

The potters who were still operating their shops in this Saffordshire [sic] section were all men past middle life. They farmed on the side for a support, as there was little profit in ware making, even though the family did much of the work around the shop, and without pay. Even the wood for the kiln was cut on the potters own land--as a rule--and cost only the labor.

The potters' sons, with generations of craftsmanship in their hands, were straying off to sawmills or to cotton and furniture factories, in fact, to any job that offered a living wage.

Between the time of our first visits some eight or ten years before, and our return in 1917 there was woeful falling off in the quality as well as the output. The potter had lost faith in himself as well as in his market. He had lost his tradition and was feebly attempting to imitate factory made stuff of the ten cent store variety in the desperate [sic] hope of getting back his market.⁶³

The potters whom Mr. Busbee found still at work were few. Rufus Owen, son of Franklin Owen, a potter, was turning some stoneware and farming. He is said to have made the orange pie dish that aroused the Busbees' interest to begin this search.⁶⁴ In 1918, his brother, Jim Owen, a "Holy Roller" preacher and potter, was selling his ware for four cents a gallon--a ten gallon jug or churn bringing only forty cents.⁶⁵ Another old potter was Paschal Morable.⁶⁶

After locating the few remaining potters, putting the pottery on the market remained a problem for the Busbees. These older men were temperamental and unaccustomed to a rigid schedule. They filled orders

⁶³Jacques Busbee, "To the Editor," pp. 3-5.

⁶⁴Burke Davis, "State Now Taking Note of Its Artistic Pottery. Chinese and Native Designs. Jugtown Reclaims an Old Art," Greensboro Daily News, February 17, 1952.

⁶⁵Juliana R. Busbee, "Age-Old Profession Now Flourishes in Sand Hills," The News and Observer (Raleigh), June 5, 1927.

⁶⁶Juliana Busbee, MS, n.d. (in the files of Blackwell P. Robinson).

so "spasmodically" that supplying regular orders to a New York outlet became difficult for the Busbees.⁶⁷

To get the potters to make the simple ware which their fathers had made, rather than imitations of cheap dime store ware, authentic examples of old pottery were needed to use as guides. An intensive search was begun by the Busbees for old ware to determine the "best local traditions." Wrote Jacques of his search:

My adventures with old Josh Sheffield (pronounced Shuffle) and his blind mare and buggy over a radius of 25 miles of where Jugtown Pottery is now established is a story in itself. We slept on corded bedsteads in log cabins, we ate the simple food that was offered with lordly hospitality, we rummaged in lofts and smokehouses and cellars for ware, and what could not be bought was sketched or photographed.⁶⁸

Juliana has mentioned Old Josh Sheffield--or "Old Joe Shuffle" as he was called--in several of her articles. Supposedly, he was one of the old potters remaining in the township of Sheffield, in Moore County. He claimed Staffordshire descent, and to the Busbees' surprise was found to be named Josiah Wedgewood Sheffield. An old ballad has been handed down:

Old man Shuffle he kicked a kick wheel
Old man Shuffle turned pots on a wheel
Old man Shuffle he kicked out a jug
And drank from it all it would hold.

The moral of the ballad is that he had delirium tremens and killed his pet drake thinking it was a snake.⁶⁹

A local Moore County authority wrote:

The Sheffields were also probably English, but I do not recall any of that name being potters, though it is now

⁶⁷Jacques Busbee, "To the Editor," p. 5.

⁶⁸Jacques Busbee, "Jugtown Pottery," Ceramic Age (October, 1929), pp. 127-130.

⁶⁹"Piedmont Pottery," p. 2.

claimed that they were, and that one was named Josiah Wedgewood Sheffield. I do not believe this claim can be supported.⁷⁰

One native of the Steeds section remembered no Sheffields living in this section at the time Mr. Busbee came down.⁷¹

Most of the Busbees' search was over rough backroads, in an age before cars and paved roads in that section. Wrote Juliana about the part she played in obtaining documentary data on the pottery:

I will always count it the high spot of adventure in my career when my husband and I in an old wagon--he in overalls driving the mule--and I with my camera set out by day break, day after day, to picture all that could be found. They would be all day trips with crackers and cheese . . . at midday.⁷²

Their search through the neighborhood yielded ware which dated to "within two generations of Peter Craven."⁷³ They traced the genealogy of the potters through house property sales, family Bibles, old books, land grants, and talks with the citizens of this section--men who remembered when potters "under guard"⁷⁴ made ware for the Confederacy.

Several of the old pieces of the pottery, signed, dated, and collected by Jacques Busbee, were reportedly from the 18th century and some ware was from the 19th century.⁷⁵ The original pottery collected

⁷⁰Letter from R. E. Wicker to writer, February 27, 1962.

⁷¹Interview with Boyce Yow, February 8, 1962.

⁷²Juliana R. Busbee, "Jugtown Comes of Age," The State, p. 7.

⁷³Jacques Busbee, "To the Editor," p. 6.

⁷⁴Juliana Busbee, The E. S. C. Quarterly, p. 60.

⁷⁵University of North Carolina, Person Hall Art Gallery, Brochure for exhibit, "Jugtown Pottery, An American Folk Craft. A Memorial Exhibition to Jacques Busbee, 1873-1947," Chapel Hill, N. C., November 30-December 23 1947 (in the files of the North Carolina Collection, U. N. C. Library).

by the Busbees on these trips is reported to have been seen by visitors to Jugtown, but no one knows what happened to it. Some say Mrs. Busbee probably gave it away.⁷⁶

After locating the few potters still turning ware and collecting original pieces of old pottery to compare with pieces then being made, the Busbees realized that the pottery industry was at a critical stage. If the potters' sons did not follow the family craft, pottery-making would be lost in the next generation. The Busbees presented this problem to groups and individuals in the state, but they were unable to arouse any interest or support. The choice had to be made by the Busbees of whether or not to follow through with their "adventure." Jacques later wrote of his choice:

To train the younger men in a sense of beauty, form, fitness; to keep alive the most interesting folkcraft-tradition in the United States today, seemed to us a task undertaken for our state and worthy of any sacrifice involved.⁷⁷

The sacrifice involved giving up their careers and selling their library, "reportedly the third most valuable collection of North Caroliniana."⁷⁸

Introducing Pottery to the New York Market

They realized their best market would be New York, so Juliana opened a tearoom on Washington Square, in the section known as Greenwich Village.⁷⁹ The Village Store, located in the basement of an old house,⁸⁰ cost \$40 per

⁷⁶Interview with Ben Williams, March 22, 1962.

⁷⁷Jacques Busbee, "To the Editor," p. 9.

⁷⁸MS. On the life of Juliana Busbee.

⁷⁹[Juliana Busbee], "B & P. W. C.," p. 4.

⁸⁰Elene Foster, "A One Hundred Per Cent American Shop," New York Tribune, July 27, 1919.

month rent.⁸¹ The only advertising was by word-of-mouth, but by 1919 the Village Store was attracting the attention of New York newspapers.

I knew that food was not the sole element for a popular tea room. My servants did that. I believed if I could properly magnetize the shop, get the right people together, give the something to the place that one gives a home--that people would come--& believe me--they did.⁸²

The Busbees' plan was to use the Village Store to introduce pottery and other North Carolina crafts to the New York public. Jacques' responsibility was to have the products made by the potters and craftsmen and then shipped North. This meant that he spent many months each year in North Carolina, while Juliana lived most of the year in New York.

The first pottery orders to meet the New York demands were given to the older men who had their own kick wheels and kilns: Henry Chrisco, Rufus Owen, James Owen, and J. W. Teague.⁸³ These potters made the shapes which were familiar to them, the utilitarian pieces which have served their needs for many generations.

Other handmade articles from North Carolina were also sent to New York for sale. In the community near Steeds but in Moore County, which had been almost self-sufficient, handmade furniture, baskets, cloth, and clothes were commonplace. Few families could afford the luxuries of manufactured items from the general store or the mail order catalogue.

Claud Scott, a farmer from Steeds, remembered that his mother, Martha Jane Scott, had sheared, carded, spun, and woven wool into cloth for his family. Now she sent the handwoven cloth to Mrs. Busbee for sale at the Village Store. Another member of the Scott family, Bygie,

⁸¹[Juliana Busbee], "B & P. W. C.," p. 4.

⁸²Ibid., p. 5.

⁸³Interview with Ben Owen, February 8, 1962.

a half-brother of Claud, had made furniture. Claud Scott did not know "how many hundred" split-bottom chairs Bygie Scott had made and sent North for sale.⁸⁴

One newspaper article mentions some of the items sold at the Village Store in New York:

Practically everything in the Village Store is a Moore County product and much of the food served there is from "down home." The pottery, split-bottom chairs, the rugged tavern tables, the handwoven jeans, the shuck door mats, the hearth brooms, the gingham table covers, . . .⁸⁵

While Juliana was getting established in New York, Jacques was adjusting to life in a community far from any cities. In these early years Jacques was living with families in the neighborhood. He stayed the first summer with Steve Richardson in Brower township, Randolph County.⁸⁶ Then for several years he stayed with Henry Scott, a farmer, in Moore County. Each day Mr. Busbee would walk back and forth from Mr. Scott's cabin to James Owen's pottery shop about a mile away to watch the ware being turned.⁸⁷

From spring until around Christmas each year Mr. Busbee stayed with the Scotts, then he went to New York to spend the winter months. After the cabin at Jugtown was built he stayed the entire year in North Carolina, returning to New York only on short trips.⁸⁸

⁸⁴Interview with Claud Scott, October 27, 1961.

⁸⁵Mildred Harrington, "Village Store in Moore County," Greensboro Daily News, n.d. (in the files of John Maré).

⁸⁶Interview with Ben Owen, February 8, 1962. Steve Richardson had a pottery shop and hired potters to turn ware for him, but he was not a potter.

⁸⁷Interview with Claud Scott, October 27, 1961.

⁸⁸Interview with Ben Owen, February 8, 1962.

Jugtown Pottery is Made and Sold

In order to have greater control over the design and production of the pottery, Mr. Busbee decided about 1921 to set up a shop and hire potters to work for him. Up to this time no potter's shop, kiln, or building had been erected under the name of Jugtown.

In 1921 or 1922, Henry Scott and his son, Claud Scott, built the first structure of Jugtown--the shop. They followed the directions of the old potters, and the log cabin resembled the other shops in the community. The pottery shop at Jugtown met the few, simple needs of the potter: dirt floor, two kick wheels, board shelves for drying the ware, and a cast-iron stove.⁸⁹

The shop was built on land owned by W. H. Scott and Martha Jane Scott and was leased to Jacques Busbee by an agreement signed on June 15, 1922. Mr. Busbee was to have the privilege of renting this shop for ten successive years, "commencing September 1922, at the rental of \$50.00 a year."⁹⁰ A clause provided the "right to use such land adjoining the shop for the purpose of building additional or necessary buildings in the operating of this business."⁹¹

For two years Mr. Busbee leased the land; then he decided to buy it. On August 25, 1924, Mr. Scott and his wife, Martha Jane, sold seven and three-fourths acres to "Jaques Busbee"⁹² for \$500.⁹³ Six acres were

⁸⁹Interview with Ben Owen, February 8, 1962.

⁹⁰Lease of agreement, between W. H. Scott and Martha Jane Scott and Jacques Busbee, June 15, 1922 (in the files of John Mare).

⁹¹Ibid.

⁹²Note spelling.

⁹³Moore County, North Carolina, Record of Deeds, Book D 94, p. 16, Office of the Register of Deeds, August 25, 1924, Carthage.

acquired from T. Franklin Scott and his wife, Eula E. Scott on January 26, 1938.⁹⁴

About two years after the shop was built, a log cabin was built by the Scotts for the Busbees. They used trees from a field close by.⁹⁵

The log house, which was charmingly furnished with very old, handmade furniture⁹⁶ the Busbees had collected from the surrounding countryside, became an attraction to visitors. The cabin had wide-board wooden floors; walls of roughhewn logs and plaster; and low ceilings. The rustic, colonial atmosphere was played up by Mrs. Busbee by her rejection of modern conveniences and her emphasis in using handmade textiles, baskets, pottery, and wild flowers and greenery. Large open fireplaces were used for heat and, in the early years of Jugtown, for cooking. Corner cupboards and sideboards in the kitchen-dining room displayed the Busbees' collection of pottery; books lined the walls in the living room, and signed prints, drawings, and engravings hung on the walls. Bright orange curtains were at the windows and orange was repeated in the chair covers and in pottery.⁹⁷ (Plate II)

The house reflected the Busbees' interests and was an appropriate setting for the craft movement which they were promoting. A theme on which Juliana wrote was the relation of art to life. She wrote: "What greater compliment could be bestowed than to say of a person, He or she

⁹⁴Moore County, North Carolina, Record of Deeds, Book D 125, p.416, Office of the Register of Deeds, January 26, 1938, Carthage.

⁹⁵Interview with Claud Scott, October 27, 1961.

⁹⁶Burke Davis wrote that much of the furniture in the living room was said to have been made before 1800. "State Now Taking Note of Its Artistic Pottery. . . ." Greensboro Daily News, February 17, 1952.

⁹⁷Personal observation, October 27, 1961.

PLATE II

THE KITCHEN-DINING ROOM OF THE BUSBEE CABIN AT JUGTOWN

(Photograph courtesy of the North Carolina
Department of Archives and History)



'has a genius for life'--that the surroundings and the individual are in harmony."⁹⁸

The old potters, Mr. Busbee found, were "hard baked" and were unwilling or unable to accept new ideas or instruction on pottery design. Ben Owen, the son of Rufus Owen and a descendant of the Staffordshire potters,⁹⁹ remembered his father's comment about turning small pieces of pottery for the New York clientele: "I didn't want to fool with them little toys."¹⁰⁰

When the operations began at Jugtown the younger men of the community, rather than the older potters, were hired. "Young potters are more plastic and can assimilate art training that is the absolute essential for any craft with more than a parochial interest," wrote Jacques Busbee.¹⁰¹

Charlie Teague, a young man who had returned home from the first World War, the son of J. W. Teague, was the first potter at Jugtown. He turned ware there for eight years, then moved on to work for other potteries.¹⁰²

Ben Owen came to Jugtown in 1923, several months after operations had begun. He was only 18 years old but pottery-making was not new to him. As a child he played around his father's shop and stacked pottery in the kiln. He was a "ball boy" for his father, picking the clay clean and shaping it into balls, ready for turning. When his father was not

⁹⁸[Juliana Busbee], "The Relation of Art to Life," MS, n.d. (in the files of Blackwell P. Robinson).

⁹⁹"Ben Owen: Master Potter," Folder, in the shop of Ben Owen, Seagrove, North Carolina.

¹⁰⁰Interview with Ben Owen, December 11, 1961.

¹⁰¹Jacques Busbee, "To the Editor," p. 6.

¹⁰²Interview with Ben Owen, February 8, 1962.

at the kick wheel Ben would practice turning "small things." Ben's two brothers, Joe and Charlie, were potters, too, and in later years set up their own shop.¹⁰³

Charlie Teague, his wife, and Ben Owen lived with Mr. Busbee in his cabin until about 1926, when Mrs. Busbee came down to Jugtown to live permanently. Ben continued to live with the Busbees until 1936 when he got his own log cabin and a wife, Lucille Harris.¹⁰⁴

The exact year when the stamp, "Jugtown Pottery," was first stamped on the bottom of each piece of ware is not known. Ben Owen thinks the trade name was used shortly after operations began around 1922 or 1923.¹⁰⁵ Jacques Busbee wrote that the trade name "Jugtown Ware" was registered as a trademark;¹⁰⁶ however, investigation shows no trademark was applied for or issued until 1959, when Jugtown, Incorporated had the name registered.¹⁰⁷

When the present Jugtown first began operations, its output was almost exclusively the traditional, utilitarian shapes: plates, platters, pitchers, bowls, candlesticks, tea sets, pickle jars, milk crocks, bean pots, stew pots, butter jars, preserve jugs.¹⁰⁸

Some years later Tiffany Studios in New York, a customer of Jugtown Pottery, suggested that they make some decorative pieces.¹⁰⁹

¹⁰³Interviews with Ben Owen, October 7, 1961 and February 8, 1962.

¹⁰⁴Interview with Ben Owen, December 11, 1961.

¹⁰⁵Interview with Ben Owen, February 8, 1962.

¹⁰⁶Jacques Busbee, "To the Editor," p. 7.

¹⁰⁷Letter from Thad Eure, Secretary of State, North Carolina, to writer, March 7, 1962.

¹⁰⁸Jacques Busbee, "A New Pottery for Connoisseurs: Jugtown Ware, A Descendant of Staffordshire," California Arts and Architecture (December, 1929), pp. 28-29.

¹⁰⁹University of North Carolina, Person Hall Art Gallery Brochure.

As an admirer of Chinese pottery, Jacques Busbee turned to this ancient country for inspiration. He made frequent trips to museums and libraries in New York to study the ceramic arts of China and other countries famous for pottery. Ben Owen once went with Mr. Busbee through these museums, examining and feeling the pottery while Mr. Busbee made sketches and notes.¹¹⁰ The sketches and notes made during these trips could not be found for study; however, the Busbee library contains numerous books on pottery, especially the Chinese pottery.

The Han, T'ang, and Sung dynasties Mr. Busbee considered to be the supreme eras in Chinese ceramics, and it was the pottery of these periods from which he gained his inspiration.¹¹¹

In the Jugtown shop Ben experimented with the unfamiliar shapes, while Mr. Busbee stood by him, suggesting fullness here, an elongation there. Over and over again Ben turned a vase, only to have it fail the critical test. Although the work was difficult and slow, the two men worked together in harmony and had respect for the other's particular talents. The trained eye of the artist and the skilled hands of the potter together produced ware unfamiliar to North Carolina kick wheels. Gradually the number of Chinese, Persian, and Korean translations in the Jugtown selection increased.

Growth and Recognition Encouraged by Publicity

The pottery was popular in the Village Store and elsewhere and orders increased. As business grew, the Village Store moved uptown in

¹¹⁰Interview with Ben Owen, February 8, 1962.

¹¹¹[Juliana Busbee], "Fashion Digest," MS, October, 1940, p. 9 (in the files of Blackwell P. Robinson).

New York--to 37 East Sixtieth Street.¹¹² An art magazine in April of 1923 carried this mention: "The little Village Store has recently moved away to larger and more attractive quarters, and Jugtown Pottery is looking up."¹¹³

The new Village Store was noticeably different from its surroundings. Juliana followed her "dramatic impulse" to put simplicity among the sophisticated.

. . . in the midst of fashionable N. Y., a simple country store--serving plain N. C. food--on N. C. tables--with table cloths of N. C. gingham and on N. C. pottery plates & dishes.¹¹⁴

Magazines and newspapers, first in New York, later in North Carolina, began to take notice of Jugtown Pottery. Articles appeared about the Village Store, about Juliana, about the North Carolina folkcrafts, and especially about Jugtown Pottery. With the publicity, orders increased. One letter from the Chief Clerk of the Shipping Department at the Village Store pleaded:

. . . will be glad to welcome 10 barrels a day for it seems the shelves are empty. Juliana hardly gets a shelf all out before some party or other spoils it by buying it bare.¹¹⁵

By the middle '20's Jugtown Pottery had received sufficient publicity in the New York area for one leading magazine to write:

There are probably still a few readers of THE NEW YORKER who do not know about the Jugtown pottery, which is

¹¹²Interview with Ben Owen, October 7, 1961.

¹¹³Jane Hoagland, "New York Society of Craftsmen," Art Center, Vol. I, No. 9 (April, 1923) p. 28.

¹¹⁴[Juliana Busbee], "B & P. W. C.," p. 7.

¹¹⁵Letter from the Office of the Chief Clerk, Shipping Department, to Jacques Busbee, n.d., Village Store stationery, New York (in the files of John Maré).

on sale in the tearoom of Mrs. Busby, at 37 East Sixtieth Street.¹¹⁶

Columbia University, New York, had used Jugtown as the subject for a test lesson in a reading lesson book for the fifth, sixth, and seventh grades,¹¹⁷ and visitors from out of the state were stopping by Jugtown.

