



# THE EARTHENWARE OF COTTON HILL

AN ARCHAEOLOGICAL STUDY OF REDWARE FROM  
THE EBEL-BRUNK KILN SITE IN SANGAMON COUNTY, ILLINOIS



ROBERT MAZRIM



SANGAMO ARCHAEOLOGICAL CENTER  
Material Culture Bulletin  
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CONTENTS

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# CONTENTS

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1. HISTORY ..... p. 5  
 The "Sangamo Country" Frontier  
 The Cotton Hill Community  
 Potters of the Brunk Clan  
 Archival History of the Ebey-Brunk Kiln Site  
 An Introduction to Redware

2. EXCAVATIONS ..... p. 19  
 Waster Midden Excavations  
 Feature 1

3. THE WARES ..... p. 23  
 Food Preparation Vessels  
 Storage Vessels  
 Food Service Vessels  
 Other Vessels  
 Kiln Vessels

4. MAKING AND BUYING REDWARE IN ILLINOIS..... p. 41

APPENDIX 1: The Horse Creek Kiln..... p. 47  
 APPENDIX 2: An Earthenware Pottery at Athens..... p. 49  
 APPENDIX 3: An Unusual Stoneware Pot..... p. 51

A GLOSSARY OF COMMON ARCHAEOLOGICAL TERMS..... p. 53  
 REFERENCES..... p. 55



CONTENTS

1. HISTORY ..... 1

    The Jennings County Farmer  
    The Owen Hill Community  
    History of the Bank Club  
    Archival history of the Tey-Bank Inn site  
    An introduction to the site

2. EXCAVATIONS ..... 15

    The 1970s Excavations  
    Features

3. THE WAREZ ..... 25

    Food Preparation Vessels  
    Storage Vessels  
    Food Service Vessels  
    Other Vessels  
    Kin Vessels

4. MAKING AND BUYING POTTERY IN ILLINOIS ..... 41

APPENDIX I: THE HORN CREEK KILN ..... 47

APPENDIX II: AN EARLYWARE POTTERY AT ATHENS ..... 49

APPENDIX III: AN UNUSUAL SPOONWARE JAR ..... 51

A GLOSSARY OF COMMON ARCHAEOLOGICAL TERMS ..... 53

KEY REFERENCES ..... 55

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# 1. HISTORY

The Ebey-Brunk Site, located in southern Sangamon County, Illinois is the oldest redware kiln site in the state to be the subject of archaeological investigations. The pottery was operated from the late 1820s through the early 1850s. Although local oral traditions have long remembered a pottery once operated by David Brunk (whose descendants still live in the area), the Ebey-Brunk Site was discovered in the 1970s, and was first discussed in Betty Madden's *Art, Crafts, and Architecture in Early Illinois*. Although tested archaeologically in 1976 by a local university, this publication (on subsequent excavations) is the first report on the archaeology and archival history of the site. For purposes of discussion, the Ebey-Brunk Site (which was in fact operated by a number of individuals) will also be referred to here as the "Cotton Hill Pottery".

## THE "SANGAMO COUNTRY" FRONTIER

The first American settlements in what would become the state of Illinois were located in the uplands overlooking the broad Mississippi River floodplain known as the American Bottom, across the river from St. Louis. American farm families from Virginia began settling this region before the close of the Revolutionary War. By the close of the War of 1812 thirty-five years later, the uplands of modern day Randolph, St Clair, and Madison counties were well settled by Americans. Following statehood in 1818, many new immigrants (primarily from the Upland South) began scouting out new, unsettled locations further north.

One of the most significant post-1815 American frontier locales in Illinois was known as the "Sangamo Country", located approximately 75 miles north of the earlier American settlements, and centered on the central Sangamon River Valley. This region was composed of timbered creek valleys surrounded by large expanses of upland prairie. The region was serviced by a significant, pre-settlement overland trail, which had connected the eighteenth century French and Native American communities at Cahokia and Peoria. The trail became known as "Edwards' Trace", after its use by Territorial Governor Ninian Edwards during the War of 1812 (Figure 1).

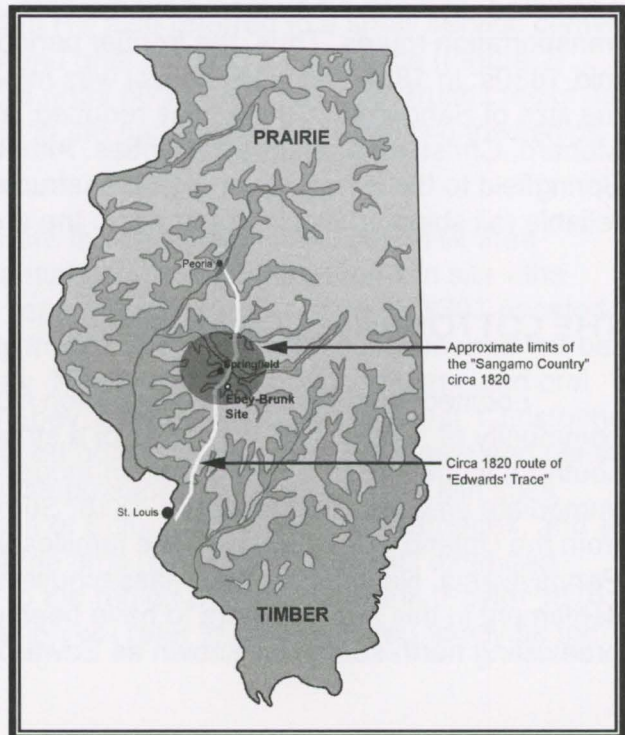


FIGURE 1: Location of the "Sangamo Country".

During the first years of statehood, the Sangamo Country region included all of present day Sangamon and Menard counties, as well as portions of Christian, Logan, Mason, and Morgan counties. The prairies to the north and east were home to the Kickapoo until the early 1820s. At the northern terminus of Edwards' Trace, the Potowatomi occupied the banks of Peoria Lake, and were known to seasonally occupy the Sangamon Valley as far south as Menard County as late as the mid-1820s.

The first permanent American settler of the Sangamo Country is thought to have been Robert Pulliam, who settled along Edwards' Trace and Sugar Creek in southern Sangamon County in 1817 (Interstate 1881, Faragher 1986). By 1821, over 350 "taxable inhabitants" were listed by local officials (Mann 2003), but these families were in fact squatters, as land in the region was not offered for sale by the United States Government until the fall of 1823. The county of Sangamon was created in 1821.

