PHOTOGRAPHY LOG

Folklife Program
Georgia Council for the Arts
260 14th Street, NW #401
Atlanta, GA 30318-5360

Film: Unknown
Accession Number: F-99-12
Date(s): Unknown
Fieldworker: Unknown
Photographer: William Hull (unless otherwise noted)

General Subject Description: Georgia folk pottery

NOTE: These photos are duplicates of photos in the Atlanta History Center collection. Copy negatives and prints.

<table>
<thead>
<tr>
<th>Frame Number</th>
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<td>1</td>
<td>Cleater (C. J.) Meaders mixing ash for the glaze. Photo by John Burrison.</td>
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<tr>
<td>2</td>
<td>Face jug by Lanier Meaders</td>
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<td>3</td>
<td>Snake and grape vase by Lanier Meaders</td>
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<tr>
<td>4</td>
<td>Three generations of Hewell family potters. From left: Matthew, Chester, Nathaniel, Sandra, Grace Nell, and Harold.</td>
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<td>5</td>
<td>Southern glazed ware from various Southern potters. AHC collection.</td>
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NOTE: These are duplicate slides from the Atlanta History Center. These slides were used in the Local Legacy project on Northeast Georgia Folk Pottery.

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<td>Snake and grape vase by Lanier Meaders</td>
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<tr>
<td>3</td>
<td>Variations in jug form. From left:</td>
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<td></td>
<td>a. Stoneware whiskey jug with alkaline glaze (lime-type), Edgefield District, SC, ca. 1830-40s.</td>
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<tr>
<td></td>
<td>b. Stoneware whiskey jug with salt glaze over cobalt-blue stenciled lettering, Atlanta, Fulton Co., ca. 1900.</td>
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<td>c. Footed stoneware ring jug with stopper by William J. Gordy, Cartersville, Bartow, Co., 1991. Trained as a folk pottery but turning to art pottery in the 1930s, Bill Gordy learned glaze chemistry and developed glazes such as his signature Mountain Gold, which covers this example. The form harks back to his father’s home community of Juptown in west-central Georgia.</td>
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<td></td>
<td>d. Stoneware monkey jug with salt glaze (over Albany slip at the top and inside) by D. X. Gordy, Westville, Stewart Co., 1975. D. X., Bill’s younger brother set up the pottery operation at the 1850s museum village of Westville, recreating the Juptown traditions of their father, W. T. B. Gordy.</td>
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<tr>
<td></td>
<td>e. Stoneware flower jug with alkaline glaze (ash type) by Cleater J. Meaders, Cleveland, White Co., 1988. A cousin of Lanier Meaders, C. J. learned the craft at his father’s shop in Cleveland in the 1930s and has returned to it since retiring from his “public” job in the early 1980s.</td>
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<td>4</td>
<td>Hewell family wares</td>
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</table>
a. Birdhouse by Grace Nell Hewell
b. Strawberry jar by Harold Hewell
c. Large face jug
d. Small face jug
Stoneware rattlesnake by Michael and Melvin Crocker (exhibition no. 24)
ham on the last Saturday in January). Snakes are also a powerful Judeo-Christian symbol, representing Satan as tempter and the dark side of human experience. Snakes have been interpreted in a variety of media, including iron, clay, and wood.

We have already seen pottery anthropomorphized in the face jug; in addition, there is a related tradition of figural jugs. The human figure is also represented in playthings such as the limberjack, a toy with jointed limbs that can be manipulated to dance in time to music. African-American canes with carved figures may descend from African ceremonial staffs.

22. Pair of hand-forged andirons from the Domingos estate, Macon, Bibb Co., ca. 1860s (possibly slave-made). Snakes in southern ironwork also occur in fireplace pokers and cranes (the swinging arm from which cooking pots are suspended) and wrought-iron gates.

23. Stoneware snake jug with alkaline glaze (ash type with powdered glass) by Burlon Craig, Catawba Valley, N.C., early 1980s. The milky-blue coloring is caused by rutile (titanium dioxide) and iron (both present in the clay) under certain firing conditions. The melted-glass drip under the head of one snake is a local decorative technique revived by Craig, the most old-fashioned potter in a state famous for traditional potters.


25. Rattlesnake dance mask of basswood by Virgil Crowe, Birdtown, N.C., 1992. The Cherokee Indians once wore such masks to signify defiance and their intention of going to war. The snake pattern has been highlighted with linseed oil and beeswax. The maker was a student of famed Cherokee woodcarver Amanda Crowe.