After the revival of the fading industry at Jugtown, other potters in the area returned to their kick wheels. Shops which had stood idle for years were opened; kilns which had grown cold were fired; new shops were built.

The neighborhood potters, curious to see the unfamiliar shapes being turned by Ben Owen, went over to Jugtown. They received no formal training from Mr. Busbee,¹¹⁸ but they did leave with an interest in and an awareness of a variety of new shapes and glazes. The shapes these potters in the neighborhood now began turning were not entirely the utilitarian pieces their fathers had made. They developed new shapes and glazes which they thought would have commercial appeal.

Jacques in North Carolina, as well as Juliana in New York, was taking every opportunity to publicize the Jugtown story. On May 9, 1925, Jugtown gave a party--a party that is still remembered as a "big day" in Jugtown history. More than one hundred people were there--plain and fancy, countrypeople and city dwellers, world travelers and men who

¹¹⁶"On and Off the Avenue," The New Yorker, Vol. II, No. 6 (March 27, 1926), p. 40.

¹¹⁷William A. McCall, Assistant Professor of Education, Teachers College, Columbia University, and Lelah Mae Crabbs, formerly lecturer at Columbia University, specialist in Educational Psychology, Merrill-Palmer School, Test Lesson 15, Standard Test Lessons in Reading--Book 5 (Practice lessons for grades 5, 6, or 7) (Teachers College, Columbia University, New York: Bureau of Publications, 1926).

¹¹⁸Interview with Ben Owen, February 8, 1962.

had never traveled more than a day's journey from home. A reporter captured the moment with this account:

Among those present were editorial writers from New York magazines; a delegation of Catawba Dutch potters, who had come to study the work of their fellow craftsmen; visitors from Pinehurst, Greensboro, other North Carolina cities, and the villagers themselves.

As a result there were flivvers parked next to covered wagons, overalls side by side with knickerbockers and "store pants." There were top knots demurely cloaked--picturesque sunbonnets, and there was bobbed hair. There was cigarette smoking, but there was more dipping of snuff.¹¹⁹

Following an old custom, each local man and boy wore a rose pinned to the bill of his cap--"their way of dressing up."

From 6 one morning until 6 the next there was jollification and feasting. There were fiddlers to play while they sang, with old-time energy, old songs like "I'm Agoin' Down the Road Afeelin' Bad" and "Keep My Skillet Good and Greasy."

Reportedly, they consumed 200 pounds of pig (barbecue), 35 chickens, and 2 bushels of cornbread.¹²⁰

The Busbees' efforts to make Jugtown known were justified in sales as well as in publicity. Juliana's purpose in opening the Village Store had been to "introduce" Jugtown Pottery and to get a continuing market for the pottery. The shop had succeeded in its purpose. Juliana wrote that

From the first moment I opened that shop I never failed to pay expenses. . . . Jugtown has operated on its earnings from the beginning. We have never been a kept industry.¹²¹

¹¹⁹Clara Trenckmann, "Jugtown Potters Win Praise in Big N. Y. Exposition," Syndicated article in The News and Observer (Raleigh), May 23, 1925.

¹²⁰Ibid.

¹²¹[Juliana Busbee], "B & P. W. C.," pp. 7-8.

The shop had set Jugtown on its feet. In 1926 Juliana sold the Village Store and moved back to North Carolina. She wrote, ". . . after 10 years our shop in New York was sold and I came down here in the backwoods 'for keeps' and to live happily ever after."¹²²

With the reputation of Jugtown Pottery spreading, the number of visitors increased. Claud Scott said they came from all sections of the country. You could tell "by numbers on the cars."¹²³ Many people vacationing in the Pinehurst-Southern Pines area were attracted by the unconventional setting. During the late '20's and the '30's, officers from Fort Bragg, Fayetteville, North Carolina, frequently came down to Jugtown.¹²⁴ Professional and amateur ceramists and college and high school students in the ceramic arts made trips to Jugtown. Students from North Carolina State College were frequently visitors to watch Ben Owen at the kick wheel or to try their own skill at the potter's bench.¹²⁵

The Busbees' hospitality, as well as the primitive setting and the pottery-making, attracted many people to Jugtown. Dinner guests were frequent. One report said they averaged twenty guests per week for "food prepared by herself [Juliana], strictly in native fashion, on the open hearth."¹²⁶ Mrs. Busbee boasted of preparing the meals all on the open hearth but is said to have had a stove in her kitchen pantry.¹²⁷ Guests sometimes helped prepare the meal--by peeling potatoes, turning

¹²²Juliana Busbee, The Bulletin . . ., p. 418.

¹²³Interview with Claud Scott, October 27, 1961.

¹²⁴Interview with Ben Owen, February 8, 1962.

¹²⁵Interview with Ben Owen, October 7, 1961.

¹²⁶Eleanor Mercein, "Adventurous Cookery," Ladies Home Journal (March, 1933), p. 105.

¹²⁷Letter from Mrs. Ernest L. Ives, Southern Pines, North Carolina, to writer, February 6, 1962.

roasting apples, making coffee, "so that a Jugtown dinner becomes a very social occasion, not only in the eating but in the making."¹²⁸

One satisfied dinner guest wrote:

When you call on the Busbees you drink long forgotten rum toddies from quaint jugs, and your dinner is likely to be a pheasant boiled in the great fireplace, with crackling bread cooked in the ashes.¹²⁹

Mrs. Busbee's recipes were in character with their rustic log cabin and the remote country setting. They included candied yams, spoonbread, Brunswick stew á la Jugtown (using rabbit or squirrel), corn pone, 'simmon pudding, rice bread.¹³⁰

The Busbees were well known for their unconventionality and stimulating conversations. Friends who had known them many years would testify that Mrs. Busbee lived in an "ethereal" world.¹³¹ Mrs. Ernest L. Ives, who first met the Busbees about 1939, wrote:

I, of course, never drove anyone to call on the Busbees's [sic] who wasn't fascinated. The stories were unique. . . . they were both eccentric and so full of imagination that many times the stories were hard to believe.¹³²

Isabelle Bowen Henderson, a portrait-painter of Raleigh and a long-time friend of the Busbees, wrote, "Jugtown is hospitality as well as pottery."¹³³

¹²⁸Eleanor Mercein, Ladies Home Journal, p. 106.

¹²⁹Bill Sharpe, "Pottery-Making Preserved as an Art by the Busbees," Greensboro Daily News, April 24, 1938.

¹³⁰Eleanor Mercein, Ladies Home Journal, pp. 109-110.

¹³¹Letter from Burke Davis, Williamsburg, Virginia, to writer, October 31, 1961.

¹³²Letter from Mrs. Ernest L. Ives to writer, February 6, 1962.

¹³³Isabelle Bowen Henderson, letter of recommendation when Juliana Busbee was being considered for an honorary degree at The Woman's College of the University of North Carolina, n.d. (in the files of Blackwell P. Robinson). (Verifax.)

During the 1920's pottery shops had sprung up "like mushrooms,"¹³⁴ and pottery-making was again a thriving industry in North Carolina. The "dark corner" of Moore County once more became recognized as a pottery center.

The Busbees have been credited by many writers with awakening the sleeping pottery industry. One man observed that "about 5 years ago [1921] . . . there was an increased demand for the wares. This was due partly to the efforts of Mr. Busbee and his wife . . . to make the art nationally known."¹³⁵

Another writer partially blames the Busbees for the amount of poor quality pottery being sold in North Carolina:

Other potters, seeing that Jugtown ware sold well, set up roadside stands and proceeded to sell garishly-colored pots to the passing tourists, just as fast as they could possibly turn them out.¹³⁶

During the depression of the '30's the potters kept working and not one was on Federal relief.¹³⁷

North Carolina beamed with pride at the growth of her pottery industry, and Jugtown received recognition for taking a lead. During the '30's and '40's, newspapers and state magazines featured Jugtown Pottery more frequently. Mr. and Mrs. Busbee gave lectures on Jugtown Pottery to clubs, schools, organizations, sometimes assisted by Ben Owen giving a demonstration on the potter's kick wheel. Also, carloads of clubwomen and busloads of children made pilgrimages to this remote community.¹³⁸

¹³⁴Juliana Busbee, The E. S. C. Quarterly, p. 61.

¹³⁵Ivan Stowe Clark, The Journal of Geography, p. 224.

¹³⁶A. T. Robertson, Jr., "Meet the Busbees, of Jugtown," The State, Vol. I, No. 25 (November 18, 1933), p. 16.

¹³⁷Juliana Busbee, The E. S. C. Quarterly, p. 61.

¹³⁸Isabelle Bowen Henderson, Letter of recommendation . . .

Death of Jacques Busbee

On May 21, 1947,¹³⁹ after a two-week illness, Jacques Busbee died of a heart attack, ending his thirty-year venture in the pottery industry. His influence had probably been in the art forms rather than in the executions, as Juliana had written of him: ". . . his self appointed job was to give art training to the potter, to try to teach the potter to see beauty of form and line and color."¹⁴⁰

In December of 1947 Jacques Busbee was honored by a Memorial Exhibit of Jugtown Pottery at Person Hall at the University of North Carolina.¹⁴¹ The brochure for that exhibit describes Mr. Busbee as a man with many interests, but, above all, as having an interest in the folk art of North Carolina:

Jacques Busbee was by profession a painter; but by choice he was a hobbyist--landscape gardening, taxidermy, orchids, mushrooms, first editions, book binding, chickens, music, the Greek Drama, and Caroliniana are a partial catalogue of his hobbies.

. . . He believed that art is not an esoteric utterance but a democratic expression, that North Carolina should develop a native art, and that from folk art, truly understood and expressed, fine art springs.¹⁴²

¹³⁹"Jacques Busbee Dies in Moore Hospital," Greensboro Daily News, May 22, 1947.

¹⁴⁰Juliana R. Busbee, "Jugtown Comes of Age," The State, p. 7.

¹⁴¹Mrs. Mamie H. Braddy, Twin City Sentinel, p. 10.

¹⁴²University of North Carolina, Person Hall Art Gallery, Brochure.

CHAPTER III

JUGTOWN POTTERY SINCE 1947

Movement by State Agencies to Save Jugtown

In 1949 North Carolina took action to recognize Jacques Busbee by making a permanent collection of Jugtown Pottery for the State. Governor W. Kerr Scott wrote Mrs. Busbee on November 4, 1949:

In behalf of the people of North Carolina, I wish to express an interest in the very significant collection of pottery left by your late distinguished and gifted husband.

He made a unique contribution to our artistic and cultural development in this country and in this state in particular. The State of North Carolina would consider it a signal honor to give permanent recognition to this splendid collection of an ancient art that was revived in our own day and time. While no funds are available for the purpose at the present time, I am writing to suggest that an effort be made to work out an arrangement whereby Jugtown can be permanently preserved as a shrine for future generations.¹⁴³

Later in November of the same year, the North Carolina State Art Society awarded posthumously a certificate in recognition of Jacques Busbee's contribution to art in North Carolina. At the presentation, Mrs. Katherine Pendleton Arrington, first President of the State Art Society, said: "Jacques Busbee did more for the development of art in handmade pottery than anybody in North Carolina."¹⁴⁴

In further recognition of Jacques Busbee, the State Art Society decided to assemble a permanent collection of Jugtown Pottery "somewhere

¹⁴³Letter from W. Kerr Scott, Governor of North Carolina, to Mrs. Jacques Busbee, November 4, 1949 (in the files of John Maré).

¹⁴⁴Jane Hall, "Winners Named by Art Society," The News and Observer (Raleigh), December 1, 1949.

in his native state." A committee was appointed with authorization from the Society to assemble the collection and present it to the State Art Society at their annual meeting in 1950. The committee was composed of Mrs. Isabelle Bowen Henderson, Chairman; Robert B. Wynne; Lucy Cherry Crisp, Treasurer; Alexander Crane; and Ben F. Williams.¹⁴⁵

The collection was made by individual contributions from the Busbees' friends. Pieces of pottery from private collections were given and cash donations were used to purchase pottery from Jugtown.¹⁴⁶ The collection, over one hundred pieces,¹⁴⁷ was exhibited at the State Art Gallery from December 1, 1950, through January 30, 1951.¹⁴⁸ Pieces of Jugtown Pottery were borrowed from private collections for exhibition at the same time.¹⁴⁹ The collection, known as The Jacques Busbee Memorial Collection of Jugtown Pottery, became a part of the permanent collection of the State Art Society and is preserved in the North Carolina Museum of Art.

From the beginning of Jugtown, Jacques had managed the business, handled orders, mixed and applied many of the glazes, and controlled the quality and design of the pottery. After Jacques' death, Juliana and Ben continued the operation at Jugtown. Juliana handled the finances and correspondence for the orders. The pottery-making was primarily in the hands of Ben, although Juliana occasionally helped with the glazing. Boyce Yow ground and mixed the clay and stacked and fired the kilns. The

¹⁴⁵"Jugtown. Jacques Busbee, 1873-1947," Folder accompanying the Exhibit (in the files of the North Carolina Museum of Art, Raleigh, N.C.).

¹⁴⁶Ibid.

¹⁴⁷"The Jacques Busbee Memorial Collection of Jugtown Pottery," Guide Sheet (in the files of the North Carolina Museum of Art).

¹⁴⁸Lucy Cherry Crisp, press release, n.d. (in the files of the North Carolina Museum of Art). (Mimeographed.)

¹⁴⁹Interview with Ben F. Williams, January 25, 1962.

orders continued to come in and business remained good.

Jugtown was never run as an organized business for making a profit. Juliana said that they kept no records of how many pieces of ware they produced a day.

It is not how much is turned in a day's work, but how beautifully. . . . We do not know how many pieces are fired in the kiln, what proportion of loss nor how much profit. If we knew, we would have quit long ago.¹⁵⁰

A newspaperman had said, "A North Carolina native pottery is probably the only place on earth now where willful inefficiency pays."¹⁵¹

Gradually, managing the business became burdensome and difficult for Juliana. More responsibility was assumed by Ben; he had to pay for necessary supplies and check the orders. It became obvious to many of Juliana's close friends that her memory was failing and she was subject to periods of confusion.¹⁵²

Ben Owen looked for ways to help Juliana and keep Jugtown operating. He made frequent efforts to communicate with Zed Judd in Auburn, Alabama, the husband of Juliana's sister, her only close relative. A month passed with no word from Mr. Judd. Mrs. Judd was critically ill and Mr. Judd could be of no real help.¹⁵³

Realizing the need for outside help, Juliana made appeals to her friends and to state agencies. A movement to help Juliana and to save Jugtown was launched.

¹⁵⁰Juliana Busbee, The Bulletin . . ., p. 418.

¹⁵¹Earl Dean, "Artistry, Not Profit, Motivates the Potter," The News and Observer (Raleigh), October 24, 1948.

¹⁵²[Isabelle Bowen Henderson], MS, on circumstances leading to the establishment of Jugtown, Incorporated, n.d., p. 1 (in the files of the Department of Archives and History, Raleigh, North Carolina). (Mimeographed.)

¹⁵³Interview with Ben Owen, December 11, 1961.

In 1958 Governor Luther B. Hodges asked Christopher Crittenden, Director of the Department of Archives and History, to study the possibilities of preserving Jugtown for the State in some manner.¹⁵⁴ Dr. Crittenden visited Mrs. Busbee in April and mentioned the State's interest. Mrs. Busbee was receptive to the idea, for she and Mr. Busbee had always hoped to contribute in some way to their native state.

Dr. Crittenden consulted with members of his staff and other state agencies about the possibilities of taking over Jugtown. Mrs. Joye Jordan of the Hall of History felt that certain parts of Jugtown could be made into a museum because of well-documented works from early Moore County. Dean Henry Kamphoefner, of the North Carolina State College School of Design, felt that under possibly poor management the high quality observed by the Busbees would be difficult to maintain and Jugtown would rapidly deteriorate. Ben Williams and James B. Byrnes, Curators of the North Carolina Museum of Art, studied the matter and surmised that Jugtown's major contributions were in the realm of ideas, intangibles, and the art quality represented there. Several possibilities for continuing Jugtown were suggested.¹⁵⁵

Interested people¹⁵⁶ continued to explore the possibility of preserving Jugtown for the State. During May and June more trips were made to Jugtown and meetings were held to discuss Jugtown's future. Juliana said, as she had on previous occasions, that she and her husband had

¹⁵⁴"Negotiations Regarding the Future of Jugtown," n.n., n.d., p. 1 (in the files of Blackwell P. Robinson). (Mimeographed.)

¹⁵⁵Ibid., p. 1.

¹⁵⁶Mrs. W. A. Mahler, Administrative Assistant for the State Literary and Historical Association, Mrs. Joye Jordan of the Hall of History, Ben Williams, James B. Byrnes (Ibid., p. 2).

looked forward to making a contribution to North Carolina and that they had always hoped the State could make some use of Jugtown when the Busbees were no longer in charge. Supervising Jugtown had become an arduous responsibility and she felt that she could not continue to carry on its operation much longer. However, she was not in a position at that time to make an outright gift of Jugtown to the State, but would consider a sale price, consult her friends, and let the group know the amount.¹⁵⁷

As negotiations continued, several ways that agencies might take over Jugtown were suggested. These were: a joint trusteeship under the North Carolina Museum of Art and the North Carolina Department of Archives and History; a council of interested parties from such agencies as the art departments of colleges and universities, the Department of Conservation and Development, the Moore County Historical Association, the Society for the Preservation of Antiquities.¹⁵⁸

In September a list of the property at Jugtown and the operating costs was made. These points were noted:

1. The physical plant includes one residence; one small house used for the display of the pottery; storage shed; a shop building used for throwing the pottery; a shelter for the kilns and two kilns. There are several other small buildings on the 14 acres. The residence includes 3 bedrooms; 1 large common room; a sitting room; an eating room; a kitchen and a bath. All of the buildings are of traditional pioneer log construction.
2. The operating costs per month are approximately the following:

¹⁵⁷Letter from Christopher Crittenden to Mrs. Jacques Busbee (with changes made by Ben Williams and James B. Byrnes), June 9, 1958 (in the files of the Department of Archives and History, Raleigh, North Carolina).

¹⁵⁸"Negotiations Regarding the Future of Jugtown," p. 2.

Salary for the Chief Potter	\$ 350.00
Fees for help stacking in kilns	10.00
Wood for firing kilns	25.00
Clay for refinement	40.00
Glazers	60.00
Rent of one mule	<u>5.00</u>

TOTAL OPERATING EXPENSES PER MONTH \$ 690.00¹⁵⁹ [sic]

Various state agencies were then approached about the possibilities of taking over and running Jugtown. No arrangements could be made, however, mainly because no state agency was prepared to work Jugtown into its budget.¹⁶⁰

Formation of Jugtown, Incorporated

Weeks passed. Conditions at Jugtown did not improve. While many had expressed interest, the situation did not change.

In November, 1958, Ben Owen announced he must leave Jugtown January 1 because he had two children to send to college and he needed a steady income, which he had not had in the past year. Also, he felt he should have an assured future at Jugtown if he was to continue working there. Mrs. Busbee told a friend she had willed Jugtown to Ben Owen and did not owe him money but her lawyer, Ottway Burton of Asheboro, had no knowledge of such a will. Nor would Mr. Burton draw up a will for Mrs. Busbee at that time because she was "incompetent."¹⁶¹

A group of Juliana's friends now joined together to do whatever they could to help Juliana, Ben, and Jugtown.¹⁶² Arrangements were begun to

¹⁵⁹Ibid., p. 3.

¹⁶⁰[Isabelle Bowen Henderson], MS, on circumstances leading to the establishment of Jugtown, Incorporated, p. 1.

¹⁶¹Ibid.