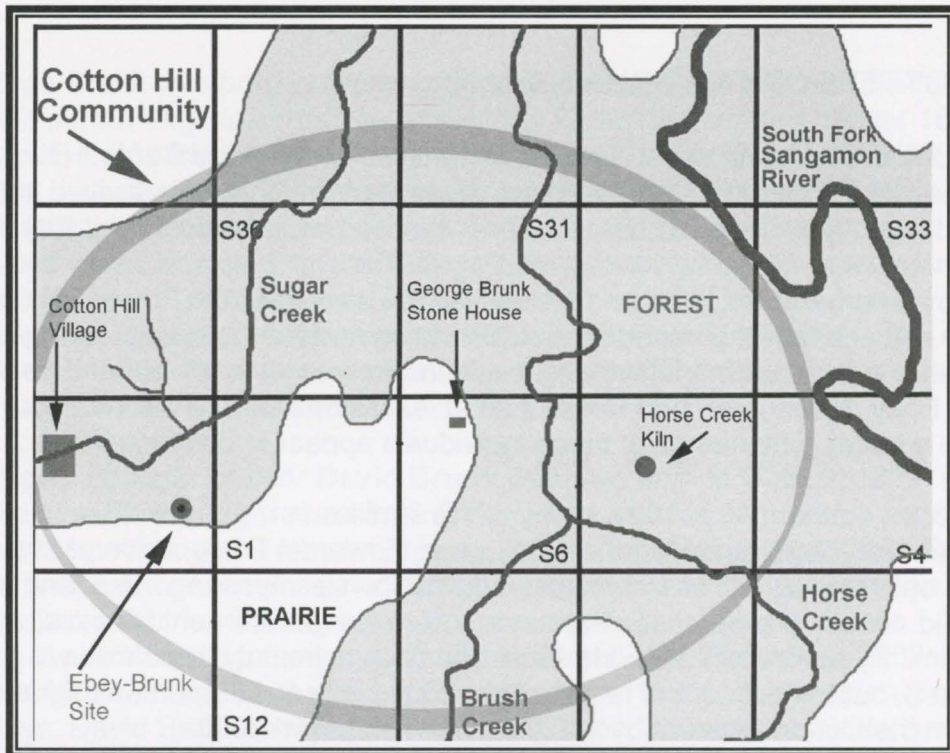
Commercial services and a temporary courthouse were established at what would become the town of Springfield by the summer of 1821. The town itself was not platted until 1822 or 1823, and the initial plat was recorded as "Calhoun" - a name that quickly fell from use. Springfield was chosen as the permanent seat of county government in 1825 (Angle 1971). The principal entrepot for wholesale goods was the town of St. Louis, accessible via the Edwards' Trace, or by traveling the Sangamon, Illinois and Mississippi rivers.

By the close of the Black Hawk War in 1832, the Sangamo Country was well populated, and served by local governments, commercial services, and reliable transportation routes. Thus, the frontier period of the region was concluded during the mid-1830s. In 1837, the state capitol was moved from Vandalia to Springfield. In 1839, the size of Sangamon County was reduced, and divided into modern-day Sangamon, Menard, Christian, and Logan counties. Although the first railroad lines connecting Springfield to the Illinois River were constructed in the 1830s, they were short lived, and reliable rail shipping would not arrive in the area until the mid-1850s.

## THE COTTON HILL COMMUNITY

Located in southeastern Sangamon County, Illinois, the nineteenth century community of "Cotton Hill" consisted of a string of extended-family settlements along the southern timberline of Sugar Creek, in modern day Ball and Cotton Hill townships. The immediate area was first settled in 1818. Surrounded by communities settled by families from the Upland South, many of the families at Cotton Hill traced their origins to Pennsylvania, New Jersey and Massachusetts, often via Ohio. Initial American settlement in this area appears to have been directly influenced by the presence of the preexisting north-south trail known as Edwards' Trace.





**FIGURE 2:** The Cotton Hill Community and location of the Ebey-Brunk Site.

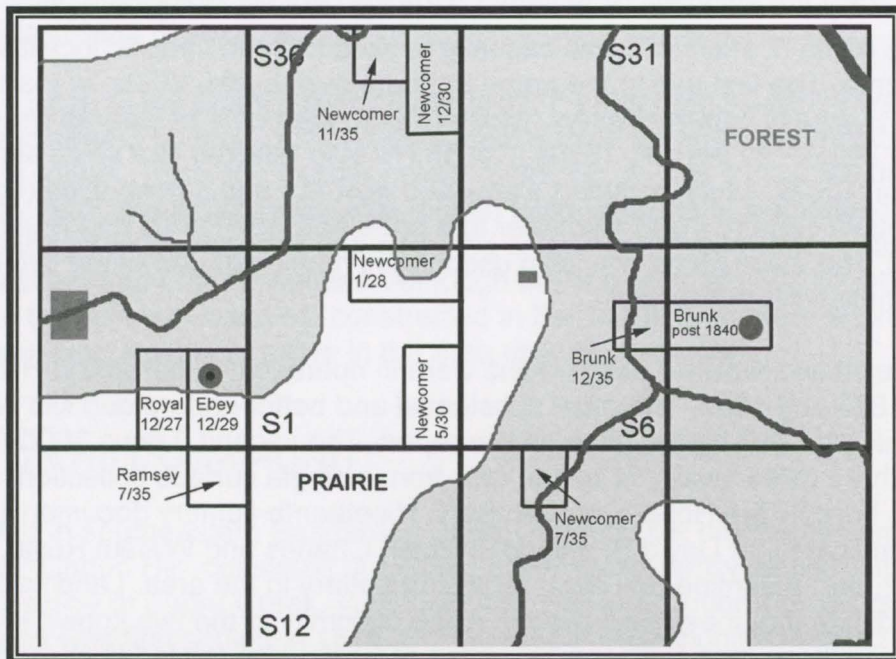
The name "Cotton Hill" was casually applied to three specific localities within a four-mile area. The first use of the name appears during mid-1820s, in road petitions submitted to county commissioners, which refer to the home of George Brunk as "the Cotton Hill Place". By the mid-1830s, Cotton Hill also referred to a small service center along Sugar Creek, which included a saw and grist mill and a post office (Figure 2). Early twentieth century maps also refer to a ridge between Horse and Brush creeks as Cotton Hill. The place name was also used in the naming of one of the two townships that encompass the settlement.

At least two redware pottery kilns were in operation in the Cotton Hill area between 1825 and 1855. The most substantial and better understood kiln site - the Ebey-Brunk Site - will be the focus of this report. The second, Locus 300/301 (located less than three miles away), is known only from a single surface collection, and will be referred to here as the Horse Creek Pottery. Nineteenth century documents and oral traditions indicate that David Brunk, John Ebey, Charles and William Royal, Christopher Newcomer, and Valentine Boll each produced pottery in the area. Land sale and census records indicate that these men lived in close proximity to the two known kiln sites. Further, all of these men (with the exception of Boll), were related by marriages, and all had moved to Sangamon County at the same time (circa 1824-25). This extended-family group is believed to have been led to the region by George Brunk (Power 1876; 630). For this reason, the following discussion will refer to this extended family as the "Brunk Clan".

## THE POTTERS OF THE BRUNK CLAN

One of the first of several extended families to settle the Cotton Hill area was composed of a group of 63 persons from southwestern Ohio, who arrived in the fall of 1824. This group included the Brunk, Ebey, Newcomer, Deardorff, and Royal families, all of whom were related by various marriages. The clan was apparently brought to the region by George Brunk, who had first visited the area in 1821 (Power 1876; 630). Several of these families traced their origins to central Pennsylvania - a region with a long-standing redware manufacturing tradition. Further, at least four of these families (Brunk, Ebey, Newcomer, and Royal) had at least one member who was or would become a potter. The names of those individuals appear in boldface below.

Upon their arrival in 1824, many of the families in the Brunk Clan homesteaded lands between Sugar and Horse creeks, along Edwards' Trace. Several of these families opted to "squat" on their chosen parcels while improving them, and in many cases did not actually purchase the parcels from the government for several years. Others initially settled in Woodside Township (approximately three miles to the northwest), but the bulk of the families associated with the 63-person migration had settled in the Cotton Hill area by 1827 (Power 1876, Hart 2003a).