26. Walking stick carved with a snake, lizard, and frog that once had rhinestone eyes, owned by C. A. Adams, Sr., of Sandersville, Washington Co., and probably dating to the mid-20th century.

27. Walking stick of walnut with carving of a black woman, owned by an elderly black man named Neil Holiway of Millen, Jenkins Co., and probably made in the early 20th century.

28. Limberjack by a black man named Willy of Macon, Bibb Co., ca. 1950s.

29. Black-stocking “Chief Vann” doll said to have been made by a descendant of Cherokee leader James Vann for William Edwin McKamy near Calhoun, Gordon Co., 1896. Missing is a plumed hat. Gift of Jean Thomas.

62. Stoneware whiskey jug with alkaline glaze (lime type), Edgefield District, S.C., ca. 1830s-40s.

63. Stoneware whiskey jug with salt glaze over cobalt-blue stenciled lettering, Atlanta, Fulton Co., ca. 1900. Rufus M. Rose had a licensed distillery at Vinings and a store in downtown Atlanta until state prohibition in 1907 forced him to move to Tennessee, where his firm later became the Four Roses Distillery. A half-dozen Atlanta-area potters, most based at Howell's Mills northwest of the city, made jugs for Rose in the late 19th-century “stacker” style, with a ledge around the shoulder to support a stacking collar so the jugs could be fired in columns.

64. Footed stoneware ring jug with stopper by William J. Gordy, Cartersville, Bartow Co., 1991. Trained as a folk potter but turning to art pottery in the 1930s, Bill Gordy learned glaze chemistry and developed glazes such as his signature Mountain Gold, which covers this example. The form harks back to his father’s home community of Jugtown in west-central Georgia.


66. Stoneware flower jug with alkaline glaze (ash type) by Cleater J. Meaders, Cleveland, White Co., 1988. A cousin of Lanier Meaders, C. J. learned the craft at his father’s shop in Cleveland in the 1930s and has returned to it since retiring from his “public” job in the early 1980s.

67. Stoneware piggy bank with Albany-slip glaze by Norman Smith, Lawley, Ala., 1973. The maker is one of Alabama’s best-known, old-fashioned potters; until his retirement, he worked in a log shop that he built himself.
87. Sleeping cat of buckeye by Hope Brown, Brasstown, N.C., 1992. She has been a member of the Brasstown Carvers since the 1930s and studied with Muriel “Murray” Martin, an early instructor.


89. Bull of cherry by Claude Hawkins, Cookeville, Tenn., 1992. Both he and his mother, Ruth Hawkins, were students of Murray Martin at the John C. Campbell Folk School.

90. Shallow bowl with dogwood motif, hand-hammered on wooden molds from modern sheet pewter (a lead-free Britannia alloy of tin, copper, and antimony) by Dee Shook and Leo Franks, Riverwood Pewter Shop, Dillsboro, N.C., 1992.


92. Stoneware snake-and-grape vase with alkaline glaze (lime type) by Lanier Meaders, Cleveland, White Co., 1978. His uncle, Cleater Meaders, Sr., first made Oriental-shaped vases to appeal to tourists in the 1920s. Lanier’s mother, Arie, developed the grape-cluster motif in the 1950s; adding the snake was Lanier’s idea.

93. Stoneware rooster with alkaline glaze (lime type) by Edwin Meaders, Cleveland, White Co., 1982. Lanier’s younger brother set up his own pottery shop and began to make these upon retirement from work at a poultry-processing plant. The idea was developed in the 1960s by their mother, Arie, who also made ornamental owls, pheasants, and quails by joining wheel-thrown clay cones.


95. Rib basket of white oak with dyed stripes by Nelda Joan Todd, Woodbury, Tenn., 1992. Joan is a young, fourth-generation basketmaker who does exceptionally fine work; it takes her thirty-five hours to make such a basket.
TOP: Hewell family potters, Hall Co., 1993. L-r: Matthew, Chester, Sandra, Nathaniel, Grace, and Harold
Photo by William F. Hull

BELOW: Hewell family wares (exhibition nos. 35, 34, 37, and 36)
Variations in jug form (exhibition nos. 62, 63, 64, 65, and 66)
Snake-and-grape vase by Lanier Meaders (exhibition no. 92)