¹⁶²Interview with Blackwell P. Robinson, February 26, 1962. Meetings were held at Jugtown, in Mr. Burton's office in Asheboro, and in Herbert F. Seawell's office in Carthage. At one or all meetings were Mrs. Isabelle Henderson, Mr. and Mrs. Burke Davis, Mr. and Mrs. Ben Williams, Phillips Russell, and Dr. and Mrs. Blackwell P. Robinson.

keep Ben Owen on at Jugtown and relieve Juliana of some of her burdens.

In the midst of her troubles, Juliana received an honor to brighten her days. The Woman's College of the University of North Carolina had selected her to receive an honorary degree. The degree of Doctor of Humane Letters was conferred on Mrs. Busbee on May 31, 1958¹⁶³ with the following citation:

JULIANA ROYSTER BUSBEE: internationally recognized ceramist; former Fine Arts Chairman of the North Carolina Federation of Women's Clubs; charter member and vice-president of the State Art Society; honorary life member of the State Literary and Historical Society; a native daughter who has taken the good earth of her state and shaped it into a thing of beauty; creator, along with her husband, of the pottery which has gained international renown as Jugtown and of the artistic and intellectual mecca called Jugtown which today connotes a way of life, an idea; notable for your expression of basic, creative truths, founded on the highest form of professional discipline; outstanding for your preservation of the extraordinary standard of quality of Jugtown pottery; leading spirit in the revival of the unique crafts of this region; and invaluable contributor to the knowledge and practice of the best of the potter's craft in our time.¹⁶⁴

Mrs. Busbee, who was now past eighty, once wrote that her only contribution to Jugtown had been "to brag about the pottery . . . and to have the shop in New York where the pottery was introduced."¹⁶⁵ However, friends of the Busbees and visitors to Jugtown knew much of the charm, beauty, and tradition of the setting was because of Juliana. One native of the Steeds area paid Mrs. Busbee the compliment of doing "right smart" for their community.¹⁶⁶

¹⁶³Carbon copy of a letter from Gordon W. Blackwell, former Chancellor, The Woman's College of the University of North Carolina, Greensboro, N.C., to Mrs. Juliana Royster Busbee, May 13, 1958 (in the files of Blackwell P. Robinson).

¹⁶⁴"Citation for Mrs. Busbee," MS, Read by Blackwell P. Robinson, at the Commencement Exercises (in the files of Blackwell P. Robinson).

¹⁶⁵[Juliana Busbee], "For Lawrence of Lumberton."

¹⁶⁶Interview with Claud Scott, October 27, 1961.

These friends of Juliana's, along with others, making a total of fifteen, whom she had selected and whom she called "The Committee," formed a non-stock, non-profit corporation in early December, 1958. On the advice of the Attorney General it was formed as a non-profit organization, so that the state could eventually take Jugtown over after Juliana's death.¹⁶⁷ The purposes of the corporation were for:

. . . perpetuating the history and the art of pottery making in North Carolina and in Moore County in particular.
 . . . to continue to preserve the art and the history of handcrafted earthenware [sic] ware heretofore made famous by the said Juliana Busbee and Jacques Busbee.¹⁶⁸

The arrangement would "care for Juliana's needs and hold Jugtown for educational, historic, and craft interests."¹⁶⁹ Mrs. Busbee, who welcomed the idea, signed a deed on December 6, 1958, turning the Jugtown property over to Jugtown, Incorporated (witnessed by a Notary Public in the State Art Museum in Raleigh, North Carolina).¹⁷⁰

In order to obviate any future misunderstandings, a quit-claim (which was not legally necessary) and the Charter of Jugtown, Incorporated, were sent in early December to Juliana's closest heir, her sister, Mrs. Judd, for her signature and that of her husband. By this quit-claim deed, if signed, the Judds would have signed away any future claim on Jugtown upon the death of Juliana.¹⁷¹ Mrs. Judd was in her final illness and her

¹⁶⁷Interview with Blackwell P. Robinson, February 26, 1962.

¹⁶⁸North Carolina, "Articles of Incorporation of Jugtown, Incorporated," 86676, filed with the Secretary of State, March 12, 1959, Raleigh.

¹⁶⁹Ibid.

¹⁷⁰Carbon copy of a letter from Isabelle Bowen Henderson, Ben Williams, and Blackwell P. Robinson, n.d., (in the files of Blackwell P. Robinson).

¹⁷¹Interview with Blackwell P. Robinson, February 26, 1962.

husband delayed returning the deed. Months passed. Mrs. Judd died without having signed the deed.¹⁷²

While waiting for Mr. Judd to return the deed, Jugtown, Incorporated had its first meeting. On Saturday, December 27, 1958, the group met at Jugtown for a picnic lunch and to organize. James Hall was made acting President, pending the registration of their charter; Mrs. Isabelle Henderson was elected Vice-President; and Ben Williams was made Secretary-Treasurer.¹⁷³ Other members of the corporation were: Mrs. Margaret Williams, Mary and Blackwell Robinson, Evangeline and Burke Davis, Phillips Russell, Miss Meade Seawell, William Bridgers, Ben Owen, Woodrow Pruitt, Clarence Thompson,¹⁷⁴ Russell Thompson, Cecil Elliott, and John Allcott.¹⁷⁵

Formation of Jacques and Juliana Busbee's Jugtown, Incorporated

Ben Owen had agreed to remain at Jugtown, despite the long delay, so the pottery continued to be turned and orders were filled. By this time Juliana was probably completely incompetent mentally, and Ben had complete responsibility of operating Jugtown.¹⁷⁶ From outside appearances, calm and order prevailed at Jugtown.

The calm was but a prelude to the storm which broke in March of 1959. Months had gone by, but out of all the plans and meetings to save Jugtown, no concrete solution had materialized.

¹⁷²Carbon copy of a letter from Henderson, Williams, and Robinson.

¹⁷³[Henderson], MS, on circumstances . . . , p. 2.

¹⁷⁴Later withdrew.

¹⁷⁵"Memo to Members of Jugtown, Inc.," December 15, 1958 (in the files of Blackwell P. Robinson).

¹⁷⁶Interview with Ben Owen, November 22, 1961.

Then John Maré, a radio-station owner and businessman from Southern Pines, appeared on the scene. In answer to one of Juliana's pleas for assistance in operating Jugtown, Mr. Maré offered to join Juliana in a profit corporation and she agreed.¹⁷⁷ An agreement was signed between Juliana Busbee and John Maré on March 2, 1959, forming the Jacques and Juliana Busbee's Jugtown, Incorporated.

Whereas, . . . [John Maré] is desirous of doing everything within his power to assist in the perpetuation of the distinctive character and tradition of "Jugtown" and at the same time carry on the business of manufacturing and selling pottery for a profit;
AND

. . . with the view to accomplishing their common purpose of preserving "Jugtown" as a business and carrying on the artistry and ideals there established by Jacques and Juliana Busbee, [they] have agreed to make this contract.¹⁷⁸

Upon Juliana's death, "the said dwelling house shall be preserved in an appropriate way as a memorial¹⁷⁹ to Jacques and Juliana Busbee."

Mr. Maré was to pay to Mrs. Busbee \$2,400 in advance and \$200 each month.¹⁸⁰

The following day, March 3, corporation papers were signed and filed at the Moore County Courthouse, naming Mrs. Busbee, Mr. Maré, and his lawyer, Lamont Brown, as members of the corporation. The purposes were:

¹⁷⁷Interview with John Maré, November 3, 1961.

¹⁷⁸Agreement between Juliana Busbee and John Maré, March 2, 1959 (in the files of John Maré).

¹⁷⁹The memorial--the cabin at Jugtown which will become a museum--will be a personal project of John Maré; the State is not involved. Mr. Maré has begun to assemble mementos on Jugtown from people who knew the Busbees and he is also collecting information on the Jugtown story. Some changes are being made in the furnishings. An anticipated date for opening has not been set. (Telephone conversation with John Maré, March 26, 1962.)

¹⁸⁰Agreement between Juliana Busbee and John Maré.

To engage in the business of manufacturing, distributing, selling or otherwise disposing of all types of clay pottery . . . to manufacture, distribute, sell or otherwise dispose of products in related crafts to the pottery industry.¹⁸¹

Mrs. Busbee, despite the previous deed, signed another to this new corporation on the Jugtown property on March 11, 1959.¹⁸²

Shortly after Mrs. Judd's death, Jugtown, Incorporated learned that the Jacques and Juliana Busbee's Jugtown, Incorporated had been formed. Juliana did not remember signing either deed.

No longer hoping to receive the quit-claim from Mr. Judd, Jugtown, Incorporated hastened to file corporation papers. Mrs. Henderson, Ben Williams, and Blackwell Robinson signed the papers with the Secretary of State on March 12, 1959. On the same day they registered "for the first time" the Jugtown stamp.¹⁸³

Two corporations were now in existence, with signed deeds from Juliana Busbee for the Jugtown property. Both were concerned with Juliana's well-being and the continuance of Jugtown Pottery. The question was which deed was valid, or was either deed valid.

Ben Owen Leaves Jugtown

On March 23, Mrs. W. A. Mahler, Administrative Assistant for the State Literary and Historical Association, sent Mr. Maré background information concerning Jugtown and asked what his plans for Jugtown were:

¹⁸¹Moore County, North Carolina, "Articles of Incorporation, Jacques and Juliana Busbee's Jugtown, Inc.," 86605, Book 6, p. 368, Office of the Clerk of Court, March 3, 1959, Carthage.

¹⁸²Jane Hall, "Judge Vacates Restraining Order Regarding Famed Pottery Center," The News and Observer (Raleigh), May 10, 1959.

¹⁸³[Henderson], MS, on circumstances . . . , p. 2.

It is felt that all parties concerned have much the same interest at heart,--the care of Mrs. Busbee, the continuance of Jugtown as a North Carolina industry, the maintaining of the quality of the product, and the continuance of the site in its present architectural form. The Department of Archives and History is interested in the furnishings of the house as well as in some of the pictures and books. The State Museum of Art is also interested in these items.¹⁸⁴

In his reply to Mrs. Mahler's letter, Mr. Maré wrote:

. . . In behalf of the corporation, I will be happy (and I'm sure Mrs. Busbee will also) to have the North Carolina Museum of Art and North Carolina Department of Archives and History have joint trusteeship of the "Jacques and Juliana Busbee's Jugtown Museum" (the said dwelling house and its contents) and to assist me in seeing that quality of Jugtown in all phases is maintained.¹⁸⁵

Mr. Maré returned from a trip to Mexico in April, 1959, and took over his duties as manager of Jugtown. He had many plans to change and improve Jugtown. More potters were to be hired, to be trained by Ben Owen; additional kilns were to be built; improvements were to be made in the physical plant; production was to be increased.¹⁸⁶

Ben Owen did not agree with Mr. Maré on his ideas for Jugtown's and his future. Also, he was disappointed in being left out of Mrs. Busbee's deeds. The relationship between Ben and Mr. Busbee had been very good. Mr. Busbee had been like a father to Ben, teaching him and working beside him, as together and with pride they made Jugtown Pottery. The Busbees had said that they wanted Ben to have Jugtown when they no longer were the operators, but no provision for Ben's inheriting or purchasing it had been made. Ben did not feel his future under new management justified his staying.¹⁸⁷

¹⁸⁴Letter from Mrs. William A. Mahler, Jr., to John Maré, March 23, 1959 (in the files of John Maré).

¹⁸⁵Letter from John Maré to Mrs. William A. Mahler, Jr., n.d. (in the files of John Maré).

¹⁸⁶[Henderson], MS, on circumstances . . . , p. 2.

¹⁸⁷Interview with Mrs. Ben Owen, October 7, 1961.

On April 17 Ben Owen refused to sign a contract with Mr. Maré and left Jugtown.¹⁸⁸ For thirty-seven years he had been the Jugtown potter and his name had become synonymous with Jugtown Pottery. His contribution to the pottery industry in North Carolina has been recognized by many authorities of ceramics. Malcolm Watkins, Curator of the Division of Cultural History at the Smithsonian Institution, wrote:

They [the Busbees], in a sense, elevated the workmanship of Ben Owen to an extraordinarily high level without ever destroying or deflecting any of his basic inherited techniques and craftsmanship and approach to ceramic problems. Thus the Busbees and Ben Owen were united in creating Jugtown as a modern symbol of an ancient tradition; but ultimately it was Ben Owen himself and all he represented of an ancient inheritance and an unwavering artistic integrity that were the foundation and reality of Jugtown.

.
I consider Ben Owen's work to be equal to and often superior to most of the folk pottery in this country. His ability to achieve lightness and mobile qualities of line and proportion in an essentially coarse medium has seldom been paralleled.¹⁸⁹

And so Jugtown was closed. Mrs. Busbee was a guest of Mr. Maré in Southern Pines. The potter's wheel was silent; the black smoke no longer rolled from the kilns. A "Closed" sign hung on the entrance to Jugtown.

Lawsuit and the Closing of Jugtown

On April 22, 1959, Mrs. Isabelle Henderson and Jugtown, Incorporated entered suit in Superior Court requesting nullification of the deed signed by Mrs. Busbee conveying Jugtown property to John Maré and the Jacques and Juliana Busbee's Jugtown, Incorporated. They requested a trustee be appointed by the Court "to take over and hold all the property, both real

¹⁸⁸[Henderson], MS, on circumstances . . . , p. 2.

¹⁸⁹Letter from C. Malcolm Watkins, Curator, Division of Cultural History, Smithsonian Institution, United States National Museum, Washington 25, D. C., to writer, October 24, 1961.

and personal," of Mrs. Busbee until the matter could be decided by the Court. A temporary restraining order was issued to prevent Mr. Maré and his corporation from disposing of any of the Jugtown property.¹⁹⁰

The hearing was set for May 9, 1959,¹⁹¹ in Rockingham, before the Honorable Donald Phillips, Judge, Superior Court. At the hearing, affidavits from Juliana's friends, stating changes noted in her behavior, were presented to Judge Phillips. Two statements from doctors were heard.¹⁹²

Judge Phillips ruled that Jugtown, Incorporated was not the proper person to bring a suit which involved property because they were neither Juliana's family nor had they qualified as next friend. Jugtown, Incorporated was given thirty days to amend its suit or appeal to the Supreme Court.¹⁹³

On June 2, 1959, Mrs. Louise R. Jordan of Tallahassee, Florida, a cousin and one of Juliana's few relatives, was appointed next friend of Juliana Busbee. Acting for Jugtown, Incorporated, she filed suit against John Maré and the Jacques and Juliana Busbee's Jugtown, Incorporated.¹⁹⁴

¹⁹⁰Jugtown, Inc., Plaintiff v. John Maré and The Jacques and Juliana Busbee's Jugtown, Incorporated, Defendants, "Temporary Restraining Order and Appointment of Trustee," 6800, Office of the Clerk of Court, Moore County, North Carolina, April 22, 1959, Carthage.

¹⁹¹Jane Hall, The News and Observer (Raleigh), May 10, 1959.

¹⁹²Carbon copy of a letter from Henderson, Williams, and Robinson.

¹⁹³Ibid.

¹⁹⁴Mrs. Louise R. Jordan, Next Friend of Juliana Busbee and Jugtown, Inc., v. John Maré and Jack and Juliana Busbee's Jugtown, Inc., "Restraining Order, Complaint, and Bond," 6826, Office of the Clerk of Court, Moore County, North Carolina, June 2, 1959, Carthage.

On June 13, Juliana, through John Mare', filed that "petitioner, to her best knowledge does not know Mrs. Louise R. Jordan."¹⁹⁵

The members of Jugtown, Incorporated then decided that many of their difficulties had arisen from their "reluctance to subject Mrs. Busbee to a competency hearing."¹⁹⁶ If they were to continue with the case they must have the hearing. A hearing was arranged.¹⁹⁷

On July 30, Juliana was found to be incompetent

. . . from want of understanding to manage her affairs by reason of mental weakness, age, or disease of old age and pursuant thereto P. H. Wilson, Esquire, of Carthage, N.C. was, on August 5, 1959, duly appointed Guardian for said Juliana.¹⁹⁸

Louise R. Jordan's name was "stricken from the record."¹⁹⁹

Juliana continued to live at Jugtown, while the property ownership remained a question to be decided by the court. The legal battle grew between the two corporations.

Court Decision and the Reopening of Jugtown

The suit was finally settled on December 8, 1959, when a defense demurrer was sustained and the injunction which had been in effect since June was dismissed. Jugtown Pottery was left in the hands of the Jacques

¹⁹⁵Moore County, North Carolina, Petition and Motion of Mrs. Juliana Busbee, 6826, Office of the Clerk of Court, June 13, 1959, Carthage.

¹⁹⁶Letter from Isabelle Bowen Henderson to "Dear Friends of Jugtown," October 8, 1959 (in the files of Blackwell P. Robinson). (Mimeographed.)

¹⁹⁷Dr. C. R. Monroe and Dr. A. A. Vanore had stated earlier, "said physicians and the friends of Juliana Busbee are of the opinion that she is incompetent to attend to any business." Jordan v. Mare', "Restraining Order, Complaint, and Bond."

¹⁹⁸Moore County, North Carolina, Consent Order, 6826, Office of the Clerk of Court, August 10, 1959, Carthage.

¹⁹⁹Ibid.

and Juliana Busbee's Jugtown, Incorporated, with Juliana president and John Maré vice president and general manager. The judgment was made on the grounds that:

Plaintiffs do not have the legal capacity to sue and maintain this action;

Plaintiffs can neither be benefited nor injured by any Judgment entered by the Court herein;

. . . Plaintiffs have no legal interest in the subject matter of litigation;

. . . Complaint does not make out even a prima facie showing of the rights of Plaintiffs to have the relief demanded in the Complaint.²⁰⁰

P. H. Wilson, guardian of Juliana, had been substituted for Mrs. Louise R. Jordan as a party in this plaintiff.²⁰¹

Mrs. Busbee is reported to have said, "I am delighted Jugtown will live again. It has been so hard to disappoint so many people."²⁰²

In March of 1960 the court confirmed the contract made by Mr. Maré with Mrs. Busbee on March 2, 1959, thus ending a year-long litigation over the ownership and operation of Jugtown. Judge Phillips signed the order "'in the best interest of Mrs. Busbee,'" on recommendation of her guardian, Mr. Wilson.²⁰³

While Jugtown had been closed for a year, Ben Owen had set up his own shop two miles from Jugtown and was turning the same type ware he had made thirty-seven years at Jugtown. His business grew rapidly, for his fame as the Jugtown potter had been established.

²⁰⁰Moore County, North Carolina, Judgment, 24112, Office of the Clerk of Court, December 8, 1959, Carthage.

²⁰¹Ibid.

²⁰²"Jugtown Cleared of Legal Action," Greensboro Daily News, December 9, 1959.

²⁰³"Jugtown Litigation is Brought to End," Greensboro Daily News, March 5, 1960.

Jugtown resumed operations around April 1, 1960, with new potters, new management, and new kilns. Vernon Owens, the son of Melvin Owens, a potter, is now the potter; Charles Moore does the glazing; and Bobby Owens mixes the clay and fires the kiln.²⁰⁴

The physical plant has been improved and added to by Mr. Maré. The old kilns were rebuilt, two full-sized kilns were added, and a small experimental kiln was built but later torn down. The sales cabin was enlarged and an additional cabin was built.²⁰⁵

Mrs. Busbee continued to live in her log cabin and greet visitors. Although her thoughts dwelt in the past and she was forgetful, she continued to charm visitors with her gentle ways and an occasional keen remark.

On March 2, 1962, Mrs. Busbee died at the age of 85 at her home at Jugtown, the place she loved. An editorial paid tribute to Juliana:

"Firelight from the open fireplace and candles in tall holders of orange-colored Jugtown pottery flickered on the old brasses, the dark woods and orange curtains where she extended hospitality to all comers for more than 40 years. For this occasion, [a memorial service held for her in the living room of her cabin] it was decorated with the spring flowers she loved.