**FIGURE 3:** Land purchases made by potters Christopher Newcomer, David Brunk, William Ramsey, and William Royal.

George Brunk was born in Franklin County, Ohio in 1804. The Brunks had moved to Ohio from Virginia sometime around the turn of the century (Power 1876; 153). George Brunk's first land purchase in Sangamon County was made in November of 1826. This consisted of an 80-acre parcel in the northwest quarter of Section 6, in what would later be named Cotton Hill Township. Although Brunk first occupied a traditional log house, his property soon became the site of one of the few stone houses in the region, which still stands today. This house was an early landmark in the area, and at some point received the place name "Cotton Hill" (Interstate 1881). The original builder of the house is still unclear, but Brunk's stepfather Thomas Royal (see below), may have had a hand in its construction.

George's younger brother **David Brunk** was also born in Ohio, in 1809. He was 16 years old when the family arrived from Ohio. David Brunk's name does not appear in the 1830 census, although he may have been living with fellow potter William Ramsey (see below), whose household is listed as consisting of two adult males and an adult female. It is David Brunk who features most prominently in the oral traditions surrounding the Cotton Hill pottery, which he purchased from Ramsey in 1837. He also purchased a 40 acre parcel in the Horse Creek valley in 1835, possibly for access to redware clays. David Brunk filed papers with Sangamon County for an indentured apprentice, **George P. Smith**, in 1839 (Illinois Indentures of Apprenticeship, Illinois State Historical Library). A teenage male enumerated in the David Brunk household in the 1840 census may be Smith, but little else is known about this young potter. Brunk ran the Cotton Hill pottery at least as late as 1850, when his business appears in the Sangamon County Industrial Census. At that time, the pottery employed two hired hands. Brunk died in 1855, and was the first to be buried in a small family cemetery located north of his pottery shop.

George and David Brunk's stepfather was Thomas Royal, who immigrated to America from England in the 1760s. Royal was a veteran of the Revolutionary War, and was living in Bedford County, Pennsylvania after the war. By the 1790s, he was living in the Monongahela and Morgantown region of West Virginia, where his sons William and Charles were born. After the turn of the century, Thomas (then a widower) moved to Franklin County, Ohio, where he married his third wife, the widow Ellen Brunk. Ellen was the mother of George and David Brunk (Power 1876; 630, Hart 2003a).

Although there is no record of Thomas Royal having been engaged in the pottery trade, his sons **William** and **Charles Royal** both learned and practiced the trade in Franklin County (Lockley n.d). William Royal married Barbara Ebey in 1818. Ebey's family had moved to Ohio from Huntingdon County, Pennsylvania after the turn of the century (see below). Charles and William brought their families to Sangamon County in 1826 (Power 1876, Hart 2003a), and joined their father at Cotton Hill. William purchased an 80-acre parcel adjacent to his father's land on the south, and to the Ebey-Brunk Site on the west (Figure 3). Here at Cotton Hill, the brothers set up an earthenware pottery, which is presumed to have been located at the Ebey-Brunk Site:

Charles Royal was born in [West] Virginian in the year 1796. He was still but a youth when his father's family moved to Ohio. He and his brother learned the potters trade and worked at together there and in Illinois...They set up the pottery business there [Illinois]. One of their helpers was young George Ebey, the younger brother of Barbara Ebey Royal...William later quit the business to go into the active ministry, and Charles continued until he began to get lead poisoning from it, and was forced to make a change. [Lockley n.d.]

William Royal and his brother Charles were successful in the profession of a potter...Upon his conversion his religion took possession of him. In 1831 he was admitted on trial for membership in the Illinois Conference of the M.E. Church and turned the potter trade entirely over to his brother Charles. [Royal 1964; 3]

My father was a potter. He an my uncle William Royal made cups, saucers and plates, and earthenware, such as jugs, jars and other glazed ware. My father got lead poisoning from working with the glazed ware, so he had to give up the business and joined the Rock River Methodist conference.

[Mrs. C. Anderson (daughter of Charles Royal) cited in Lockley n.d]

Two of William Royal's brothers-in-law, **John Neff Ebey** (born 1805) and **George Ebey** (born 1811) were among the "Brunk Clan" migration to Sangamon County in 1824, and both men appear to have worked at the pottery established by the Royal brothers. Both of the Ebeys would become important potters in Illinois. John and George's ancestors (originally spelled Eby) were Swiss Mennonites, who fled Switzerland for Germany in the late seventeenth or very early eighteenth century. The Eby's had immigrated to Lancaster County by the second decade of the eighteenth century (Ebey 1990), and had moved to Huntingdon County, Pennsylvania by the 1780s. The family moved to Franklin County, Ohio soon after the turn of the century, and like the Royals, may have been introduced to the pottery trade there. John Neff Ebey initially settled in Woodside Township (Power 1876; 278). In 1826 he married Rebecca Brunk. It was probably following his marriage that he relocated to Cotton Hill.

John Ebey's first land purchase in the county was an 80 acre parcel in the southeast quarter of Section 2, Ball Township, which he bought from Jay Slater in December 1829. It is on this property that the Ebey-Brunk Site is located. The 1830 Sangamon County census implies that, by this time, he was living on or very near this property. Ebey held title to the land until the fall of 1833.

In an 1882 reminiscence, Ebey recalled that he was making pottery in Sangamon County by 1827, when he traveled to Greene County to obtain samples of white clay. Ebey had learned of this clay from an employee, **Michael Baker**, who was then "learning to turn ware".

In the fall of 1827 I first passed over the ground where White Hall now stands. I was then manufacturing earthenware in Sangamon County. One Michael Baker, formerly and since a citizen of White Hall, who was working for me, learning to turn ware, informed me that there was fine white clay in that vicinity. I loaded an ox wagon with ware, drove over the beautiful, but unimproved prairie to Kinkhead's Point, some ten miles east of Carrollton. I sold the ware to A.M. Kennett, father of Mortimer Kennett, since mayor of St. Louis. Thence I went to the little pottery run by William Heath, father of N. P. Heath... Heath built the first kiln and made the first ware ever manufactured in Greene county. Heath was using what was known as the Ross clay. I took part of a load of the clay home with me for painting purposes on common pottery. In 1832, while yet in Springfield I became very anxious to manufacture stoneware. I tested all the clay in the vicinity with a proportion of the Greene County clay, and all except the later was a failure. That proved so encouraging that in 1833 I went to the little village of White Hall, got the numbers of the clay land, and went to Edwardsville and entered it...and there turned the first stoneware made in Greene County. I had no kiln, but I hauled the green ware to the William Heath red ware kiln, then owned by Michael Baker and there burned the first stoneware ever burned in the county. It was a very good article...

[John Neff Ebey, White Hall Republican 1/7/1882]

Ebey probably worked the Cotton Hill pottery until the summer of 1831. In November, he placed an advertisement in the Springfield newspaper *Sangamo Journal* (Figure 4), announcing the establishment of a "Potter's Ware Manufactory" located in downtown Springfield. This new kiln would have been located approximately eight miles north of the Cotton Hill pottery. Deed records suggest that the pottery was located on the northern portion of Lots 3 and 4 in Block 12 of the Springfield town plat. This location was heavily impacted by the construction of an opera house in the 1860s.