"The kick-wheel where the pottery is artfully fashioned with the fingers, and the old wood-burning kilns, were stilled for the service, as Jugtown workers paid their tribute to a unique lady. Snowflakes fell on blossoming yellowbells and flowering quince in the yard where her ashes were scattered."

. . . She had lived in cosmopolitan places around the world; her account of her Greenwich Village days had an unworldly quality in later years--coming from a delicate old lady, her neck encased in delicate lace, a glass of sherry in her hand. One remembers her, vivid and charming, seated on the edge of an old fireplace in an antique house, regaling a dinner party.

Now the two who created Jugtown are gone, but their beautiful creations, like the flowers they planted at Jugtown, live on.²⁰⁶

²⁰⁴Interview with John Maré, November 4, 1961.

²⁰⁵Ibid.

²⁰⁶"Juliana Busbee of Jugtown," Greensboro Daily News, with a quote from Valerie Nicholson, March 7, 1962.

CHAPTER IV

RECOGNITION GIVEN JUGTOWN POTTERY

Museum Collections

Statements have been made by the Busbees²⁰⁷ and by the press²⁰⁸ that museums and art collectors all over the United States were interested in Jugtown Pottery²⁰⁹ and that it had been exhibited in several large museums.²¹⁰

However, museums which were named as having Jugtown Pottery on past exhibit or in their permanent collections were written to find out if they actually did have this pottery in their collections now or if it had been on exhibit in the past. More museums replied negatively than positively--that they did not own Jugtown Pottery nor had they exhibited it in the past. Six museums have been found to have Jugtown Pottery in their permanent collection. Three of these museums are in North Carolina, one is in South Carolina, one is in Maryland, and one

²⁰⁷Jacques Busbee, "To the Editor," pp. 6-7.

²⁰⁸Joe Q. Mitchell, "Busbees Exhibit Art of Jugtown to Playmakers," The Chapel Hill Weekly, February 17, 1928.

²⁰⁹Letter from Mrs. Albert Lathrop, Asheville, North Carolina, to writer, March 3, 1962. Mrs. Lathrop wrote that Mr. Busbee mentioned often to her that certain pieces were to go to the Metropolitan Museum.

²¹⁰Mildred Harrington wrote in 1923: "Today there is in this country no important exhibition of art which does not reserve an honored place for the work of the humble Carolinians [the Busbees]. We find great museums and private collectors competing for choice examples of Jugtown Pottery." ("The Busbees and Jugtown, Laugh is on Tar Heelia," Greensboro Daily News, December 9, 1923.)

is a national museum (Table I). More museums may have owned or exhibited pieces of Jugtown Pottery during the past forty years, but they now have no record of it. The records kept by museums could be inconclusive or incorrect, and pieces which were formerly on display could have been discarded, lost, or broken.

Exhibits and Lectures

Other museums have had Jugtown Pottery on exhibit, but it is not a part of their present collection. The pottery has also been on exhibit at institutions, for special groups and meetings, and at regional, national, and international craft and trade fairs. The story of Jugtown has been presented through lectures to many groups, clubs, and organizations, but most frequently to women's clubs and school children (Table II).

Sales

The breadth of recognition given to Jugtown Pottery cannot be estimated from the number of collections in museums or through exhibits and lectures alone. The fame of Jugtown has been spread more frequently by sales and repeat sales to individuals--locally, nationally, and internationally. As early as 1929 the pottery had been shipped throughout the entire Union, "to England, France, Hawaii, all over the States and to Canada, New Zealand, Australia, and Brazil."²¹¹ In 1941, the pottery could be purchased in art and specialty shops in New York City, Philadelphia, Boston, Williamsburg, Nashville, San Francisco, Los Angeles, and Chicago.²¹² An order book recording pottery orders in 1950

²¹¹Jacques Busbee, California Arts and Architecture, pp. 28-29.

²¹²Juliana Busbee, "Jugtown Pottery," Fashion Digest (Winter, 1941), p. 72.

TABLE I

COLLECTIONS OF JUGTOWN POTTERY BY MUSEUMS
IN THE UNITED STATES

Museum	Number of Pieces in Collection (Approximate)
The William Hayes Ackland Memorial Art Center ²¹³ University of North Carolina Chapel Hill, North Carolina	1
The Charleston Museum ²¹⁴ Charleston 16, South Carolina	20
The Cleveland Museum of Art Extension Exhibition Department ²¹⁵ 11150 East Boulevard at University Circle Cleveland 6, Ohio	12
The Greenville Art Center ²¹⁶ Sponsored by The East Carolina Art Society 802 Evans Street Greenville, North Carolina	30
The North Carolina Museum of Art ²¹⁷ The Jacques Busbee Memorial Collection Raleigh, North Carolina	100
Smithsonian Institution ²¹⁸ United States National Museum Washington 25, District of Columbia	3

²¹³Letter from Mrs. May Davis Hill, Art Librarian of the Ackland Art Center, to the writer, January 31, 1962.

²¹⁴Letter from Mrs. Sue O. Armstrong, Keeper of Collections, The Charleston Museum, to the writer, December 27, 1961.

²¹⁵Letter from Henry Hawley, Assistant Curator of Decorative Arts, The Cleveland Museum of Art (with information supplied by Doris E. Dunlavy, Head of the Extension Exhibition Department, Cleveland Museum of Art), to the writer, December 8, 1961.

²¹⁶Letter from Mrs. Marjorie Jackson, Director, The Greenville Art Center, to the writer, February 14, 1962.

²¹⁷"The Jacques Busbee Memorial Collection . . . ," Guide sheet.

²¹⁸Letter from C. Malcolm Watkins to writer, October 24, 1961.

TABLE II

EXHIBITS AND LECTURES FEATURING JUGTOWN POTTERY

Date	Event and Location
May 11-23, 1925	Southern Exposition in Grand Central Palace, New York, New York, sponsored by fourteen Southern states to show what progress had been made by the South in arts, crafts, and industry. ^{219,220}
- - - - -	Jugtown Pottery and furnishings used for the Broadway show, <u>Sun Up</u> , supplied by the Village Store. ²²¹
Feb. 13, 1928	Exhibit of Jugtown Pottery for Playmakers; lecture by Jacques and Juliana Busbee; demonstration by their two potters. Playmaker Theatre, University of North Carolina, Chapel Hill, N.C. ²²²
Mar. 4, 1928	Talk by A. F. Greaves-Walker of the Department of Ceramic Engineering, North Carolina State College to the Mt. Airy [N.C.] Woman's Club on "Where is Jugtown and What is Jugtown Pottery?" ²²³
Dec. 6, 1928	Talk by Jacques Busbee at the Suffolk [Virginia] Woman's Club Open House. ²²⁴
Feb. 19, 1930	Program by the Dixie Chapter, the United Daughters of the Confederacy, Columbus, Ohio. ²²⁵
Aug., 1930	Display, Lee Plaza Hotel, Detroit, Mich. ²²⁶

²¹⁹Clara Trenckmann, The News and Observer (Raleigh).

²²⁰"Southerners Open Their Exposition: Industrial Story of 14 States is Told by Colorful Displays at Grand Central Palace," New York Times, May 12, 1925, p. 11.

²²¹Playbill for Sun Up, Princess Theatre, Broadway, New York, n.d. (in the files of John Maré).

²²²Joe Q. Mitchell, The Chapel Hill Weekly.

²²³Newspaper clipping, n.n., n.d. (in the files of John Maré).

²²⁴Newspaper clipping, n.n., n.d. (in the files of John Maré).

²²⁵Calendar for 1930, Dixie Chapter, United Daughters of the Confederacy, Columbus, Ohio (in the files of John Maré).

²²⁶"Lee Plaza Hotel Guide," Detroit, Michigan, August, 1930, p. 6 (in the files of John Maré).

TABLE II
(continued)

Sept., 1930	Illustrated talk by Caroline Kimball to children of Sunset School, Carmel, Calif. ²²⁷
Jan. 27, 1931	Art Club exhibit in a private home (Mrs. E. L. Gay), Pawhuska, Oklahoma. ²²⁸
July 10, 1931	Three lectures by Mrs. Busbee to University of North Carolina students, with demonstrations of pottery being turned on the kick wheel. ²²⁹
Apr. 20-21, 1934	Demonstration by Ben Owen of turning pottery. Dogwood Festival, Chapel Hill, N. C. ²³⁰
May 16-17, 1935	Exhibit at Binyon Garden [Mrs. Caroline Bean Binyon], for Garden Tour, Georgetown, Washington, D. C. ²³¹
Spring, 1937	Featured as banquet decorations at the Annual Convention of the Southeastern Arts Association, held in Raleigh, N. C. ²³²

²²⁷"Caroline Kimball Speaks on Jugtown Pottery," Carmel-by-Sea, n.d., September, 1930 (in the files of John Maré).

²²⁸Progressive in Spirit and Published in the Interest of Pawhuska and Osage County, Pawhuska, Oklahoma, January 30, 1931 (in the files of John Maré).

²²⁹"Mrs. Busbee is heard by U. N. C. Summer Pupils," newspaper clipping, n.n., July 15, 1931 (in the files of John Maré).

²³⁰Clipping from The News and Observer (Raleigh), April 15, 1934 (in the files of John Maré).

²³¹Jean Eliot, "Jugtown Pottery Put on Exhibit in Binyon Garden," Washington Herald, May 16, 1935.

²³²Letter from Mrs. Juanita MacDougald Melchoir, a past Director of Art in the schools of North Carolina, now in Syracuse, New York, to writer, March 16, 1962.

TABLE II
(continued)

Nov., 1937	A National Exhibition of Rural Arts, organized for the Department of Agriculture, Washington, D. C. ²³³ , ²³⁴
Jan., 1940	Exhibit of Contemporary American Ceramics and Batiks, Mint Museum of Art, Charlotte, N. C. ²³⁵
Mar. 1-31, 1940	Exhibition at the Howard University Gallery of Art, Washington, D. C. ²³⁶
Feb. 11-Mar. 19, 1944	Exhibit, "Contemporary American Crafts," Baltimore Museum of Art. ²³⁷
Early 1940's	Talk by Mrs. Busbee and exhibit at Bennett College, Greensboro, N.C. ²³⁸
Nov. 30-Dec. 23, 1947	Memorial Exhibition to Jacques Busbee, Person Hall, University of North Carolina, Chapel Hill, N.C. ²³⁹

²³³Letter from Allen H. Eaton to writer, December 1, 1961. The Southern Highland Handicraft Guild co-operated with the Department of Agriculture in the preparation of an exhibition of rural arts held in Washington, D. C., in November, 1937, in connection with the Seventy-fifth Anniversary celebration of the Department.

²³⁴Eaton, Handicrafts of the Southern Highlands . . ., p. 252.

²³⁵Marion Wright, "Arts and Artists," The Charlotte Observer, January 7, 1940.

²³⁶"Howard University Gallery of Arts," program folder (in the files of Blackwell P. Robinson).

²³⁷Letter from Romaine Stec, Curator of Decorative Arts, The Baltimore Museum of Art, to writer, October 30, 1961, citing Contemporary American Crafts, Exhibition Catalogue by The Baltimore Museum of Art, February 11, to March 19, 1944, Baltimore, Maryland, p. 19.

²³⁸Conversation with Mrs. David D. Jones, wife of the late President of Bennett College, March 12, 1962.

²³⁹Mrs. Mamie H. Braddy, Twin City Sentinel, p. 10.

TABLE II
(continued)

Oct. 20-22, 1949	Exhibit at Junior Woman's Club Antique Show, Raleigh, N.C. ²⁴⁰
Nov. 30, 1949	Mrs. Busbee spoke on "Jugtown Pottery" to the North Carolina State Art Society at their annual meeting, Raleigh, N. C. ²⁴¹
Dec. 1, 1950- Jan. 30, 1951	"The Jacques Busbee Memorial Collection of Jugtown Pottery," State Art Gallery, Raleigh, N. C. ²⁴²
Jan. 25, 1951	Display of The Jacques Busbee Memorial Collection at an Open House in honor of the 1951 North Carolina General Assembly and their families. ²⁴³
May 15-27, 1951	University of Virginia Museum of Fine Arts, Charlottesville, Va. ²⁴⁴

²⁴⁰Jane Hall, "Art Society Meets Today, Opening Annual Series Here," The News and Observer(Raleigh), November 30, 1949.

²⁴¹Lucy Cherry Crisp, "For Immediate Release," n.d. (in the files of the North Carolina Museum of Art). (Mimeographed.)

²⁴²"The Jacques Busbee Memorial Collection . . . ," Guide sheet.

²⁴³Letter, Lucy Cherry Crisp to Mrs. J. D. Whitfield, January 22, 1951 (in the files of the North Carolina Museum of Art).

²⁴⁴Letters from William B. O'Neal, Curator, University of Virginia, n.d. (in the files of the North Carolina Museum of Art).

TABLE II
(continued)

June 1-20, 1955	Used in a house furnished by and photographed for use in <u>House Beautiful</u> , then shipped house and furnishings to the International Samples Fair, Barcelona, Spain. Exhibition to be shown later in Bari, Italy; Paris; Bangkok; and other cities where the Trade Fairs were held. ^{245, 246, 247}
Apr., 1959	Exhibit at Carolina Art Sales Gallery, Raleigh, N. C. ²⁴⁸
- - - - -	Craftman's Fair, Asheville, N.C. ²⁴⁹
- - - - -	Jugtown Pottery included in slide presentation on North Carolina Pottery. Shown to school children in North Carolina, through the Hall of History, Raleigh, N. C. ²⁵⁰
Apr. 1-24, 1962	Exhibit of pottery covering a 35-year period at Salem College, Winston-Salem, North Carolina. The collection, entitled "Jugtown Retrospect," was loaned by Mrs. Mamie Braddy. ²⁵¹

²⁴⁵Letter from Sara Little, Decoration Editor, House Beautiful Magazine, to Mrs. Busbee, February 28, 1955 (in the files of John Maré).

²⁴⁶Letter from Roy F. Williams, Director, Office of International Trade Fairs, Department of Commerce, Washington, D. C., to Mrs. Busbee, August 1, 1955 (in the files of John Maré).

²⁴⁷Newspaper clipping, n.n., n.d. (in the files of Mrs. Ben Owen, confirmed by Mrs. Owen in an interview, December 11, 1961).

²⁴⁸"Jugtown Ware Goes on Exhibit," The News and Observer (Raleigh), April 26, 1959.

²⁴⁹Letter from Mrs. Albert H. Lathrop, to the writer, March 3, 1962.

²⁵⁰Interview with Mrs. Mary John Resch, Raleigh, N. C., March 22, 1962.

²⁵¹"Twin City Datebook," Journal and Sentinel (Winston-Salem), April 1, 1962.

showed shipments going to all sections of the United States, from East to West, from North to South.²⁵² When a customer asked if they shipped the pottery, Juliana would answer, "Yes, in a small way we ship all over the world."²⁵³

Written Recognition

From the beginning of the Jugtown movement up to the present time, Jugtown Pottery has received publicity from the press. Many newspapers and magazines found Jugtown a popular subject because it was a different, interesting story of a folkcraft.

First New York papers, attracted by the Village Store, carried articles, then national magazines and gradually North Carolina newspapers and magazines promoted the Jugtown story. Articles were written on Jugtown Pottery, the Village Store, the Busbees, and the remote, rustic setting of Jugtown. Many of the articles, particularly in recent years, have been repetitious of the story of Jugtown's beginning and growth.

Typical articles which have been written, with quotations from the article or comments on the text of the article, are given. Many clippings from the Busbee files do not have dates, titles, or page numbers. In such cases all available information is given and omissions are noted. (Table III)

²⁵²Order book of Jugtown Pottery for 1950 (in the files of John Maré).

²⁵³Interview with Russell Thompson, April 5, 1962.

TABLE III

WRITTEN RECOGNITION OF JUGTOWN POTTERY

Date	Books, with Quotations from or Comments on the Text
1933	<p>Rowe, Nellie M. <u>Discovering North Carolina</u>. Chapel Hill: The University of North Carolina Press, 1933.</p> <p>A short history of Jugtown, picture of Jugtown Pottery.</p>
1937	<p>Eaton, Allen H. <u>Handicrafts of the Southern Highlands, With an Account of the Rural Handicraft Movement in the United States and Suggestions for the Wider Use of Handicrafts in Adult Education and in Recreation</u>. New York: Russell Sage Foundation, 1937.</p> <p>"Perhaps the product generally known to the public from the Piedmont section of North Carolina is the Jugtown Pottery, which has been revived and improved under the direction of Mr. and Mrs. Jacques Busbee . . . A few forms of exceptional interest to the student of ceramics and to the artist and collector, inspired by old Chinese influences, have been developed by the Busbees; but it is the native pottery which is best known, and it is this traditional product which they have made available through innumerable outlets the country over."</p>
1941	<p>Stiles, Helen. "Jugtown Pottery," <u>Pottery in the United States</u>. New York: E. P. Dutton & Co., Inc., 1941.</p> <p>Quotes from an article and a letter from Mrs. Busbee on the pottery.</p>
1956	<p>Robinson, Blackwell P. <u>A History of Moore County, North Carolina. 1747-1847</u>. Southern Pines, N.C.: Moore County Historical Association, 1956.</p> <p>The early potters in the Jugtown area, and the beginning of Jugtown by the Busbees.</p>

TABLE III
(continued)

Date	Articles and Periodicals, with Quotations from or Comments on the Text
July 27, 1919	Foster, Elene. "A Hundred Per Cent American Shop," <u>New York Tribune</u> . Article on "The Village Shop" [Store].
Apr. __, 1920	"Beautiful Pottery Made by Natives from the Peculiar Clay found at Jugtown, N. C.," <u>New York Times</u> . Article on the pottery.
_____, 1921	<u>Christian Science Monitor</u> . Picture of pottery and furniture, taken at the Village Store.
Oct., 1922	Goldsmith, Margaret O. "Jugtown Pottery," <u>The House Beautiful</u> , Vol. LII, No. 4, p. 311. "A titled Chinese gentleman begged a cracker jar to take home to add to his collection of ceramics because it bore a striking resemblance to early pieces made in central China."
Oct., 1922	Breese, Jessie Martin. "Jugtown, N.C.," <u>Country Life</u> , Vol. XLII, No. 6, pp. 64-65. Article quoting from letters from Mr. Busbee on early potters and the pottery.
Apr. __, 1923	Smith, Elizabeth. "Jugtown Pottery and Fans of Beautiful Design Put Out by Remarkable Store," <u>New York Telegram</u> . "But do you know Jugtown Pottery? If you do not you are the loser. . . . In this particular shop, the only one of its kind in New York, the most delightful pieces of pottery for every table and decorative need may be bought at the most astonishingly low prices."
May 27, 1923	"Five Remarkable Women Who are Winning Fame as Business Leaders," <u>The Evening Telegram</u> (New York). Juliana Busbee featured.

TABLE III
(continued)

- July, 1923 Colton, Amy Richards, and Colton, Arthur W.
 "Pottery that Plays a Part in Garden and Loggia,"
The Garden Magazine, Vol. XXXVII, No. 5, p. 317.
- Pictures Jugtown Pottery. "Beautifully simple and shaped for service, these jars and vases in tones of orange, olive green, brown, and silver-gray seem particularly appropriate for garden and veranda."
- Aug. 5, 1923 "Pottery Plants in Old Randolph; Former Raleigh Residents Reviving Some Beautiful Crockery Designs," The News and Observer.
- Dec., 9, 1923 Harrington, Mildred. "The Busbees and Jugtown, Laugh is on Tar Heelia," Greensboro Daily News.
- "A few years ago, Jugtown Pottery was an unknown and as unappreciated in New York as, generally speaking, it still is in North Carolina. Today there is in this country no important exhibition of art which does not reserve an honored place for the work of these humble Carolinians. We find great museums and private collectors competing for choice examples of Jugtown pottery."
- Aug. 31, 1924 "Betty Graham Visits Jugtown" (formerly of the New York World), The News and Observer.
- At a tea given in London, the hostess showed the Jugtown mark on the bottom of the pieces of the tea service. This led to Miss Graham's assignment to write on all potteries in the United States. "I decided to first feature the Jugtown Pottery, as all the authorities on pottery in New York seemed to think that was the only surviving folk-craft in this country uninfluenced by Europe since 1780."
- May, 1926 Chater, Melville. "Motor Coaching through North Carolina," The National Geographic Magazine, Vol. XLIX, No. 5, pp. 487-509.
- Picture of a young potter, "a descendant of families that settled near the junction of Moore, Montgomery, and Randolph counties around 1750." No mention of Jugtown by name.

TABLE III
(continued)

- Sept., 1926 Clark, Ivan Stowe. "An Isolated Industry: Pottery of North Carolina," The Journal of Geography, Vol. XXV, No. 6, pp. 222-228.
- "Thru the efforts of these two patrons of art [the Busbees] a national recognition for the inherent beauty of form and coloring of this pottery has been secured and a market found for it."
- Apr. 3, 1927 MacNeill, Ben Dixon. "Sandhill Potters Reviving Oldest of Arts in Jugtown," The News and Observer, (Raleigh).
- A three-column front page story on the revival of the pottery industry around Jugtown.
- June, 1927 Harrington, Mildred. "Interesting People: The Master Potter of Jugtown," The American Magazine, Vol. CIII, No. 6, pp. 72-74.
- History of Jugtown.
- Apr., 1928 Wood, Ruth Kedzie. "Jugtown, Where They Make Jugs," The Mentor, XVI, 21-36.
- History of Jugtown, description of process of making pottery at Jugtown.
- Sept. 23, 1928 Storey, Walter Rendell. "Mountain Folk Revive Ancient Craft," The New York Times Magazine, 14-15.
- "Distinctly English are some of the forms of bowls, while a sorghum jar might have been made in the Han dynasty in China."
- Nov. 18, 1928 Watkins, J. P. "Charlotte to Hear Story of Pottery," Charlotte Observer.
- "Mr. and Mrs. Busbee have been living at Steeds which is the nearest post office to Jugtown, for the past two years."
- Aug. 2, 1930 Garrett, Garet. "Points South," The Saturday Evening Post, 6-7.
- "Generally, the spirit is commercial, but even when it is otherwise, as at Jugtown, there is still a question whether lost or abandoned arts and crafts may be restored in a sound cultural sense."

TABLE III
(continued)

- Feb. 28, 1931 "Jugtown," The Pinehurst Outlook.
"Jugtown pottery emphasizes pottery as an art as contrasted to pottery as an industry. It is the revival of an old American folkcraft--the only American folkcraft."
- Nov. 18, 1933 Robertson, A. T., Jr. "Meet the Busbees, of Jugtown," The State, Vol. I, No. 25, p. 16.
Busbee's influence on Jugtown Pottery and North Carolina pottery.
- Apr., 1934 Country Life, Vol. LXV, No. 6, p. 52.
"The famous Jugtown Pottery from North Carolina, a deep orange in color, gives a gay color accent."
- June 19, 1937 Busbee, Juliana R. "Jugtown Comes of Age," The State, Vol. V, No. 3, pp. 6-7, 22.
A history of Jugtown.
- Apr. 24, 1938 "Sandhill Potters Use Old Method, Turning Out Beautiful Pieces by Hand," The Philadelphia Inquirer.
"Jugtown pottery has become so popular that along the roadside in North Carolina you can buy all kinds of gaily colored ware, much of it made in manufactories."
- May 18, 1938 "Jugs From Carolina Hills," The Christian Science Monitor.
"The Busbees showed the native potters that not only the charm, but the pecuniary value, of their product lay in its indigenous character and the individuality of workmanship."
- Dec. 15, 1940 Carraway, Gertrude. "Jugtown Survives as Center of Important Pottery Craft," The News and Observer (Raleigh).
Charles Grueby, who did tiles at the Cathedral of St. John the Divine, said, "North Carolina natives may have made it. But some talented artist must have planned it. It is even greater in its concept and design than in its execution."

TABLE III
(continued)

- June, 1941 Liebes, Dorothy, Aitken, Thomas, Jr., and Carraway, Gertrude S. (Told by them). "What's Happening in USA?" The American Home, 62-63.
- "Jacques Busbee is the genius behind this Jugtown Pottery of exceptional beauty, color, and individuality. . . . urges his assistants to take their time, to treat each jug or jar as a masterpiece."
- June 15, 1942 "Introduction," The Bulletin of the American Ceramic Society, Vol. XXI, No. 6, p. 80.
- "Juliana and her husband, Jacques Busbee, are well known because of their work at Jugtown, North Carolina's original source of colonial craft pottery."
- Spring, 1951 Faulk, John. "She Done the Best She Knowed How," Student Publication of the School of Design, North Carolina State College, Raleigh, N.C., 25-29.
- Story of Jugtown Pottery.
- Mar., 1955 Gregory, John M. "Objets d'art from Carolina Clay," Inn Dixie, 5-6.
- Article on North Carolina pottery. "Among the first to see commercial possibilities in North Carolina ceramics were Jaques and Juliana Busbee. . ."
- Mar., 1959 Noyce, Dorothy. "The Pottery of Jugtown," Ford Times, (Dearborn, Michigan: Ford Motor Company), Vol. CI, No. 3, pp. 25-27.
- " . . . among artists and designers the small circular stamp marking each piece has become a trademark of good design and fine workmanship."

TABLE III
(continued)

Dec. 18, 1960

"Kennedy Pleased by Gift from Jugtown," The Fayetteville Observer.

"President-elect and Mrs. Jack Kennedy are the proud owners of a pair of Jugtown candlesticks, which 'Jack was delighted to receive as a gift from this district,' it was revealed by Eighth District Congressman A. Paul Kitchin on a visit here last week.

.
. . . presentation of the candlesticks to Senator Kennedy when he spoke in March 1959 at the banquet of the North Carolina Democratic Club in Washington. . . .²⁵⁴

Feb. 18, 1962

Perry, Mavis. "Jugtown Ware," The News and Courier (Charleston).

A full page of photographs and a brief history of Jugtown Pottery. ". . . the pottery still is being fired in the traditional manner, and some of the old forms which had lapsed through the years have been revived."

²⁵⁴Forrest Lockey of Aberdeen, North Carolina, wrote, "He [Jack Kennedy] expressed a great deal of pleasure to get something from Jugtown and left the meeting with one under each arm to take to his home." Letter from Forrest Lockey to Mrs. Valerie Nicholson, Southern Pines, n.d. (in the files of John Maré).

Appraisal by Authorities in the Art Field

Many leaders in the art field have recognized Jugtown Pottery for raising the quality of folk pottery to a high level and for being the forerunner in reviving the folkcraft pottery of North Carolina.

One authority on handicrafts ranks Jugtown Pottery "very high" among the rural potteries of our country for two reasons:

First it was a continuation of the old rural pottery of the South East employing the traditional methods, materials and glazes that had been in use for generations in that area. Secondly Mr. Busbee [] an unusual artist [] developed on his own pieces that were reminiscent of Chinese pottery. . . .

It was the Jugtown Pottery which pioneered the introduction of the Southern Highland potteries in the New York and other areas.²⁵⁵

The head of an art education group which owns a collection of Jugtown Pottery writes that the main interest of this pottery lies

. . . in the historical development of small potteries in the United States. . . . It is a "homecraft" type of pottery usually sound in basic design and craftsmanship, perhaps rather better than some of the pottery from these small potteries.²⁵⁶

An authority on North Carolina art wrote that the "standard of excellent art quality . . . has made 'Jugtown' stand-out far and above the other potteries of North Carolina."²⁵⁷

²⁵⁵Letter from Allen H. Eaton, author of Handicrafts of the Southern Highlands With an Account of the Rural Handicraft Movement in the United States and Suggestions for the Wider Use of Handicrafts in Adult Education and Recreation (New York: Russell Sage Foundation, 1937), to writer, December 1, 1961.

²⁵⁶Letter from Henry Hawley, to writer, December 8, 1961.

²⁵⁷Letter from Ben F. Williams (unsigned), Curator, North Carolina Museum of Art, to "To Whom It May Concern," recommending Juliana Busbee for an honorary degree, n.d. (in the files of Blackwell P. Robinson). (Photostat.)

A leading English ceramist, while lecturing in the United States, was asked where he had seen the "last bit of honest folk art" in America. He answered, "Jug Town, North Carolina. I'd known of it 10 years ago. I have examples of it. That was, I think, the last wag of the tail of folk crafts in America."²⁵⁸

This English ceramist also wrote:

I think Mrs. Busbee & her husband did something valuable in helping to preserve & continue a last remnant of American folk pottery, keeping it simple, honest & plain. We enjoy using their undecorated redware plates every day--plates that speak of natural clay & firing & of simple country folk. But folk art is dying all over the world as I have seen with my own eyes and I think its main value is for us individualized craftsmen in giving us a jumping off ground of honesty & modesty & technique.

With industrialism & its equivalent education the rot cannot be stopped. The lesson to be learned, I think, is that practice should come before theory even for us.²⁵⁹

A curator at one of the leading museums in the United States feels that Jugtown is of great importance as a historical episode in a long history of pottery-making in Moore County,

. . . a history that is still continuing under Ben Owen's leadership in his own pottery, and that will doubtless continue for a long time.

.
Jugtown is historically important because Mr. and Mrs. Busbee recognized the remarkable survival in the Steeds area of an 18th-century tradition, of which vestiges still survived in 1917 in the work of Rufus Owen. . . . they [the Busbees] not only recognized the tradition, but they also stepped in and saved it, taking measures to reinvigorate it and make it a factor in contemporary life. . . . Encouraged by the Busbees and given new inspiration and new challenges to his already deeply ingrained skills, Ben Owen continued to make the pottery of his ancestors, but with new flair and competence and sensitivity to form.²⁶⁰

²⁵⁸M. C. Richards, "Leach: East and West," Craft Horizons, Vol. XX, No. 4 (July/August, 1960), p. 38. Quoting Bernard Leach at a talk at the Donnell Public Library in New York City, on May 24, 1960.

²⁵⁹Letter from Bernard Leach, The Pottery, St. Ives, Cornwall, England, to writer, March 24, 1962.

²⁶⁰Letter from C. Malcolm Watkins to writer, October 24, 1961.

CHAPTER V

CLAYS

Clay Analysis

Four samples of clay, representative of the types No. 1, 2, 3, and 4, and being the only ones of the group, were submitted to the U. S. Bureau of the Division of Mineral Resources for chemical and physical analysis. At Dayton, two or three clays were usually used, either blue or red clay being used exclusively. However, since the percentages and the number of clays used varied from week to week at Dayton.

PART II. COMPOSITION AND DESIGN OF JUGTOWN POTTERY

Samples were studied separately. Samples 1 and 2 were used for earthenware. Samples 3, 4, and 5 were used for stoneware and were mixed in varying amounts.

The following report was given of the four samples:

Sample number one is a light gray color, composed with a slight amount of percentage of yellowish brown or white. In a dry condition from the first side the sample stated the clay

Interview with Ben Owen, October 14, 1961.

Two types of ware were made at Joplin--earthenware and stoneware. Ben Owen, in his book Clay and Glazes for the Potter (New York: Grobstein, 1937), notes the differences in the earthenware clays and the stoneware clays. "Stoneware clays are plastic clays which mature at higher vitrification of 1200° to 1400°. Their fired color ranges from a very light gray or buff to a darker gray or brown. Earthenware clays are secondary, or sedimentary, clays." (p. 19) "Some of the earthenware clay found in nature might be called 'earthenware' clay or 'common' clay. These clays contain iron and other mineral impurities in sufficient quantity to cause the clay to become light and hard-fired at about 900° to 1100°. In the raw, such a clay is red, brown, greenish, or gray, as a result of the presence of iron oxide." (p. 22)

CHAPTER V

CLAYS

Visual Analysis

Four samples of clay, representative of the types Mr. Owen had used during his work at Jugtown, were submitted to Stephen G. Conrad of the Division of Mineral Resources for visual inspection and identification. At Jugtown, two or three clays were usually mixed, rather than one clay being used separately. However, since the proportions and the number of clays mixed varied from week to week at Jugtown, depending on the quality of the clays,²⁶¹ the four clay samples were studied separately. Sample 1 was used for earthenware.²⁶² Samples 2, 3, and 4 were used for stoneware and were mixed in varying amounts.

The following report was given of the four samples:

Sample number one is a light gray color, mottled with a significant percentage of yellowish brown iron oxide. In a dry powdered form the iron oxide thoroughly stains the gray

²⁶¹Interview with Ben Owen, October 18, 1961.

²⁶²Two types of ware were made at Jugtown--earthenware and stoneware. Daniel Rhodes, in his book Clay and Glazes for the Potter (New York: Greenberg, 1957), notes the differences in the earthenware clays and the stoneware clays. "Stoneware clays are plastic clays which mature or become vitreous at 1200° to 1300°. Their fired color ranges from a very light grey or buff to a darker grey or brown. Stoneware clays are secondary, or sedimentary, clays." (p. 19) "Most of the usable clay found in nature might be called 'earthenware' clay or common clay. These clays contain iron and other mineral impurities in sufficient quantity to cause the clay to become tight and hard-fired at about 950° to 1100°. In the raw, such a clay is red, brown, greenish, or grey, as a result of the presence of iron oxide." (p.20)

clay and the entire sample takes on a bright yellowish-orange color. When water is added to the dry sample, it becomes very plastic and is relatively free from grit.

Sample number two is light gray in color and contains a small percentage of organic matter, mainly in the form of plant roots. It is very plastic and slightly more gritty than sample number one.

Sample number three is practically the same as number two. The only noticeable difference is that number three is a shade darker in the dry powdered form. It, also, has slightly more grit than sample number one.

Sample number four is, also, gray, but is a shade or two darker than the others. It has a much rougher, or bumpier, texture than three and four [two and three] and contains more organic matter. It, also, contains noticeable areas of iron oxide stain and is not as plastic.

The above descriptions apply to the general physical properties and appearance of the clays.

Although the samples differ somewhat in physical properties, their mineralogy is very similar. All the samples are composed essentially of two minerals; quartz and a clay of the kaolin group. The quartz occurs as clay size, irregular shaped grains, and a few silt size grains. The clay mineral occurs as somewhat rounded aggregates that are several times larger than the average size quartz grains. Under the polarizing microscope these clay aggregates are reddish brown in color. This coloring is believed to be a limonite stain. The stain obliterates most of the clay minerals' optical properties and a positive identification cannot be made. However, based on its index of refraction the mineral is apparently kaolinite, dickite or nacrite.

Quartz and clay appear to be present in about equal amounts. However, this observation is based on visual inspection and may be off as much as plus or minus 10 percent.²⁶³

²⁶³Letter from Stephen G. Conrad, Assistant State Geologist, Division of Mineral Resources, Department of Conservation and Development, Raleigh, North Carolina, to writer, January 25, 1962.

Firing Tests

Since firing conditions of the kilns at Jugtown are not completely controlled, but are affected by weather, the amount and type of wood burned, and the physical condition of the kiln, the length of firing and the temperature vary from one firing to the next.

To find out how Jugtown ware would be fired under controlled conditions, Mr. Conrad recommended that the writer contact Roy B. Moffitt of the Department of Engineering Research, North Carolina State College. Mr. Moffitt suggested that the P. C. E. (Pyrometric Cone Equivalent)²⁶⁴ be determined and he offered to run firing tests on clay samples. Four clay samples, representative of those used at Jugtown and corresponding to the four samples tested by Mr. Conrad, were submitted to Mr. Moffitt who ran the tests. His report follows:²⁶⁵

The P.C.E.'s in this table were determined by the procedure as described in the A.S.T.M. (American Society for Testing Materials) Designation C 24-56, and the vitreous color was an evaluation of the investigator. Inasmuch as color is a quality not easily measured, the vitreous color is subject to individual interpolation.

TABLE I

P.C.E.'S AND VITREOUS COLORS OF JUGTOWN CLAY

<u>Sample No.</u>	<u>P.C.E.</u>	<u>Vitreous Color</u>
1	19-20	Red
2	19-20	Light Gray
3	19-20	Dark Gray
4	19-20	Red ²⁶⁶

²⁶⁴Pyrometric Cone Equivalent--the measure of time and heat required for a cone of clay made of a standard thickness and shape to bend to an established angle as compared with the rate of heating and temperature firing qualities of other clays with established P.C.E.'s.

²⁶⁵See Appendix for Mr. Moffitt's discussion of the pyrochemical properties of clay and ceramic raw materials.

²⁶⁶Letter from Roy B. Moffitt, Research Assistant, Department of Engineering Research, North Carolina State College of the University of North Carolina, Raleigh, N.C., to writer, January 30, 1962.

CHAPTER VI

FORMS

Utilitarian Shapes

The designs of pottery made in the Steeds area changed as the life of the community changed. Peter Craven's ware was for domestic use, since stores were distant, travel was difficult, and money for imported china and household ware was scarce. During the Civil War, James Fox aided the Confederate cause by turning medicine jars, dishes, bowls, mugs, and other ware which were needed.

After the War and until the end of the nineteenth century, potters along the old Plank Road made ware for their own use and some for sale. They made churns, crocks, dishes, pitchers, and other pieces which met their simple needs. But their largest volume of business came not from making household wares but from making jugs for the growing whiskey industry. When the prohibition law went into effect in 1909, pottery-making in the Steeds area suffered. Except for a few, the potters' wheels no longer turned. Many pottery shapes were no longer produced and slowly disappeared as people bought their pottery and china from stores.

Then Jacques Busbee appeared in Moore County, bent on having the folk pottery of his native state produced again. So, the utilitarian shapes that had been made for many years in that area became the first pottery of Jugtown. Authentic pieces of ware that had been made one hundred years before were used as guides to retain

the same shapes. The traditional, simple shapes were emphasized (Plate III), and Mr. Busbee also stressed the importance of form, beauty, and fitness.²⁶⁷

The utilitarian wares included:

cups, saucers, plates, platters, bowls, jugs, churns, crocks, pie plates, butter jars, cream and sugar dishes, candlesticks, tea sets, stew pans, bean pots, pickle jars, preserve jugs, ring jugs.²⁶⁸

During the early years at Jugtown a few pieces of pottery were molded by hand by the Jugtown potters and by some of the women and children in the neighborhood. Orange-colored salt and pepper shakers in the shapes of chickens (Plate III) and salt glazed ducks with blue wings were molded.²⁶⁹ A weight with holes to use in the bottom of a flower vase was made in the shape of a frog with a green glaze. A long, decorative catfish shape was also molded by hand and glazed in green.²⁷⁰

Many of the shapes have remained unchanged from Peter Craven's day to the present; only their use may have changed with the years. Today, many people purchase such handmade plates, pitchers, and other utilitarian pieces, not so much for their function as for their simple beauty and individuality.

Translations from the Chinese, Persians, Koreans

The New York clientele in the 1920's were not content with just the utilitarian shapes. They wanted some ware that was more decorative. This led to Jugtown Pottery's second type of shapes--the translations from the

²⁶⁷Jacques Busbee, "To the Editor," MS, p. 9.

²⁶⁸Jacques Busbee, California Arts and Architecture, pp. 28-29.

²⁶⁹Interview with Ben Owen, December 11, 1961.

²⁷⁰Russell Thompson has these pieces in his collection.