**POTTER'S WARE.**

**T**HE subscriber has established in Springfield, near the Public Square, a Potter's Ware Manufactory ; and will be able to supply all orders in his line of business on good terms.

☞ **WANTED** --- In exchange for Ware, Clean Cotton and Linen

**R A G S ;**

for which two and a half cents per pound will be allowed. Most kinds of Country produce will also be received in exchange for Ware.

**JOHN N. EBHEY,**  
Springfield, Nov. 10, 1831. 1tf

FIGURE 4: John Ebey's advertisement in the Sangamo Journal.

John Ebey spent less than two years at his Springfield pottery. While making earthenware there in 1832, he "became very anxious to manufacture stoneware" (Ebey 1882). Based on the experiments he had made with the Greene County clay, he relocated to Greene County in 1833. The Springfield pottery was probably abandoned upon his departure. It was about this time that Charles Royal retired from the pottery business, and it possible that he had followed Ebey to Springfield from Cotton Hill. John

Neff Ebey operated a number of stoneware potteries in west central Illinois during the nineteenth century (Mounce 1989a), and died in 1893.

Royal family records indicate that John's younger brother George first lived with his sister, Barbara Ebey Royal, and her husband William at Cotton Hill. George is also remembered to have worked at Charles' pottery (Lockley n.d. ;38). He returned to Ohio briefly in 1832, where he married Matilda Kilpatrick. In 1833 he returned to Illinois, moving to Scott County. He settled first at Manchester, and then moved to Winchester in 1834 (Andreas, Lyter & Company 1873). It was at Winchester that George would become a pioneer in the manufacture of Illinois stoneware, at a pottery that he operated until his death in 1889.

As a young boy, **Christopher Newcomer** (born in 1791) was placed under the guardianship of George Ebey senior (John Neff and George junior's father) in 1803 (Hart 2003b). Christopher Newcomer's family had lived in Huntingdon County, Pennsylvania (near the Ebey family) during the 1780s, and had presumably migrated to Ohio with the Ebey's around the turn of the century. Under the Ebey's guardianship, Newcomer was essentially a stepbrother to John Neff and George Ebey. Like the Royal brothers, Newcomer (who was closer to in age to Charles and William Royal than to John and George Ebey) may have learned the pottery trade there. He married Susan Sells in 1813.

Christopher Newcomer and his family arrived in Sangamon County with the Brunk and Royal families in 1824. Power states that Newcomer's first home was in Woodside Township (Power 1874; 541), and although Newcomer did buy land there (in Section 36) in December of 1830, he made two earlier purchases in Ball Township. The first was an 80 acre parcel in the northeast corner of Section 1, purchased from Anthony Deardorff (who also immigrated to Illinois with the Brunks) in 1828. The second was an 80 acre parcel in the southeast quarter of the same section, from John Curtis in May of 1830.

It is to Christopher Newcomer that one of the few early nineteenth century documents relating to pottery making at Cotton Hill can be attributed (Figure 5). In 1828 he sold \$39.50 worth of crockery to Springfield merchants Gatton and Enos. Further reflecting a supervisory position in a pottery, Newcomer is also remembered to have hired a German immigrant named Valentine Boll (see below) to make pottery in 1833 (Power 1876; 125). Newcomer purchased a 40 acre parcel centered on the Brush Creek drainage in 1835, possibly for access to redware clays. He also purchased a mill located on Sugar Creek in 1836. Newcomer was remembered primarily as a farmer when he died in 1852, although his estate included one set of "potter's tools" (Hart 2003b).

\* Springfield, Ill. April 27, 1828

Bought of Christopher Newcomer.

4	Large high crocks	50	2 00
12	do do	3 1/4	3 75
41	Small do	12 1/2	5 62 1/2
4	Large flat do	3 1/4	1 25
102	Small do	12 1/2	12 75
80	Small do	6 1/4	5 00
12	Large jars	50	6 00
16	do do	3 1/4	5 00
7	1/2 Gallon Jugs	25	1 50
6	Pitchers	25	1 50
13	do	12 1/2	1 62 1/2
25	1 Quart Jugs	12 1/2	3 12 1/2
3	Chambers	25	75
Discount 20 per cent.		49	62 1/2
is		9	92 1/2
		59	55 1/2

FIGURE 5: 1828 invoice for pottery by Christopher Newcomer.

**Valentine Boll** was born in Flersheim, Nassau in 1807, making him 26 years old when he began work in Sangamon County. In 1836, Boll returned to Germany, where he was married. He returned to Sangamon County in the fall of 1837, where he resumed the pottery trade. Boll apparently continued working as a potter in Ball Township until 1854, when he switched to full time farming. The switch may have followed David Brunk's retirement, just prior to his death in 1855. Boll died in 1879 (Illinois State Journal 2/24/1879).

Along with Valentine Boll, **Daniel Sells** may have been the second of the two hired men listed in the industrial census as working for David Brunk in 1850. Sells appears in the 1850 population census as living in the David Brunk household. He was born in 1801, and had moved to Illinois from Ohio with the Brunk clan. He was a school teacher in nearby Rochester in the late 1820s. Sells was a brother-in-law of Christopher Newcomer.

Although probably not members of the Brunk clan, two additional potters may have been working in the Cotton Hill district. **William Ramsey** appears to have been in partnership with both John Ebey and David Brunk at the Cotton Hill pottery. He is listed in the 1830 Sangamon County census as John Ebey's next door neighbor, and the second adult male listed in his household may have been David Brunk, who was also working at Ebey's pottery. Ramsey purchased Ebey's shop in 1833, but is also thought to have worked as a potter in Greene County in the early 1830s, probably following

Ebey there after 1833 (Mounce 1989; 46). Ramsey also purchased an adjacent 40 acre parcel south of the Ebey-Brunk Site in 1835, which does not appear to have ever been improved.

William was probably related to **Jacob** and **Barnett Ramsey**, potters who later operated a redware kiln in nearby Athens (present-day Menard County), during the 1840s and 1850s (see Appendix II).

## THE ARCHIVAL HISTORY OF THE EBHEY-BRUNK KILN SITE

The Ebey-Brunk Site is located in Ball Township in southern Sangamon County. During the early nineteenth century, the site was situated directly along Edwards' Trace, on the southern timberline of Sugar Creek. The pottery shop was situated in the northwestern corner of an 80 acre parcel first purchased from the government by Jay Slater in November of 1826. Slater does not appear to have been directly associated with the Brunk clan, or involved in pottery making. He was probably not living on this parcel either, occupying instead an 80 acre parcel immediately to the west, which he purchased two and a half years earlier.

The Cotton Hill Pottery may have been constructed while the property was still under the ownership of Slater, however. The parcel was adjacent on the south to an 80 acre parcel purchased by Thomas Royal in 1827, and more importantly, adjacent on the east to a parcel purchased by potter William Royal in 1827. William and Charles Royal are said to have reestablished their pottery trade upon their arrival in Sangamon County in 1826. There is no evidence of a kiln site having been located on either William's or Thomas' land, however, and the refined ceramics associated with both the residential and pottery-related components of the Ebey-Brunk Site suggest an initial occupation sometime in the mid-1820s. Further, Jay Slater was married to Lucretia Carman, who was related to Christopher Newcomer's later milling partner, John Carman (Hart 2003b). Based on the extant bill of sale, Newcomer was running a pottery at least as early as 1828, and this may have been on Slater's land.