PLATE III

TRADITIONAL SHAPES OF JUGTOWN POTTERY

(From the Russell Thompson collection)

Top row, left to right:

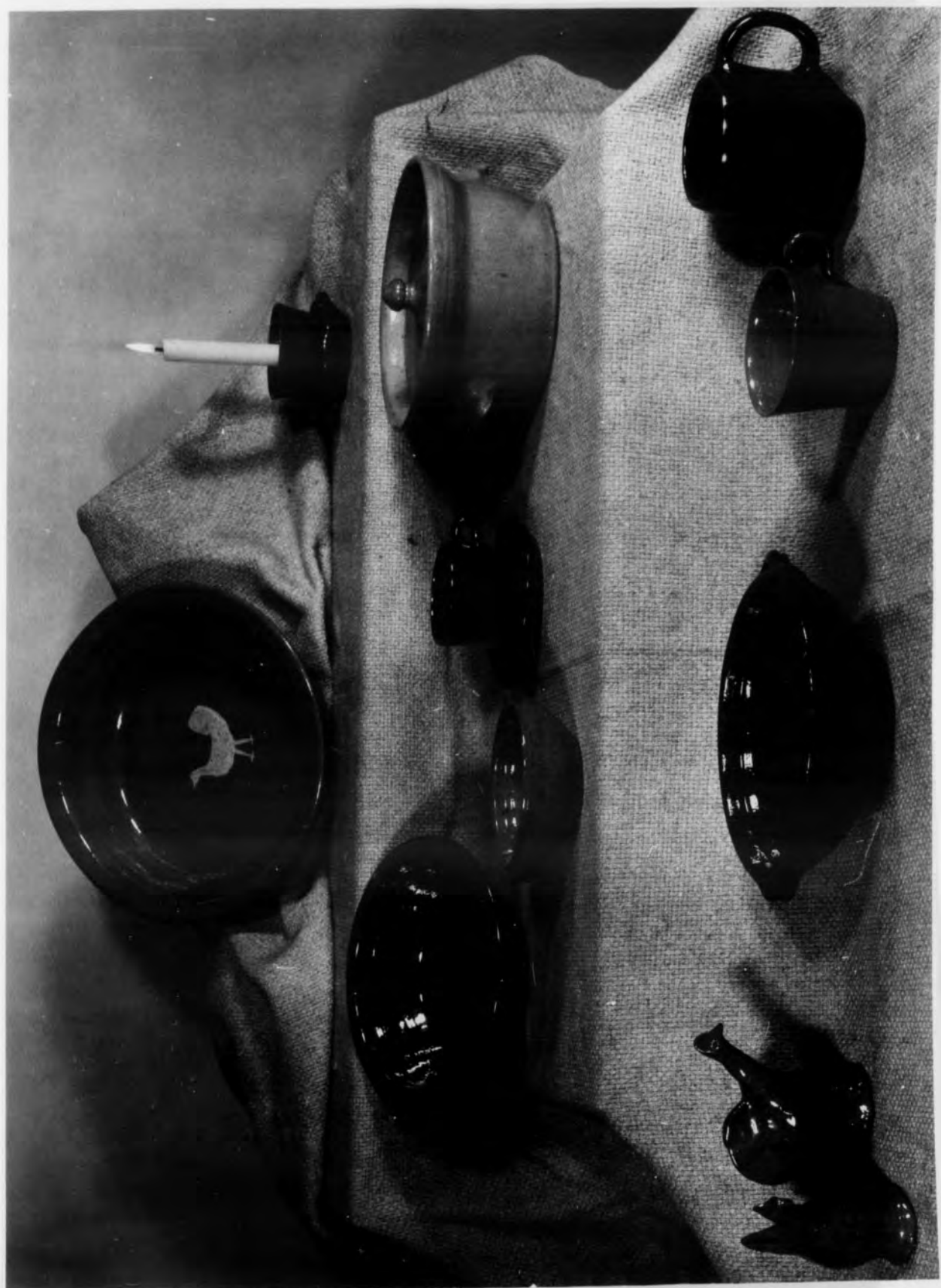
1. Deep dish--orange with a yellow chicken design
12" x 2-3/4"
2. Candle holder--"Tobacco Spit"
3-3/4" x 2-1/2"

Middle row, left to right:

3. Bowl--orange (darker than usual)
9" x 2-1/2"
4. Small soup bowl with two handles--orange
5" x 2"
5. Cup--"Tobacco Spit"
4-1/4" x 2-3/8"
- Saucer--"Tobacco Spit"
5-1/2" x 5/8"
6. Stew pot with cover--orange
9" x 4-3/4"

Bottom row, left to right:

7. Salt and pepper shakers in chicken shapes--orange
4-1/2" high
8. Large bowl with two handles--"Tobacco Spit"
9-1/4" x 3"
9. Confederate mug--orange
4" x 3"
10. Large mug--"Frogskin"
5-1/2" x 4-1/4"



Y
n)

ign

orange

PLATE IV

JUGTOWN POTTERY TRANSLATIONS INFLUENCED BY THE
CHINESE, PERSIANS, AND KOREANS

(From the Jacques Busbee Memorial Collection of
Jugtown Pottery. Photograph courtesy of
North Carolina Museum of Art)

Top row, left to right:

1. Flare vase--white with light cobalt blue lining
7-1/4" x 8-3/4"
2. Vase--white
5-1/4" x 7"
3. "Lily" vase with four handles--white
9-3/4" x 7-1/2"
4. Jar with four handles--salt glaze
5-3/4" x 5-1/4"

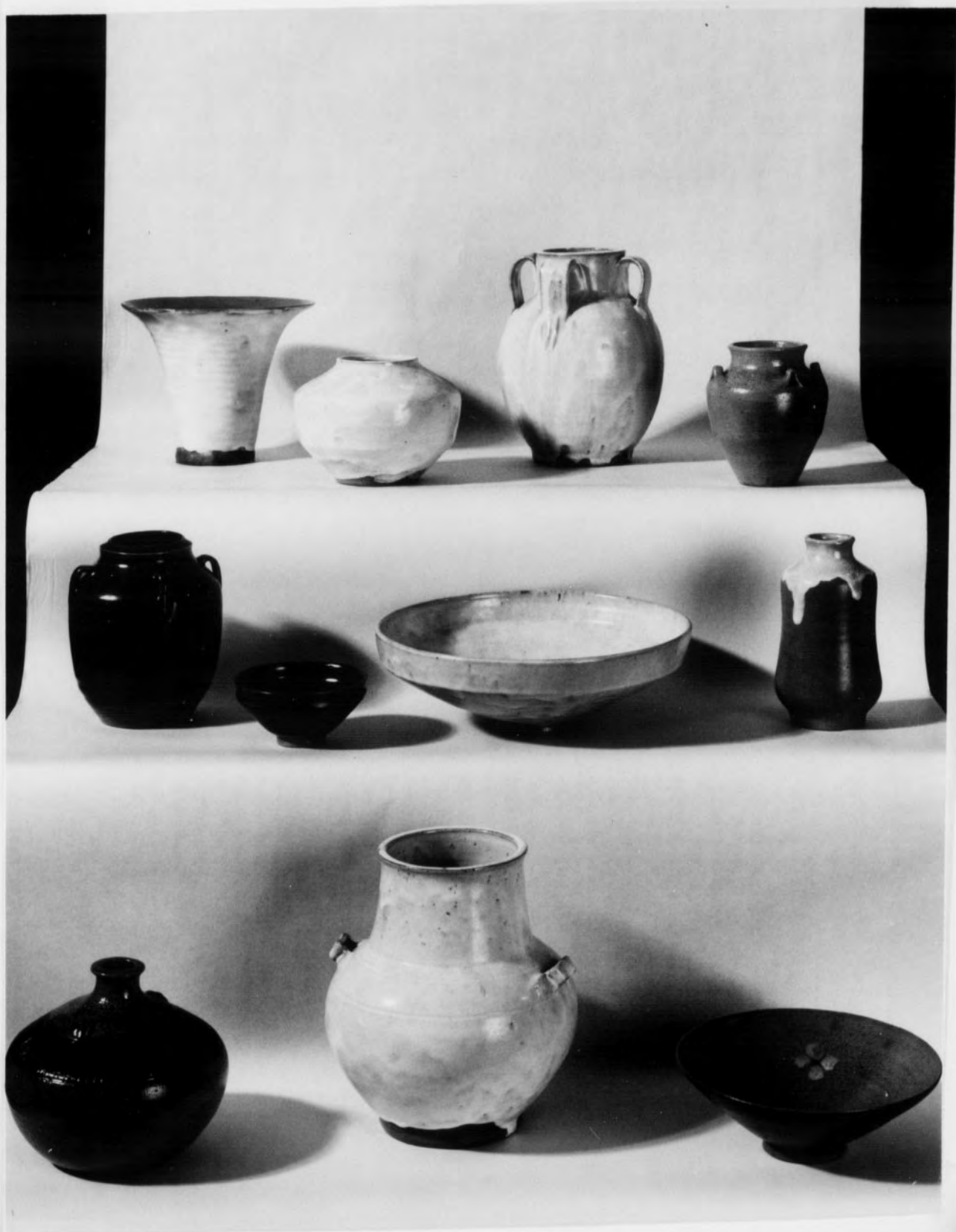
Middle row, left to right:

5. Grueby jar with four handles--"Frogskin"
7" x 6"
6. Tea bowl--"Frogskin"
2-1/2" x 5"
7. Bowl--white
3-7/8" x 12"
8. Vase--salt glaze with white "drip"
7-1/4" x 4"

Bottom row, left to right:

9. Chinese wine jar with incised decoration--salt glaze
6" x 7-1/2"
10. Vase with two handles--white
9-1/2" x 9"
11. Korean bowl--salt glaze with dogwood design in white
3-1/16" x 8-13/16"





BY THE

tion of
of

ining

salt glaze

in white

potter. He has tried to teach beauty of form and line. And color in its relation to form. He believes that Primitiveness is a state of mind - not a point in Time.²⁷⁴

One authority who did not approve of Mr. Busbee's efforts to imitate Chinese glazes did not object to his introduction of Chinese shapes.

But the assimilation of Chinese shapes into an otherwise strictly Anglo-American potter's style and technique I find very intriguing, esthetically satisfying, and appropriate. Chinese influences are nothing new to American folk pottery, anyway. . . . The essential thing is that Ben Owen has remained true to his techniques and his sense of what is fitting and right for the materials and methods available to him.²⁷⁵

Jacques Busbee stressed design in training Ben Owen and Charlie Teague, and he believed that the most important element was form. He wrote:

North Carolina pottery is of no consequence in itself without beauty. Being made of N. C. dirt adds nothing to its value unless it is embodied in the forms of Art. For as a matter of fact the whole of art is form. We call it form in pottery and sculpture: proportion in architecture: good drawing in paintings: feeling or soul in music: style in literature. Pottery without beauty of form cannot be made interesting by color, glaze or decoration. The state may accept it from misplaced pride but the world never will.²⁷⁶

Ben Owen, who "tried to follow all the shapes he [Mr. Busbee] wanted," indicated that his teacher would not be content with less than perfection. He "had to have them just right." But Ben did not resent this discipline from someone he considered "an artist--he knew shapes and forms."²⁷⁷

²⁷⁴[Juliana Busbee], "Fashion Digest," MS, p. 9.

²⁷⁵Letter from C. Malcolm Watkins to writer, October 24, 1961.

²⁷⁶Jacques Busbee, "To the Editor," MS, p. 8.

²⁷⁷Interview with Ben Owen, November 22, 1961.

Ben Owen, who now stamps his pottery, "Ben Owen, Master Potter," is recognized as an outstanding potter and continues to work for improvement in form. He considers form, or shape, the most important thing about pottery.

If you see what you did a year ago and what you do now you will see an improvement in form. . . . You are striving to improve. If you thought you had done your best you would get careless, you would lose interest.²⁷⁸

Pottery made by Ben Owen today is usually considered the continuation of the true Jugtown Pottery, although Mr. Owen's shop is two miles from Jugtown. His pottery is appreciated by those people who value the beauty of simple forms and the honest use of materials.

Both the utilitarian shapes and the translations from the Oriental gained distinction in design from their simple, well-proportioned shapes and from their interesting colors which compliment these shapes. Examples of the more popular shapes of Jugtown Pottery developed by Ben Owen under Mr. Busbee's direction are shown in Plates III, IV, V, VI.

²⁷⁸Ibid.

PLATE V

SELECTIONS FROM THE JACQUES BUSBEE MEMORIAL COLLECTION
OF JUGTOWN POTTERY

(Photograph courtesy of North Carolina Museum of Art)

Top row, left to right:

1. Pair of candlesticks--"Tobacco Spit"
12" x 5"
2. Covered soup tureen--orange
7" x 10"
3. Jam jar with cover--salt glaze with cobalt blue decoration
5-1/8" x 6-1/2"
4. Medicine jar with cover--"Frogskin"
6-1/8" x 5"

Middle row, left to right:

5. Bowl--"Frogskin"
3-1/4" x 7-3/4"
6. Vase--white
11-1/8" x 5-3/4"
7. Ming tree bowl--white
4" x 7"
8. Bowl with fluted edge--white
4-3/4" x 11"

Bottom row, left to right:

9. Jar with four handles and rope decoration--Chinese blue
13-1/2" x 9-3/4"
10. Jar with two handles--Chinese blue
12" x 10"



PLATE VI

JUGTOWN POTTERY IN WHITE AND MIRROR BLACK

(From the Russell Thompson collection)

Left side, top to bottom:

1. Compote, Chinese translation--Mirror black
4-1/2" x 4"
2. Compote, Chinese translation--Mirror black
4-3/4" x 2-3/4"
3. Bowl, Chinese translation--Mirror black
7" x 4"

Right side, top to bottom:

4. Vase with two handles, Chinese translation--white
6" x 6-1/2"
5. Tea pitcher, traditional English--white
10-1/2" x 7"
6. Sugar dish, traditional English--white
5" x 4-1/2"
7. Cream pitcher, traditional English--white
5" x 4"



CHAPTER VII

SURFACE FINISHES

Colors of the Glazes

The colors of Jugtown Pottery are as distinctive as their shapes. A brilliant orange pie dish caught Juliana Busbee's eye in 1915; the same vivid orange attracted attention in New York in the 1920's; and the same bright orange still causes comment today.

When Jacques Busbee went down to the Steeds area, potters were making mainly orange glazed earthenware and were glazing with a salt glaze. At that time some green ware, similar to the "Frogskin" which Jugtown later used, also was being made by a man in Chatham County.²⁷⁹ During the early years, a glazed orange and a salt glaze also were used at Jugtown on the utilitarian shapes they then were making. The salt glaze was generally decorated with a design in cobalt blue. In 1922, an article mentioned two kinds of Jugtown ware:

. . . 'red ware' and gray stoneware. Redware is really orange, varied in shades from pumpkin yellow to deepest copper, according to the natural colors of the clays and the amount of firing.²⁸⁰

While Jacques Busbee was experimenting with new shapes and was adding many Chinese shapes to his designs, he also was experimenting

²⁷⁹Interview with Ben Owen, March 17, 1962.

²⁸⁰Margaret O. Goldsmith, "Jugtown Pottery," The House Beautiful, Vol. LII, No. 4 (October, 1922), p. 311

with glazes. He added Mirror black, white, Chinese blue, and "Frogskin," which he used on the Oriental shapes. He also introduced the "Tobacco Spit" which was used on the utilitarian ware.²⁸¹

Each piece of Jugtown ware was handmade and the firing conditions varied from kiln to kiln and from piece to piece within the kiln. Hence, colors varied slightly from piece to piece in each firing and even more from one firing to the next. A "Tobacco Spit" might be almost orange one time and a dark brown the next.

All the Jugtown Pottery was glazed. The colors of the finished pottery came sometimes from the glazes, sometimes from the clay itself, and sometimes from a combination of the two. The colors of Jugtown Pottery were: orange, "Tobacco Spit" (brown), yellow (buff), Mirror black, white, salt glaze (gray), "Frogskin" (green), and Chinese blue (blue-green).²⁸² While the same color varied slightly in intensity, value, and surface texture on different pieces of pottery, each basic color had the following general characteristics:

Orange---a middle value²⁸³ and strong intensity. This brilliant orange color came from the clay itself rather than from the glaze. The glaze was of a clear type; transparent with a glossy finish. Orange pottery was generally utilitarian ware. One example is the glazed "orange pie dish" which Juliana Busbee reportedly found in 1915. Plate VII shows a table setting in the orange glazed ware.

²⁸¹Letter from Ben Owen to writer [April 2, 1962].

²⁸²Under the management of John Maré, two new glazes have been added to the eight original glazes made at Jugtown: "Black Ankle," which is a mixture of the "Frogskin" and the white; and "Accidental" glaze, an orange-brown tinged with green. (Interview with Mr. Maré, November 4, 1961.)

²⁸³Value refers to lightness and darkness.

PLATE VII

A TABLE SETTING OF TRADITIONAL ORANGE JUGTOWN POTTERY



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE VII

A TABLE SETTING OF TRADITIONAL ORANGE JUGTOWN POTTERY



(Photograph courtesy of the North Carolina
Department of Archives and History)

Sometimes a yellow slip²⁸⁴ was used as a decoration over parts of the orange as shown in Plate VIII, top row, right.

"Tobacco Spit"--middle to low value, medium intensity, medium to dark orange-brown with black spots or streaks caused by the fusing of the minerals in the glaze.²⁸⁵ The glaze was glossy in finish, the same clear type as the orange, but with manganese added. "Tobacco Spit" was used on utilitarian ware. Plate VIII, bottom row, shows five pieces in this color.

Yellow (buff)--high value, medium to strong intensity. A clear glaze²⁸⁶ was used over stoneware clay, which gave the yellow color and glossy finish; usually used on the utilitarian ware. Plate IX, middle row, shows a grouping of yellow plates.

Yellow glaze was sometimes used over orange glazed pieces as a decoration. (Plate VIII.)

Mirror black--low value, strong intensity. Made from a prepared glaze, glossy in finish.

White--high value, weak to strong intensity; sometimes had the hue of other wares burned in the same kiln. Made from a prepared glaze. Used mainly on the Chinese translations. Plate X shows a grouping of the translations in white.

Salt glaze (gray)--high value, medium intensity; ranged from a warm gray to gray-blue. Ordinary table salt thrown into the kiln gives the stoneware a semi-glossy to glossy finish; sometimes rough with an

²⁸⁴Made from stoneware (blue or gray) clay. (Letter from Ben Owen to writer [April 2, 1962].)

²⁸⁵Ibid.

²⁸⁶Ibid. "Varied by mixture of clay. Medium is made of 2 to 3 kinds of clays which is necessary to get the proper working consistency."

PLATE VIII

JUGTOWN POTTERY ON DISPLAY IN THE JUGTOWN SALES CABIN



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE VIII

JUGTOWN POTTERY ON DISPLAY IN THE JUGTOWN SALES CABIN



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE IX

CUPBOARD IN THE BUSBEE CABIN DISPLAYING JUGTOWN POTTERY
AND OTHER WARES COLLECTED BY THE BUSBEES



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE IX

CUPBOARD IN THE BUSBEE CABIN DISPLAYING JUGTOWN POTTERY
AND OTHER WARES COLLECTED BY THE BUSBEES



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE X

JUGTOWN POTTERY TRANSLATIONS FROM THE CHINESE IN WHITE



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE X

JUGTOWN POTTERY TRANSLATIONS FROM THE CHINESE IN WHITE



(Photograph courtesy of the North Carolina
Department of Archives and History)

"orange peel" finish. Salt glaze was used mainly on the utilitarian shapes. This was one of the original glazes used in the Jugtown area.

A cobalt blue or a white was used as a decoration on the salt glaze ware.

Plate VIII shows a jug (bottom row, left) with a tea pitcher (fourth row from bottom, left) in the salt glaze. The pitcher has the cobalt blue decoration.

"Frogskin"²⁸⁷ (green)--middle value, medium to strong intensity; a yellow-green varying from a semi-transparent to glossy opaque finish. An Albany slip²⁸⁸ glaze was used. "Frogskin" was used mainly on translations from the Chinese. Plate VIII shows a pitcher and set of mugs (second row from bottom, right) and three jugs (second row from bottom, left), in the "Frogskin."

Chinese blue (blue-green)--middle value, medium to strong intensity; color ranges from a light blue to a deep turquoise blue, with spots of red-violet and is semi-glossy in finish. (Plate XI.) Used on the Chinese translations.