The site's first recorded association with a potter was the purchase of the parcel in December of 1829 by John Neff Ebey. Ebey had probably moved to Cotton Hill after his marriage in 1827, and he stated that he began making pottery that year. It would seem quite possible that his work in 1827 was conducted in partnership with William and Charles Royal, and perhaps with Christopher Newcomer. It is also likely that this pottery was located on the land he bought two years later, and which is represented by the archaeological remains at the Ebey-Brunk Site.

The 1830 Sangamon County census suggests that John Ebey was living at the Ebey-Brunk Site. His household consisted of his wife Rebecca, and a son and daughter both under the age of five. Next door was the home of William Ramsey, a potter who would buy out Ebey in 1833. The Ramsey household included William and his wife



(between the ages of 20 and 30), and a second adult male between the ages of 20 and 30. This may have been David Brunk (21 years old in 1830), who was probably apprenticing at the pottery, and who would later buy the business from William Ramsey. The Ramsey household may have also been located on the parcel of land owned by John Ebey.

In 1830, William Royal is listed as residing next to his father, who owned land immediately north of the Ebey-Brunk Site. Charles is not present in the census. William is remembered as having abandoned the pottery trade for the Methodist ministry in 1831. By the fall of 1831, Ebey had opened a new pottery shop in downtown Springfield. As William Royal had just retired, his brother Charles may have followed Ebey to Springfield. He is believed to have retired due to lead poisoning at about the same time Ebey closed the Springfield shop.

In October of 1831, John Ebey sold the pottery at Cotton Hill to William Ramsey for \$600. Ramsey purchased a 40 acre parcel immediately south of the pottery in 1835. William Ramsey owned the Cotton Hill pottery until the summer of 1837, when he sold out to David Brunk, who had probably been working in the shop since it was built. Actually, Ramsey may have left the shop prior to 1837, as he is thought to have been making pottery in Greene County in the mid-1830s (Mounce 1989a; 46). Ramsey served as an executor to Thomas Royal's estate in 1834 (Hart 2003a), indicating that Ramsey was probably still at Cotton Hill that year.

Ultimately, it was David Brunk who assumed control of the Cotton Hill pottery shop: probably in the mid-1830s when he was in his 20s. The 1840 census places Brunk on the property, with his wife and three children. Next door was potter Valentine Boll, living with his wife and one male infant. Boll probably worked with Brunk for many years, as Boll's obituary stated that he made pottery in Ball Township until 1854. The 1850 population census suggests that David Brunk was still living on the site.

Archaeological remains of a dwelling have been found approximately 100 feet northeast of the kiln site. From an interview conducted by the author with Helen Brunk (great-great granddaughter of potter David Brunk), it was learned that a "dogtrot" style log house once stood at this location, and was still standing vacant during the first years of the twentieth century. Limited testing at this component of the site has yielded a range of domestic wares suggesting an occupation spanning the 1820s through the 1870s. Dogtrot style dwellings could accommodate two families in separate quarters, and the cabin at the Ebey-Brunk Site may have first housed the Ebey and Ramsey families, and then the Brunk and Boll families.

The 1850 industrial census indicates that Brunk was, at the time, firing "72 kilns" of pottery annually, with the assistance of two hired men. Based on the time required to load and fire a single load (approximately five to seven days), this very high number of

loads is probably a misprint. The capital investment in the property is listed as only \$500, while his clay and lead stock was worth \$300. He reported that he produced \$1200 worth of earthenware annually.

David Brunk died in 1855. He was 46 years old when he died, and his life was probably shortened by his 25-year exposure to the ground lead used in his glazes. Unlike his restless partners, Brunk stayed in the same neighborhood for his entire career. His probate inventory included 800 gallons of "crockery ware", but no potter's tools, suggesting he may have retired between 1850 and 1855. There is no evidence that the kiln remained in operation following Brunk's death.

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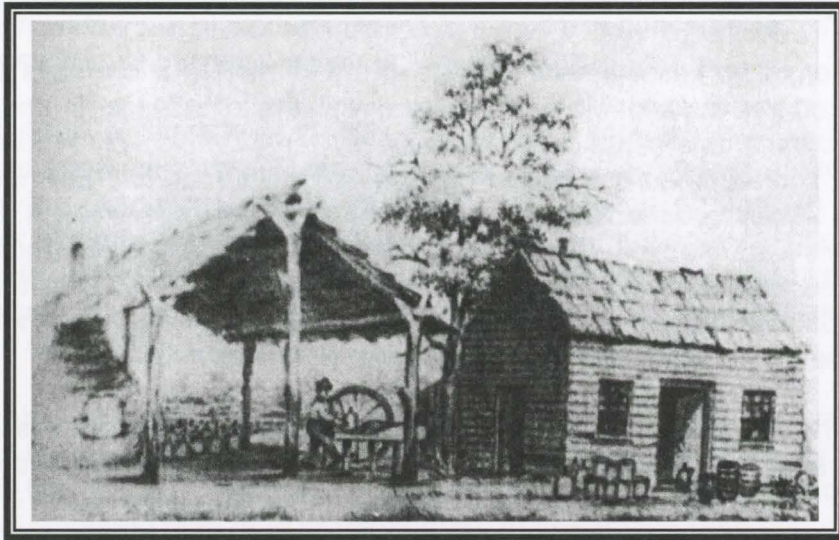
In summary, the Ebey-Brunk Site may have been first occupied by a pottery in 1826 or 1827, established by the potters William and Charles Royal while the land was still owned by Jay Slater. The brothers were about 30 years old at the time. John and George Ebey were probably working at the pottery by 1827 as well. Christopher Newcomer, who was 36 years old, may have initially owned or superintended the shop, as his name appears on an 1828 bill of sale for crockery. In late 1829, John Neff Ebey purchased the land on which the pottery was located, and probably assumed control of the shop. He left in 1831, however, as did William Royal and perhaps Charles Royal. John Ebey sold the pottery to William Ramsey that year, and Ebey's younger brother George returned to Ohio.

Ramsey was at the shop for a few more years, but left for Greene County around 1834. Christopher Newcomer may have resumed supervision of the pottery, as he hired Valentine Boll as a potter in 1833. As Boll is remembered as having worked in Ball Township, it seems likely that Newcomer was indeed at the Ebey Brunk Site. Newcomer may have left the pottery after his purchase of a nearby mill in 1836, however.

David Brunk formally purchased the property from William Ramsey in the summer of 1837, and the personnel at the pottery appears to have stabilized. Brunk was training an indentured apprentice in the late 1830s, and was assisted by Valentine Boll until 1854, when he probably retired due to illness. After 1855, the only activity at the site consisted of a continued occupation of the old dogtrot cabin, which had housed a number of potters since the mid-1820s. That dwelling was probably abandoned around the Civil War, or was used as an outbuilding for a new two-story frame house located further north on the property.