The Chinese blue or blue-green glaze was Jugtown's most prized glaze and, according to one authority, some of the best pieces of Jugtown Pottery, usually the Chinese translations, had the Chinese blue glaze.²⁸⁹ Mr. Busbee mixed this glaze, and after his death Mrs. Busbee requested that, in memory of her husband, the blue-green glaze not be used on Jugtown Pottery. Ben Owen said the formula for this glaze was known only by Mr. Busbee.²⁹⁰

²⁸⁷Ibid. Name given because of its resemblance to a frog's skin.

²⁸⁸Ibid. "Slip is made from clay which is made into a creamy consistency."

²⁸⁹Interview with Ben Williams, March 22, 1962.

²⁹⁰Interview with Ben Owen, February 8, 1962.

PLATE XI

VARIATIONS IN CHINESE BLUE OF JUGTOWN POTTERY



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE XI

VARIATIONS IN CHINESE BLUE OF JUGTOWN POTTERY



(Photograph courtesy of the North Carolina
Department of Archives and History)

Another version of the story is that during and after World War II cobalt, a necessary ingredient in the blue-green glaze, could not be purchased and the Chinese blue could not be made.²⁹¹ From 1947 to 1959, no Jugtown Pottery was made using this glaze. The present management at Jugtown is again experimenting with the blue-green glaze.²⁹² Ben Owen, in his own shop, is also working to duplicate this "lost" glaze.²⁹³

Enrichment

While two design elements distinguish Jugtown Pottery, the shapes and the colors, some of the pottery had a little applied decoration and some a small amount of structural decoration. However, even in these pieces, decoration was secondary to shape and color.

In addition to the basic colors obtained either through the color of the clay or the color of the glaze or a combination of these two, some Jugtown Pottery has been enriched by:

- I. Over-glazes--usually a small amount of decoration over another glaze, for example,
 - A. Cobalt blue over salt glaze or on white glaze
 1. Lining on vases and bowls (Plate IV, Number 1)
 2. Brush strokes (Plate VIII, fourth row from bottom, left)
 3. Drippings on bowl or spots of color
 - B. White glaze over salt glaze
 1. Dogwood flower on wide bowl (Plate IV, Number 11)
 - C. White glaze or yellow glaze in a traditional chicken design on orange ware (on utilitarian ware) (Plate III, Number 1)

²⁹¹Interview with Blackwell P. Robinson, April 16, 1962.

²⁹²Interview with John Maré, November 4, 1961.

²⁹³Interview with Ben Owen, February 8, 1962, and personal observation.

D. White or green glaze as a thick drip not entirely covering the surface (Plate IV, Number 8)

E. Yellow glaze over orange (Plate VIII, top shelf, right)

The basic shapes were also sometimes enriched by:

II. Incised design--made with a sharp stick or pointed edge, for example,

A. Band or radial lines around the neck of a Chinese jar (Plate IV, Number 9)

B. Intertwining linear decoration on pitchers and vases

C. Parallel lines around a vase or bowl (Plate VI, Number 3)

III. Applied clay, for example,

A. "Ears" of clay (Plate V, Number 6)

B. Handles on vases (Plate IV, Numbers 3, 4, 5, 10; Plate V, Numbers 9, 10)

C. Ropes of clay, usually on Chinese jars and vases (Plate V, Number 9)

IV. Impressions in clay, for example,

A. Thump prints

B. Indentations in circular movement (Plate IV, Number 1)

C. Fluted edge (Plate V, Number 8)

CHAPTER VIII

PROCESSES

The procedure for making Jugtown Pottery has remained almost unchanged through forty years of operation. The tools and equipment are like those used in pre-Revolutionary times rather than the twentieth century. Mrs. Busbee wrote of Mr. Busbee's reason for bypassing modern machinery and mass production:

My husband's object has always been to have this pottery a studio output. He believed that handcraft should be lovingly, sparingly done. That the workers should be accounted artists, and that the unceasing effort for beauty should bring, from within, the life abundant. A factory output has never interested him. It is not how much that is done but how beautifully and the work should never be drudgery. When a very beautiful thing is done--then--a Roman Holiday!²⁹⁴

Preparing Clay

The first step in making Jugtown Pottery was to obtain a supply of the raw material--clay. Ben Owen, Mr. Busbee, or some men in the neighborhood went to a clay bed in the surrounding area of Moore, Randolph, or Montgomery counties and dug the clay. Clay is usually dug from a wooded area, the bank of a field, a dried-up river or pond bed, or the bottom of a swamp. Picks, axes, and shovels were needed to loosen the clay, which was often as hard as stone. The clay was loaded onto a wagon in the early years, later on a truck,²⁹⁵ and hauled to Jugtown.

²⁹⁴Juliana R. Busbee, "Jugtown Comes of Age," The State, p. 22.

²⁹⁵Interview with Ben Owen, October 8, 1961.

The dry clay was first put in bins and water was added. During the early years at Jugtown, the clay was put into a pug mill, an ancient type of machine used for grinding and mixing the clay.²⁹⁶ (Plate XII.) One or two mules were kept for turning the mill. For the past twenty years they rented a mule about once a week.²⁹⁷ In 1948, the rent for the mule was noted as \$5 a month.²⁹⁸ The pug mill had a long wooden timber which protruded from a round, tub-like container holding the clay, and as the mule, hitched to the timber, went round and round, wooden mixing blades crushed the clay.²⁹⁹

The clay was then put into a pit dug in the ground inside the pottery shed and covered to keep it from drying out. Enough clay was mixed for about two weeks' work. Clay was taken from the pit as it was needed.

In digging the clay they tried to get clay that was free from as many roots and foreign materials as possible. During the years Mr. Busbee was living these imperfections were not screened from the clay powder after it was ground in the pug mill. Instead, Ben Owen "picked" his clay clean. This was done by drawing a wire through the moist clay, cutting off "sheets" of clay which exposed the rough, unwanted foreign

²⁹⁶Mr. Hajime Kato, the best known pottery artist in Japan, visited Jugtown in 1957, and, following his visit, a reporter wrote, "Among Jugtown's features that reminded Kato of the Orient was the clay grinding mill powered by a mule." (Caroline Ingraham, "Hajime Kato: Potter of Yokohama," reprint from Far Eastern Ceramic Bulletin, Vol. IX, Nos. 1-2 [March-June, 1957], n.p. [in the files of the North Carolina Museum of Art].) Mr. Kato turned a piece of ware on the wheel at Jugtown, and the piece is now in the N.C. Museum of Art. (Interview with Ben Williams, October 2, 1961.)

²⁹⁷Interview with Ben Owen, November 22, 1961.

²⁹⁸"Negotiations Regarding the Future of Jugtown," p. 3.

²⁹⁹A power-driven hammermill is now used to grind the clay to a powder, then it is transferred to the pug mill for mixing. (Interview with John Mare, November 3, 1961.)

PLATE XII

MULE-DRAWN PUG MILL AT JUGTOWN



(Photograph courtesy of the North Carolina
Department of Archives and History)

PLATE XII

MULE-DRAWN PUG MILL AT JUGTOWN



(Photograph courtesy of the North Carolina
Department of Archives and History)

particles. After about 1957 or 1958, the clay powder was sifted through a screen sieve, which removed most of the roots and small grit particles. Ben removed the remaining imperfections by cutting through the clay with the wire.³⁰⁰

The amount of clay needed to make a particular piece of pottery was determined by weight, measured in gallons. During the early years at Jugtown the clay was measured on a set of homemade scales which had a bag of pebbles on one end. By moving the bag up or down on the axis, the potter could set the balance from one to five gallons.³⁰¹

After adding water and cleaning, clay has to be kneaded, like dough, to remove all air bubbles which would cause blisters or cracks in the finished piece of ware. After cleaning and kneading, clay is ready for use.

Turning

Now comes the true test of a skilled potter--to turn a formless mass of clay into a shape of beauty and of good proportion. The clay is thrown, or centered, on a "kick wheel," a circular base which is turned by kicking a lever. (Plate XIII.) As the lump of clay turns on the wheel, the potter shapes it with his hands. As he works he puts some water on the clay to keep it from sticking to his hands. He drops his thumbs down to make an indentation; the clay opens up. He draws the clay up, shaping it with one hand on the inside, one hand on the outside. In a matter of minutes the clay takes the shape of a jug, a vase, or a candlestick. When the piece is finished a wire is drawn under the bottom

³⁰⁰Interview with Ben Owen, October 18, 1961.

³⁰¹Interview with Ben Owen, December 11, 1961.

PLATE XIII

KICK WHEELS IN THE POTTER'S SHOP AT JUGTOWN

(Photograph courtesy of the North Carolina
Department of Archives and History)



to loosen it from the wheel base. Then it is set on a board rack for drying before being fired. The length of time necessary to air dry the ware depends partly on the weather, but usually the small pieces of pottery, such as cups, saucers, and small vases, must dry for four or five days. Larger pieces, such as candlesticks or large jugs, take a week to dry.³⁰² When the ware is sufficiently dry to handle, but not yet hard, a stamp is pressed into the bottom of the ware, marking it "Jugtown Pottery."

Stoneware pieces which are fired only once are decorated before being placed in the kiln. The other ware is first fired unglazed, then glazed and refired.

Glazing

Applying the glaze to the pottery was Mr. Busbee's chosen job when he lived. Mr. Owen mixed the glazes, with the exception of a special blue-green glaze, the formula for which Mr. Busbee alone knew. The glazes were applied by dipping or painting. After Mr. Busbee's death, Mrs. Busbee did some of the glazing; however, Mr. Owen took over most of the mixing and glazing.³⁰³

Firing

When enough pieces of ware were dry they were stacked in the groundhog kiln for firing. The groundhog kiln was a brick flue prone in the ground with its top almost level with the surface. A fire was built at the front end and the chimney rose about six to eight feet at

³⁰²Personal observations and interviews with Ben Owen, October 7, 1961, November 22, 1961, December 11, 1961, February 8, 1962, March 17, 1962.

³⁰³Interview with Ben Owen, March 17, 1962.

the other end. The pottery was stacked in the center section, between the fire and the chimney. The center section of the kiln was raised to about one-half the overall height of the kiln. Ground flint was scattered over the dirt so the high-fired stoneware would not rest directly on the ground and the heat would circulate to all parts of the ware. Some of the earthenware and larger pieces of stoneware were placed on trivets.³⁰⁴

Mr. Busbee wrote about the confusion he had noted in stacking the kilns:

The smaller children are nicknamed "stackdoodles" for stacking a kiln bears a strong resemblance to an old time bucket company at a village fire. The potter crawls into the kiln and begins to stack at the upper end, so that two are required inside the kiln to hand the ware up to him and two on the outside to hand it in. The stacking of the kiln is confusion--the potter inside shouting for ware that has not been brought from the shop, the "stackdoodles" getting in each other's way, breaking off handles and violently disclaiming the accident, or leaving the job entirely to run to the house for a biscuit or a cold sweet potato. The whole affair is a very temperamental proceeding.³⁰⁵

There were originally two kilns at Jugtown, one for stoneware and one for earthenware. After Mr. Maré became manager at Jugtown he had the old kilns rebuilt; two full-sized kilns were added; and a small experimental kiln was built but later torn down.³⁰⁶

The stoneware, which was unglazed when it went into the kiln, was fired only once at a high temperature--2300°-2400°F.--for about fourteen hours. White and green ware were fired together in the stoneware kiln for ten to twelve hours. After the firing the kiln was cooled for three days and then the ware was removed from the kiln.³⁰⁷

³⁰⁴Personal observation, October 27, 1961.

³⁰⁵[Jacques Busbee], "A Colonial Hangover," p. 5.

³⁰⁶Interview with John Maré, November 4, 1961.

³⁰⁷Interview with Ben Owen, February 8, 1962.

The earthenware, which was glazed, had to be fired twice, once before glazing and once after glazing. Both firings were at a lower temperature than the high-fired stoneware kiln--1700°-1800°F.--and each firing required eight to ten hours, with a two day cooling off period after each firing. After the first firing the unglazed earthenware came out a buff color. Then it was glazed, returned to the kiln, and refired.³⁰⁸

Firing the groundhog kiln was a job that required careful attention by the stoker. Many variables could cause a change in the temperature in the kiln: the amount and type of wood burned, a change in the weather, a strong wind, a cold rain. Firing a kiln too fast or too high could result in the loss of an entire kiln of ware. For this reason, opening the door on each newly-fired kiln of ware was a moment of suspense and anticipation.

The fire was begun slowly with oak logs, heating the ware gradually to prevent cracking. A sheet of iron was laid over the chimney to keep all the heat in the kiln. The stoneware kiln reached its maximum temperature after about ten to eleven hours, then blasting began. This was near the end of firing; splints of pine were thrown into the kiln, making the fire burn fast and running the flame to the back of the kiln. Pine was burned about two to three hours to maintain a high temperature.³⁰⁹ Blasting usually started late in the afternoon or shortly after dark. The sheet of iron was removed from the chimney and flames, drawn from the front of the kiln over the pottery to the back and up through the chimney, rushed out, leaping high into the air. Along with the flame,

³⁰⁸Ibid.

³⁰⁹Interview with Boyce Yow, November 22, 1961.

a dense, black smoke mounted from the chimney, rolling and curling several hundred feet into the air, attracting neighbors from miles around.³¹⁰ Against the darkening sky, the smoke and red-orange flame were a brilliant, colorful contrast.

Right after blasting, while the wares were still glowing with an incandescent light, the time had come for salting. Bricks were removed from flue holes in the top of the kiln and handfuls of salt were thrown through the holes. The salt sizzled like fat when it touched the white hot ware. About two and one-half gallons of salt were thrown in the kiln. The flame now changed to almost white with streaks of blue, green, and red. Then the chimney was covered with a sheet of iron and the kiln was left to cool slowly for three days.³¹¹

The firing of a kiln was an occasion for a party among the workers at Jugtown. While the kiln was still warm they often roasted hotdogs over the chimney on pronged sticks. Rolls were put on the kiln to warm and there would be slaw and cold drinks. Any visitors or neighbors who happened to be around were invited to join the party.³¹²

After the kiln had cooled for several days, a group would gather around to see the pottery as it was removed from the kiln. The entire process, from freshly-dug clay to the still-warm glazed pottery, had taken many weeks. This process was repeated month after month, year after year, yet the thrill of seeing a kiln of newly-fired pottery never faded.

After the ware had been removed from the kiln and admired, it had to be cleaned, sorted, and inspected. Razor-sharp pieces of flint which had stuck to the bottom of the ware were polished off with sandpaper.

³¹⁰Interview with Ben Owen, October 7, 1961.

³¹¹Ibid.

³¹²Interview with Ben Owen, October 18, 1961.

Containers were tested to see if they were waterproof, or "housebroke," as Juliana said.³¹³ Then came the final inspection. In his lifetime Mr. Busbee was the final critic on the acceptance or rejection of a piece of Jugtown Pottery. If a piece had any tiny imperfection and failed to meet his standards, it would be discarded. When asked what was done with the discarded pottery, Mrs. Busbee gave a stock answer, "We use them to stop erosion."³¹⁴

Some of the pottery was kept for sale at Jugtown, but most of the pottery was packed into barrels for shipment to out-of-state customers. Jugtown was miles from a paved road, a train station, or a harbor, and shipping the pottery was a problem during the first years. However, even an inconvenience could be a pleasure if approached with the proper attitude:

But on Saturdays were fiesta days! Rain or shine the mule was hitched to the wagon piled high with barrels of pottery for New York and we made an all day trip to Hemp [Robbins--7 to 8 miles away]. In those days it took all day to go to Hemp and back.³¹⁵

³¹³Interview with Russell Thompson, October 4, 1961.

³¹⁴Interview with Mrs. Ben Owen, October 7, 1961.

³¹⁵Juliana Busbee, MS, on Jugtown history, n.d. (in the files of Blackwell P. Robinson).

or 62

The story of Jugtown Pottery goes down in the history of North Carolina as an episode in advancing the folkcraft movement. Folkcraft pottery had been made in the Steeds area--Moore, Montgomery, and Randolph Counties--since the eighteenth century, but in 1917 when the Busbees went down to that area they found that the pottery industry had almost died. The potters had no market for their wares for women were buying white "chiney" from the general store and prohibition was depriving the potter of his chief source of income--the sale of whiskey jugs. The potters needed outside encouragement and appreciation to continue. The Busbees decided to try to keep the industry alive.

From the beginning, the Busbees recognized the significance of the North Carolina handmade pottery as a folkcraft and worked to keep it in its traditional state. Their adventure with its backwoods setting took them on wagon rides over bumpy country roads in search of old pottery and potters. They searched through old barns, in log cabins, in general stores for authentic, folkcraft pottery to use as guides in making Jugtown Pottery. The pottery shapes and methods of operation of past generations were retained. From the kick wheel of Ben Owen, Jugtown's main potter, came pieces of pottery similar to those his father had made and like those which other country potters of the Steeds area had made for the past 100 years. The kick wheel, groundhog kiln, and pug mill were equipment symbolic of the tradition which Jugtown represented and consistently maintained. Mass production and financial gains might have been possible, but, instead, the Busbees chose to keep Jugtown to a small, handmade output.

Jugtown Pottery met an appreciative market in New York, and in the 1920's magazines and newspapers were featuring this folkcraft pottery from

Moore County. Mrs. Busbee's Village Store had attracted attention in New York; the remote location of Jugtown with its rustic log cabin was no less a stage set for publicizing the handmade pottery of the country potters. Through the years the fame spread, fanned by the boasting of Juliana and the publicity from the press and enthusiasts of this simple, handmade pottery. The facts became mixed with the legend which surrounded this colorful story. But with the fame and publicity, an awareness and appreciation of Jugtown Pottery as an American folkcraft also grew.

By introducing Jugtown Pottery in the New York area, new markets were opened up, the demand for handmade pottery grew, and other potters were encouraged to return to the potter's wheel. Not only has the pottery industry in the Steeds area survived, but the pottery industry of North Carolina has grown to be a large and profitable industry in many sections of the state. Some potteries have grown larger than Jugtown. Jugtown, however, was the leader in gaining nationwide recognition for North Carolina pottery and revitalizing the industry.

As well as preserving traditional pottery, Jugtown added additional shapes and glazes to the pottery being produced in North Carolina. Although many art spokesmen criticize the Chinese and other foreign influences, most of these shapes and glazes are in character with the materials and methods of production of the Jugtown Pottery. The shapes turned by Ben Owen, to which this study was mainly directed, have balance and good proportion and the glazes are most often appropriate to the shape of the ware. The Oriental translations as well as the traditional shapes are aesthetically pleasing and of good basic design.

The new shapes at Jugtown probably have influenced other North Carolina potters to add variety to the types of pottery they produced. No supposition is made that the glazes and forms produced at Jugtown were

the glazes adopted by other potters in North Carolina. However, potters in the Steeds area have, since the beginning of Jugtown Pottery, begun to make decorative ware, shapes other than the utilitarian, and a variety of shapes and glazes.

The pottery made in the Steeds area in 1917 was strictly utilitarian and many designs were copies of cheap dime store varieties. The Jugtown Pottery, however, emphasized good form along with function. Ben Owen was trained to strive for good design, for continued improvement--a goal for which he still works. Simple, folkcraft pottery was elevated to a high level of quality; pottery-making at Jugtown became recognized as a craft contributing to good design.

The history of Jugtown Pottery has been written and the designs of the pottery recorded, yet much of the story will remain unwritten. To the friends who frequented Jugtown, it meant a simple way of life--a glimpse into the past. The mule-drawn pug mill was not essential for grinding clay; a power-drawn machine would have been more efficient. A controlled kiln would have meant less loss of pottery from over- and under-firing. Yet, this primitive equipment played a real part in the traditional theme. Each person at Jugtown played a role in the Jugtown story, and consciously or unconsciously that role contributed to the preservation and development of folkcraft pottery.

The present management comes to Jugtown at a point when Jugtown's reputation has been established for quality ware, made by a skilled craftsman, who in turn was trained by an artist. Jugtown now moves into a new era and only time will tell what the future of Jugtown Pottery will be.

1. *Journal of the Southern Railway*, Vol. 1, No. 1, 1900.

2. *Journal of the Southern Railway*, Vol. 1, No. 2, 1900.

3. *Journal of the Southern Railway*, Vol. 1, No. 3, 1900.

4. *Journal of the Southern Railway*, Vol. 1, No. 4, 1900.

5. *Journal of the Southern Railway*, Vol. 1, No. 5, 1900.

6. *Journal of the Southern Railway*, Vol. 1, No. 6, 1900.

7. *Journal of the Southern Railway*, Vol. 1, No. 7, 1900.

8. *Journal of the Southern Railway*, Vol. 1, No. 8, 1900.

9. *Journal of the Southern Railway*, Vol. 1, No. 9, 1900.

10. *Journal of the Southern Railway*, Vol. 1, No. 10, 1900.

BIBLIOGRAPHY

1. *Journal of the Southern Railway*, Vol. 1, No. 1, 1900.

2. *Journal of the Southern Railway*, Vol. 1, No. 2, 1900.

3. *Journal of the Southern Railway*, Vol. 1, No. 3, 1900.

4. *Journal of the Southern Railway*, Vol. 1, No. 4, 1900.

5. *Journal of the Southern Railway*, Vol. 1, No. 5, 1900.

6. *Journal of the Southern Railway*, Vol. 1, No. 6, 1900.

7. *Journal of the Southern Railway*, Vol. 1, No. 7, 1900.

8. *Journal of the Southern Railway*, Vol. 1, No. 8, 1900.

9. *Journal of the Southern Railway*, Vol. 1, No. 9, 1900.

10. *Journal of the Southern Railway*, Vol. 1, No. 10, 1900.

Books

- Arnett, Ethel Stephens. Greensboro, North Carolina; The County Seat of Guilford. Chapel Hill: The University of North Carolina Press, 1955 (written under the direction of Walter Clinton Jackson).
- Eaton, Allen H. Handicrafts of the Southern Highlands With an Account of the Rural Handicraft Movement in the United States and Suggestions for the Wider Use of Handicrafts in Adult Education and Recreation. New York: Russell Sage Foundation, 1937.
- Lefler, Hugh T. History of North Carolina. Vol. II. New York: Lewis Historical Publishing Co., Inc., 1956.
- Lefler, Hugh Talmage, and Newsome, Albert Ray. The History of A Southern State: North Carolina. Chapel Hill: The University of North Carolina Press, 1954.
- Marquis, Albert Nelson (ed.). Who's Who in America: A Biographical Dictionary of Notable Living Men and Women of the United States. Vol. XIII. Chicago: A. N. Marquis & Company, 1924-1925.
- Ramsay, John. American Potters and Pottery. Clinton, Mass.: Hale, Cushman, & Flint, Colonial Press, Inc., 1939.
- Rhodes, Daniel. Clay and Glazes for the Potter. New York: Greenberg, 1957.
- Rice, A. H., and Stoudt, John Baer. The Shenandoah Potters. Strasburg, Virginia: Shenandoah Publishing House, Inc., 1929.
- Robinson, Blackwell P. A History of Moore County, North Carolina. 1747-1847. Southern Pines, N.C.: Moore County Historical Association, 1956.

Periodicals and Newspapers

- Braddy, Mrs. Mamie H. "University Honors Busbee as Master of Pottery Art," Twin City Sentinel (Winston-Salem), December 13, 1947, p. 10.
- Busbee, Jacques. "A New Pottery for Connoisseurs: Jugtown Ware, A Descendant of Staffordshire," California Arts and Architecture (December, 1929), pp. 28-29.
- _____. "Jugtown Pottery," Ceramic Age (October, 1929), pp. 127-130.
- _____. "Kill Devil Hill," The North Carolina Booklet, Vol. XI, No. 2 (Raleigh, N.C.: The North Carolina Society, Daughters of the Revolution, October, 1911) pp. 99-104.
- _____. "My Great Aunt and 'Carolina,'" The North Carolina Booklet, Vol. XII, No. 4 (Raleigh, N.C.: The North Carolina Society, Daughters of the Revolution, April, 1913), pp. 211-215.
- Busbee, Mrs. Jacques. Letter to the Editor, "Pottery in N.C.," The News and Observer (Raleigh), July 21, 1929.
- Busbee, Juliana. "Jugtown Pottery: A New Way for Old Jugs," The Bulletin of the American Ceramic Society, Vol. XVI, No. 10 (October, 1937), pp. 415, 418-419.
- _____. "Jugtown Pottery," Fashion Digest (Winter, 1941), p. 72.
- _____. "New Ways for Old Jugs--Art in Jugtown Pottery," The E. S. C. Quarterly, Vol. V, No. 2-3 (Spring-Summer, 1947), pp. 60-61.
- Busbee, Juliana R. "Age-Old Profession Now Flourishes in Sand Hills," The News and Observer (Raleigh), June 5, 1927.
- _____. "Jugtown Comes of Age," The State, Vol. V, No. 3 (June 19, 1937), pp. 6-7, 22.
- Clark, Ivan Stowe. "An Isolated Industry: Pottery of North Carolina," The Journal of Geography, Vol. XXV, No. 6 (September, 1926), pp. 222-228.
- Davis, Burke. "State Now Taking Note of Its Artistic Pottery. Chinese and Native Designs. Jugtown Reclaims an Old Art," Greensboro Daily News, February 17, 1952.
- Dean, Earl. "Artistry, Not Profit, Motivates the Potter," The News and Observer (Raleigh), October 24, 1948.
- Dunnagan, M. R. "Pottery Making, Ancient Art, Increasing in State," The E. S. C. Quarterly, Vol. V, No. 2-3 (Spring-Summer, 1947), pp. 53-55.

- Eliot, Jean. "Jugtown Pottery Put on Exhibit in Binyon Garden," Washington Herald, May 16, 1935.
- Foster, Elene. "A One Hundred Per Cent American Shop," New York Tribune, July 27, 1919.
- Goldsmith, Margaret O. "Jugtown Pottery," The House Beautiful, Vol. LII, No. 4 (October, 1922), p. 311.
- Greaves-Walker, A. F. "Demand for Art Pottery Spurs Revival of Craft in Carolina," The News and Observer (Raleigh), July 7, 1929.
- Hall, Jane. "Art Society Meets Today, Opening Annual Series Here," The News and Observer (Raleigh), November 30, 1949.
- _____. "Judge Vacates Restraining Order Regarding Famed Pottery Center," The News and Observer (Raleigh), May 10, 1959.
- _____. "Winners Named by Art Society," The News and Observer (Raleigh), December 1, 1949.
- Harrington, Mildred. "Interesting People: The Master Potter of Jugtown," The American Magazine. Vol. CIII, No. 6. (June, 1927), pp. 72-74.
- _____. "The Busbees and Jugtown, Laugh is on Tar Heelia," Greensboro Daily News, December 9, 1923.
- Hoagland, Jane. "New York Society of Craftsmen," Art Center, Vol. I, No. 9 (April, 1923), p. 28.
- Ingraham, Caroline. "Hajime Kato: Potter of Yokohama," reprint from Far Eastern Ceramic Bulletin, Vol. IX, Nos. 1-2 (March-June, 1957), n.p. (in the files of the North Carolina Museum of Art).
- "Jacques Busbee Dies in Moore Hospital," Greensboro Daily News, May 22, 1947.
- "Johnson Jug Factory: Catawba County Boasts Original 'Jugtown' Site," Hickory Daily Record, U. D. C. Edition, February, 1938.
- "Jugtown Cleared of Legal Action," Greensboro Daily News, December 9, 1959.
- "Jugtown Litigation is Brought to End," Greensboro Daily News, March 5, 1960.
- "Jugtown Ware Goes on Exhibit," The News and Observer (Raleigh), April 26, 1959.
- "Juliana Busbee of Jugtown," Greensboro Daily News, with a quote from Valerie Nicholson, March 7, 1962.

- McCall, William A. and Crabbs, Lelah Mae. Test Lesson 15, Standard Test Lessons in Reading--Book 5 (Practice Lessons for grades 5, 6, or 7) (Teachers College, Columbia University, New York: Bureau of Publications, 1926).
- MacNeill, Ben Dixon. "Sandhill Potters Reviving Oldest of Arts in Jugtown," The News and Observer (Raleigh), April 3, 1927.
- Mercein, Eleanor. "Adventurous Cookery," Ladies Home Journal (March, 1933), pp. 12-13, 105-106, 109-110.
- Mitchell, Joe Q. "Busbees Exhibit Art of Jugtown to Playmakers," The Chapel Hill Weekly, February 17, 1928.
- Nicholson, Valerie. "Mrs. Jacques Busbee," The Sandhill Citizen (Aberdeen), May 19, 1960.
- "On and Off the Avenue," The New Yorker, Vol. II, No. 6 (March 27, 1926), p. 40.
- Richards, M. C. "Leach: East and West," Craft Horizons, Vol. XX, No. 4 (July/August, 1960), p. 38.
- Robertson, A. T., Jr. "Meet the Busbees, of Jugtown," The State, Vol. I, No. 27 (November 18, 1933), p. 16.
- Sharpe, Bill. "Pottery-Making Preserved as an Art by the Busbees," Greensboro Daily News, April 24, 1938.
- "Southerners Open Their Exposition: Industrial Story of 14 States is Told by Colorful Displays at Grand Central Palace," New York Times, May 12, 1925, p. 11.
- Trenckmann, Clara. "Jugtown Potters Win Praise in Big N. Y. Exposition," Syndicated article in The News and Observer (Raleigh), May 23, 1925.
- "Twin City Datebook," Journal and Sentinel (Winston-Salem), April 1, 1962.
- Wood, Ruth Kedzie, "Jugtown, Where They Make Jugs," The Mentor, XVI (April, 1928), 32-36.
- Wright, Marion. "Arts and Artists," The Charlotte Observer, January 7, 1940.

Legal Citations

Mrs. Louise R. Jordan, Next Friend of Juliana Busbee & Jugtown, Inc.
v. John Mare & Jack & Juliana Busbee's Jugtown, Inc.

"Restraining Order, Complaint, and Bond," 6826, Office of the Clerk of Court, Moore County, North Carolina, June 2, 1959, Carthage.

Jugtown, Inc., Plaintiff v. John Mare and The Jacques and Juliana Busbee's Jugtown, Inc., Defendants. "Temporary Restraining Order and Appointment of Trustee," 6800, Office of the Clerk of Court, Moore County, North Carolina, April 22, 1959, Carthage.

Moore County, North Carolina. "Articles of Incorporation, Jacques & Juliana Busbee's Jugtown, Inc.," 86605, Book 6, p. 368, Office of the Clerk of Court, March 3, 1959, Carthage.

Moore County, North Carolina. Consent Order, 6826, Office of the Clerk of Court, August 10, 1959, Carthage.

Moore County, North Carolina. Judgment, 24112, Office of the Clerk of Court, December 8, 1959, Carthage.

Moore County, North Carolina. Petition and Motion of Mrs. Juliana Busbee, 6826, Office of the Clerk of Court, June 13, 1959, Carthage.

Moore County, North Carolina. Record of Deeds, Book D 94, p. 16, Office of the Register of Deeds, August 25, 1924, Carthage.

Moore County, North Carolina. Record of Deeds, Book D 125, p. 416, Office of the Register of Deeds, January 26, 1938, Carthage.

North Carolina. "Articles of Incorporation of Jugtown, Incorporated," 86676, filed with the Secretary of State, March 12, 1959, Raleigh.

Interviews

- Mare, John. Manager of Jugtown, 1959 to 1962. Interviews on October 27; November 3 and 4, 1961, Southern Pines, N.C.
- Moffitt, Roy B. Research Assistant, Department of Engineering Research, North Carolina State College, Raleigh. Interview on December 13, 1961.
- Owen, Ben. Master potter at Jugtown, 1923-1959. Now owner-manager of Ben Owen's Pottery. Interviews on October 7, 18, 27; November 3, 22; December 11, 1961; February 8; March 17; April 6, 1962, Seagrove, N.C.
- Owen, Lucille. Wife of Ben Owen. Preserved papers on Jugtown and Ben Owen's pottery. Interviews on October 7; December 11, 1961, Seagrove, N.C.
- Resch, Mrs. Mary John. Museum Assistant, Department of Archives and History, Raleigh. Interview on March 22, 1962.
- Robinson, Blackwell P. Professor at Woman's College of the University of North Carolina, Greensboro, and member of Jugtown, Incorporated. Interviews September, 1961-April, 1962.
- Scott, Claud. Neighbor of the Busbees. Interview on October 27, 1961, Steeds, N.C.
- Thompson, Russell. Ceramist, a friend of the Busbees, and owner of a collection of Jugtown Pottery. Interviews on October 4, 1961; March 29; April 5, 1962, Greensboro.
- Williams, Ben. Curator, North Carolina Museum of Art and a member of Jugtown, Incorporated. Interviews on October 2; December 13, 1961; January 25; March 22, 1962, Raleigh.
- Yow, Boyce. Fired kilns at Jugtown for several years. Interviews on October 18; November 22, 1961; February 8, 1962, Seagrove, N.C.

Unpublished Material

Busbee Papers, John Maré Collection, Southern Pines, North Carolina.

Busbee Papers, Blackwell P. Robinson Collection, Greensboro, North Carolina.

Jugtown Papers, Mary Jean Crawford Collection, Rowland, North Carolina.

Jugtown Papers, North Carolina Department of Archives and History, Raleigh, North Carolina.

Jugtown Papers, North Carolina Museum of Art, Raleigh, North Carolina.

Jugtown Papers, North Carolina Collection, University of North Carolina Library, Chapel Hill, North Carolina.

Pottery Industry Papers, North Carolina Collection, University of North Carolina Library, Chapel Hill, North Carolina

APPENDIX

PYROCHEMICAL PROPERTIES OF CLAY AND CERAMIC MATERIALS

In order that a material can be classified as a clay, three primary characteristics must be satisfied: (1) it must be of a certain particle size (less than $1/256\text{mm}$), (2) it must be composed essentially of specific minerals (usually hydrous aluminum silicates), and (3) it must become plastic when wet; the wet mass can then be molded into a desired shape. This is the definition of a clay. However, the definition makes only slight mention of the chemical and no mention of the pyrochemical nature of a clay; only the physical properties of a clay material are considered.

The pyrochemical and chemical properties of a clay involve many variables; hence, definitive clay data of this sort is usually limited. Most chemical compounds, both organic and inorganic, are usually described by a formula, molecular weight, form and color, specific gravity, melting point, boiling point, and solubility. Some pure clays such as Kaolinite could be described in like manner; however, clays are rarely found or used in the pure state. Even the so called "pure clays" are mixtures of clay and claylike minerals, and clays normally used in commerce differ from the pure clays in that their degree of mixture or contamination is greater. Variation in a clay deposit is a result of the varying weathering, geological, and geographic conditions that influenced the formation of the deposit. This makes it difficult to describe definitely a clay in the same fashion that one usually finds tabulated for pure organic and inorganic compounds. However empirical ceramic methods have been developed that can for practical purposes describe the pyrochemical properties of a given clay and/or ceramic

material. Usually the most important pyrochemical characteristic of a clay or ceramic material is its P.C.E. (Pyrometric Cone Equivalent).

Standardized Pyrometric Cones are used to determine the combined effect of temperature and time, sometimes called "heat work", in the firing of ceramics. These standard cones are made in the form of slender, truncated, trigonal pyramids, from raw materials ordinarily used in the manufacture of many ceramic products. When suitably mounted and heated to a sufficiently high temperature, the cones will soften and then bend (deform) as the temperature is increased. A series of compositions is so formulated that consecutively numbered cones will reach a definite stage of deformation at reasonable uniform intervals within the temperature range of 1100°F to 3600°F. The physical and chemical changes in the cones resulting in deformation are similar to those taking place in the ware being fired. This phenomena is an important factor contributing to the usefulness of pyrometric cones for the following purposes: 1. to indicate the progress of firing, as the products approach maturity, through the use of a series of cones mounted in a suitable plaque and observed during firing, 2. to determine by observation of the cones the end-point of firing, i.e. when full maturity of the product is reached, 3. to determine the degree of uniformity of firing treatment in various parts of the ware setting through the use of a number of suitably located plaques of cones, 4. to provide evidence of adverse kiln atmosphere conditions during firing, as indicated by the color and/or texture of the cone surfaces after firing, 5. to provide a means whereby thermocouple calibration may be qualitatively checked, and 6. to provide visible evidence, through accumulation of fired plaques, of variations in firing treatment that may occur over periods of time and thereby can be correlated with the quality of the ware. In addition, small

specially processed cones are used to classify the refractoriness (Pyrometric Cone Equivalent) of ceramic materials or products.

It must be emphasized that pyrometric cones are not a temperature measuring device alone. The special function of the cones is to provide a convenient means of determining the combined effect of temperature and time. As an illustration, the slower the rate of heating, or the more prolonged the "soaking" at a chosen temperature, the lower the deformation of the cone will be within limits.

"Deformation Temperature" designates that temperature at which a cone reaches its "end-point" when heated at a predetermined rate. As the temperature of a cone increases and incongruent melting begins, liquid formation within the cone causes it to soften and with further increase in temperature and/or time, more of the liquid is developed. The force of gravity acting on the inclined cone will eventually cause bending to take place. With further advance in temperature, or with sufficient time being allowed at some constant temperature, the bending will continue until the cone is arched over. When the tip of the cone reaches the level of the top of the plaque, then the "end-point" is said to have been reached.

The foregoing discussion applies not only to standardized cones but also to unknown ceramic materials as well. For example, a test cone comprised of an unknown clay or ceramic material, plasticity in this case is not a necessity, can be made. This unknown cone is fired along with a range of standard cones until the unknown cone has reached its "end-point", i.e. the tip of the unknown cone is touching the top of the plaque. At this instant, the position of the known cones are noted. This information is recorded as the P.C.E. (Pyrometric Cone Equivalent) of the previously unknown ceramic material. For example,

if a P.C.E. notation reads 15, then it is understood that the unknown cone deformed in the same way at the same time during firing as standardized cone number 15. However, if the P.C.E. notation is 16-17, this means that the unknown cone reached its "end-point" somewhere between the "end-points" of standard cones number 16 and 17. In addition to the time-temperature relationship, as determined by the P. C. E. of a ceramic material, the color of the test cones after firing gives a good indication of the color that may be anticipated in ceramic ware formed and fired from similar raw materials.

The foregoing discussion of clay, ceramic materials, standard pyrometric cones, and P.C.E.'s is necessary in order that one may realize that the physical properties of a fired ceramic body depend primarily on the amount of heat-work to which the body may be subjected. This is not to say that forming methods, particle size distribution and other variables do not determine the fired ware physical properties. However, it is the P.C.E. of the ceramic raw material and the cone to which ware formed from this material is fired (usually 10 cones less than the P.C.E.) that primarily influences the absorption, shrinkage, shades of an inherent color, etc., of the fired ware. Therefore, it now can be seen that the P.C.E. of a ceramic raw material is an empirical "common denominator" that can be applied to a variable ceramic raw material such as a clay. A P.C.E. of a clay is basic to the technology of same; hence the following tabulation of Jugtown clay P.C.E. data in Table I is fundamental to the firing of ware formed from these particular ceramic raw materials. The P.C.E.'s in this table were determined by the procedure as described in the A.S.T.M. (American Society for Testing Materials) Designation C 24-56, and the vitreous color was an evaluation of the investigator. Inasmuch as color is a

quality not easily measured, the vitreous color is subject to individual interpolation.

TABLE I

P.C.E.'S AND VITREOUS COLORS OF JUGTOWN CLAY

<u>Sample No.</u>	<u>P.C.E.</u>	<u>Vitreous Color</u>
1	19-20	Red
2	19-20	Light Gray
3	19-20	Dark Gray
4	19-20	Red

Appendix material courtesy of Roy B. Moffitt.