## AN INTRODUCTION TO REDWARE

The term "redware" refers to a low-fired earthenware, usually made of a soft, red clay. During the early nineteenth century, redware products were known simply as earthenware, although Ebey did use the term "red ware" in his 1882 recollection. Redware clays are abundant and easily accessible in the Midwest (being basically the same clays used in soft mud brick), and can be fired at reasonably low temperatures. The production of redware crockery on the early nineteenth century frontier consisted of the small-scale, hand production of utilitarian food storage and preparation vessels, and to a much lesser extent, more refined tablewares. Most of these wares were lead glazed, to waterproof the vessels and make them easier to clean. The craft of turning and firing lead-glazed earthenware was an ancient one - the kilns, production methods, and wares found at an early nineteenth century redware pottery would have been familiar to a potter working in sixteenth century Europe.



**FIGURE 6:** Nineteenth century illustration of an earthenware pottery in Indiana, drawn by Christian Schrader.

Earthenware potteries were often family affairs, operated by only a handful of young men, working on a seasonal basis. Census records suggest that the owners and operators of most early, rural midwestern potteries were also farmers. The pottery business was a notoriously transient one, however, and the young men working as "turners" at any given shop probably moved about within the region, working at several shops, or as field hands on other farms.

Redware clay was usually mined from the side of a stream or riverbank located near the pottery shop. Once it was brought back to the pottery, the clay was allowed to cure or season in a pit or cellar. When ready for use, it was mixed and refined in a "pug mill" operated by hand or horse power. The processed clay was then stored in balls or blocks. When ready for use on the wheel, a ball of clay was kneaded to remove air pockets, and then placed in a simple foot powered kick wheel, where it was turned and shaped in the desired vessel form. Few tools were needed - in most cases a small block

of wood (called a "rib") might be used to smooth the surface of a vessel, or a to create a complex rim design. Prior to the late nineteenth century, molded redware vessels were very rare, and it was only items such as smoking pipe bowls that were made with two-piece press molds. Most midwestern redware vessels were not marked with capacity stamps or makers' names.

When pulled from the wheel, the clay vessel was allowed to air dry outdoors, or inside a pole shelter. When dry, the "green" ware was glazed by immersion into a liquid bath of powdered lead, clay slip, and silica. This produced a clear glaze that enhanced or slightly altered the color of the red fabric below. Additional color could be added through the use of powdered manganese oxide, which created a brown-to-black surface finish. Copper oxide was also used as a colorant (producing a rich green hue), but its use was much less common. The lead glaze was inherently poisonous, and period recipe books and housekeeping guides often warned their readers against storing acidic foods in lead glazed earthenware.

After the glazed vessels were allowed to dry for several more days, they were carefully stacked into the kiln. Most midwestern redware kilns in use during the late eighteenth and early nineteenth centuries were probably simple updraft kilns, built of soft mud brick and resembling a bottle in shape. Most were ten to fifteen feet in diameter, and were wood fired through the use of two opposing fireboxes. Inside the kiln, the vessels were stacked on top of each other, or separated with stacking tiles and wedges. Glazed vessels could easily stick together during firing, thus ruining the ware. Poorly stacked kilns could result in the breakage of dozens of vessels. A kiln such as that used at the Ebey-Brunk Site could hold several hundred vessels.

Once firing commenced, hardwoods were stoked into the fireboxes in such a way as to create a slow and even heat, which was allowed to rise to a temperature of approximately 1800-2000 degrees (F). This usually took about two days. Once that temperature was reached, the kiln was allowed to cool slowly. Loading, firing, and cooling a kiln of ware took five to seven days.

After the kiln had cooled, it was carefully unloaded. Undamaged wares were usually packed onto a wagon and delivered to nearby retailers, or were sold from the shop itself. Those that had fallen, stuck together, or warped were usually tossed into a nearby ravine, open pit, or onto the ground surface behind the kiln. It is those wares that are the focus of reports such as this.

## 2. EXCAVATIONS

The Ebey-Brunk Site (11-Sg-291) was first discovered in the early 1970s, and is traditionally associated with the potters John Neff Ebey and David Brunk (Madden 1974; 182). The base of a kiln structure was excavated by Sangamon State University students in 1976, under the direction of Robert Sherman. Unfortunately, the results of this work were not reported, and most of the excavation records are thought to be lost.

This author first visited the site in 1977, and made several collections from an eroded surface near the kiln feature. Additional surface collections were conducted on several occasions between 1990 and 2001. Shovel testing was initiated at the site in 1993, and encountered a dense but spatially restricted scatter of redware waster debris and soft mud brick, over an approximately 50 by 75 foot area. The 1976 excavations do not appear to have substantially disturbed the bulk of this midden. In 1994 and 1998, four excavation units were placed southeast of the kiln, in concentrated areas of waster debris. The results of this testing will be the focus of this report.

Also in 1994, a single test unit was placed in the southwest corner of a domestic scatter situated approximately 100 feet northeast of the kiln site and waster midden. From an interview conducted by the author with Helen Brunk (great-great granddaughter of potter David Brunk), it was learned that a "dog trot" style log house once stood at this location, and was still standing vacant during the first years of the twentieth century. The artifacts found in this unit include a range of domestic wares suggesting an occupation spanning the 1820s through the 1870s.

The feature excavated in 1976 consisted of a soft mud brick foundation of a round, updraft kiln chamber measuring approximately ten feet in diameter. The kiln was equipped with two opposing fireboxes, represented by rectangular areas of burnt subsoil. An extrapolated plan map of the feature, made from a 1976 photograph, was recently published in an archaeological study of a stoneware kiln located in northeastern Illinois (Mansberger 1997; 99).

### WASTER MIDDEN EXCAVATIONS

Four test units were placed approximately 30 feet northeast of the kiln chamber excavated in 1976, to examine the nature of waster deposits surrounding the structure. Unit 1 encountered little soil, as the subsurface consisted instead of tightly compacted waster sherds. The base of this midden was not reached in this unit, which was terminated at 20 inches below ground surface. Unit 2 encountered a dense, undulating waster midden, extending to a depth of 10 to 18 inches below the ground surface. Units 3 and 4 encountered a large pit feature (Feature 1), filled with kiln failures during a short period prior to the early 1830s.

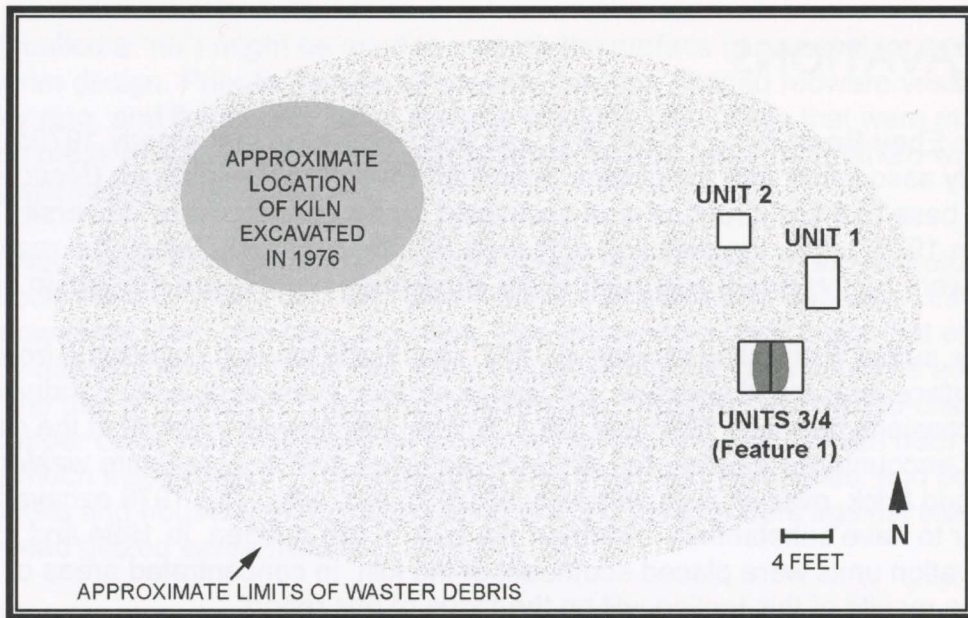


FIGURE 7: Base map of excavations.

The presence of refined ceramics, discarded into the redware midden as it was developing, have provided a temporal separation between samples. Unit 1 produced sponged whiteware and a single flown blue sherd, suggesting portions of that deposit postdate 1840. Unit 2 produced a small quantity of late pearlwares and early whitewares, suggesting a deposit dating to the 1830s. Given their proximity, however, both units probably date roughly to the same era, unless they are associated with discrete features. Units 3 and 4 encountered a deep pit feature (Feature 1) which produced only pearlware, reflecting the closure of the pit prior to the mid-1830s. Some of this pearlware is very heavily burnt, perhaps reflecting the use of such fragments as setting wedges in the kiln. No ironstone was encountered in the excavation units, or during surface collections made in the immediate vicinity of the kiln.



FIGURE 8:  
Excavation view  
of Unit 1.

Over 100 gallons of redware sherds were recovered from within the four excavation units. The bulk of this material represents type indeterminate vessels - predominantly pots or kitchen bowls. Unit 1 produced a large quantity of heavily burnt sherds that appear to reflect a single overfiring episode, which resulted in the loss of a number of vessels. Sherds from these vessels are heavily warped, with blackened glazes indicative of a reduced oxygen atmosphere in the kiln (Figure 9). A minimum of 37 pots or bowls are present in this concentration. As they are type-indeterminate, they are not included in combined test unit minimum vessel count discussed below.

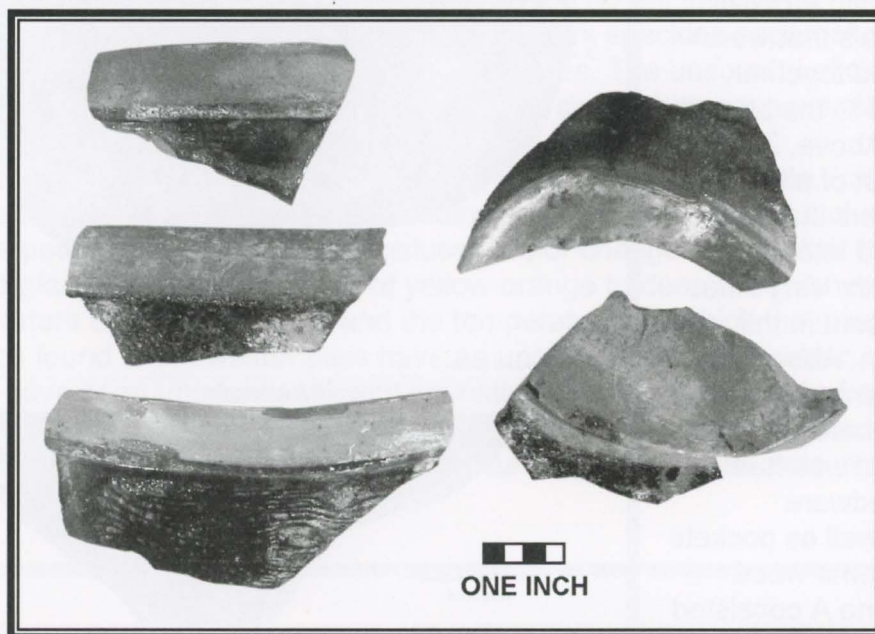


FIGURE 9: Selection of badly warped fragments from an overfired load, found in Unit 1.

The excavation units and Feature 1 produced a conservative minimum of 126 diagnostic vessels (not including saggars). These probably constitute less than 25% of the vessels recovered.

## FEATURE 1

Feature 1 was probably filled during the Ebey / Royal tenure of the site. The feature consisted of a large, ovoid pit that tapered sharply toward its base. The pit measured approximately five by three and a half feet, and extended to a maximum depth of two and a half feet below ground surface. The original function of the pit is unclear. Its distance from the domestic component of the site, and its proximity to the kiln, probably argues for a pottery-related function. Its irregular morphology suggests that it was designed for short term use. Its size may have been large enough to temporarily store clay for curing.

Upon its abandonment, the pit was filled with pottery wasters and topsoil. Zone C, at the base of the pit, consisted of dark brown, loose, organic silt loam overlaying a pile of broken vessels that were clearly nested together when carried to the pit and discarded. Above, Zone B consisted first of a lens of pottery wasters that had been dumped into the pit from the south. Very little soil was present in this concentration. Above this waster concentration was a gray-brown, hard packed silty loam that was heavily laden with redware wasters, as well as pockets of ash and some wood charcoal. Zone A consisted of a five inch deep plowzone. Lack of substantial silt banding suggests that the filling of the pit was reasonably rapid, occurred during a period with no rain, or was somehow sheltered from the weather.

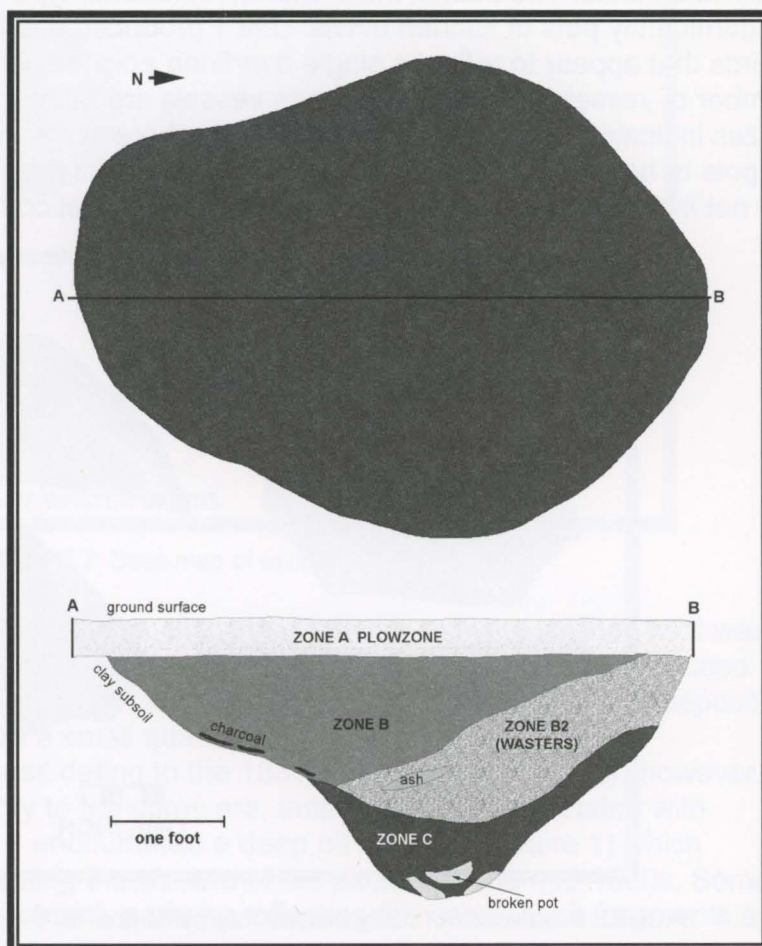


FIGURE 10: Plan and profile of Feature 1

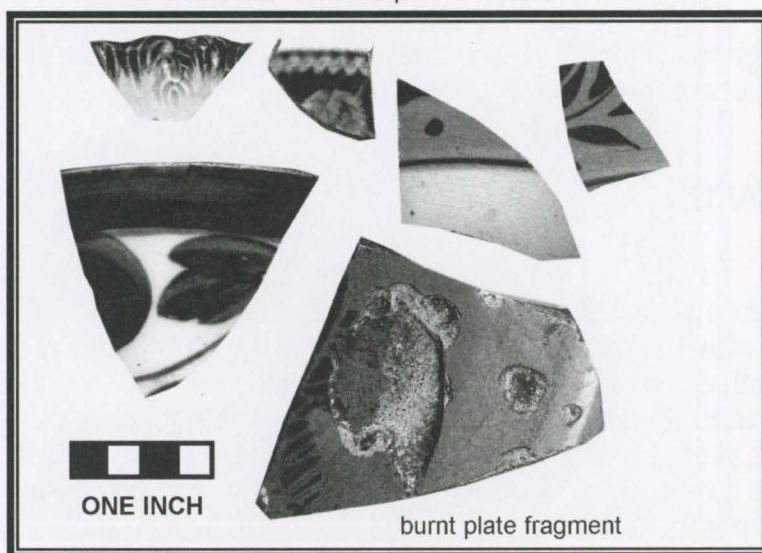


FIGURE 11: Selected refined ceramics from Feature 1.

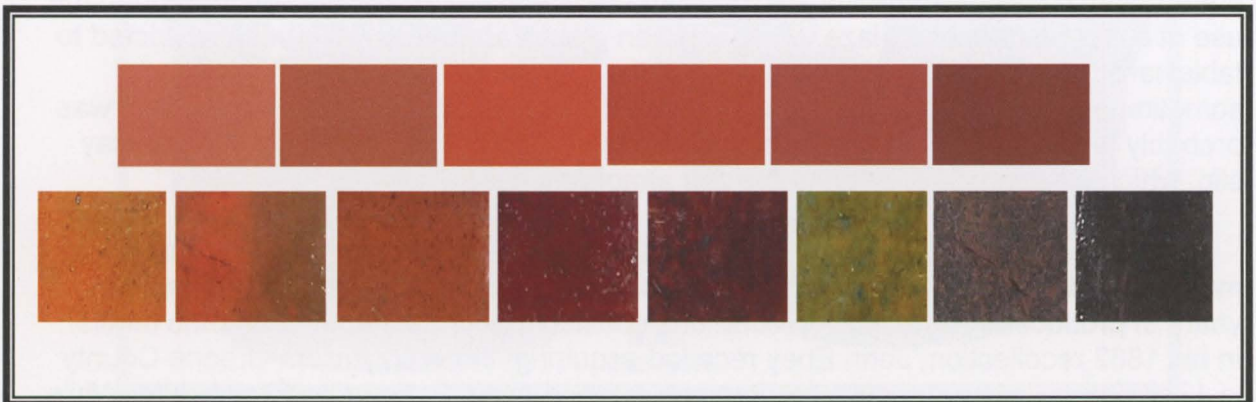


### 3. THE WARES

#### CLAYS, FINISHES AND DECORATION

The colors of the clay used in the Ebey-Brunk redware vessels range from a pale to deep reddish-orange. The clay is fine grained, with no grit inclusions. The presence of small amounts of iron oxide is reflected by fine, dark speckles apparent in the glazes of many vessels that were fired at hotter temperatures. The uniformity of clay in the samples from across the site suggests the use of a single, homogenous clay source.

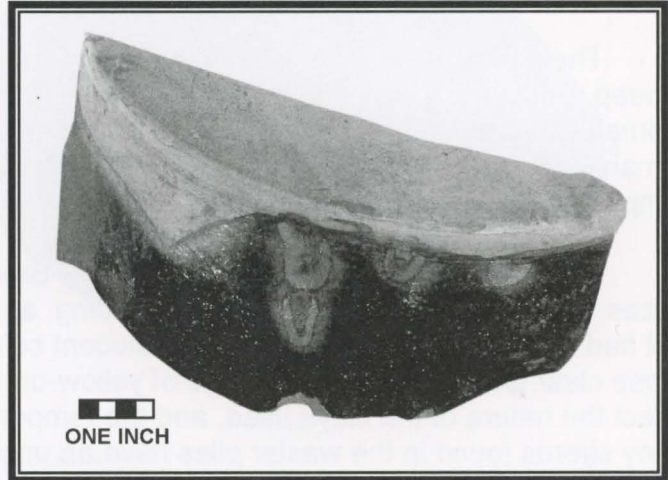
The bulk of the glazes used at the Ebey-Brunk Site were simple, "clear" lead glazes. The term clear is somewhat misleading, as such liquid glazes included clay slips that had the potential to introduce a translucent color change to the fabric beneath. These clear glazes produced a range of yellow-orange to deep red finishes, which reflect the nature of the clays used, and the temperatures at which they were fired. Many sherds found in the waster piles have an uneven black finish, which in most cases appears to have been unintentional, and indicative of an oxygen-reduced atmosphere in the kiln. Almost all vessels are glazed on both their interiors and exteriors. The exceptions to this include a single milk pan, at least three unglazed pots, and four flowerpots.



**FIGURE 12:** Range of paste colors and glaze finishes from the Ebey-Brunk Site redwares.

Most of the vessels appear to have been submersed into a liquid glaze bath while inverted, thus keeping their bases free of glaze (Figure 13). Most of the rims of the utilitarian pots and bowls have been "wiped", so as to remove glaze after the submersion of the vessel into the liquid glaze. This would have facilitated the rim-to-base stacking of bowls and pots in the kiln, preventing the vessels from otherwise sticking together.

Also common in the Ebey-Brunk samples is the use of manganese oxide in the liquid glaze, producing a brown color on pots and bowls. When fired at higher temperatures, the manganese glazes have a thick, liquid appearance. When under fired, these glazes take on a slightly metallic appearance. In some cases, powdered manganese appears to have been casually dusted or brushed across the surface of the ware prior to firing, thus producing a brown-speckled or clouded effect. Two thin-bodied cups have thick, very dark brown finishes created by the use of a larger percentage of manganese in the lead glaze. The surface finish of these vessels is uncommon to redware found in Illinois.



**FIGURE 13:** Fingerprints left from dipping an inverted pot into a liquid glaze bath.

Unusual surface treatments at the Ebey-Brunk Site include at least two finely potted table bowls (from Feature 1), which have been colored a deep green through the use of copper in the lead glaze. Copper green glazes appear to have been restricted to tablewares made early in the occupation of the site. A cloudy greenish cast is sometimes apparent on utilitarian wares from the site, but in most cases this effect was probably unintentional - having been created by the presence of iron oxide in the clay slip, which was fired in a reduced oxygen atmosphere.

Slip decoration was also employed at the Ebey-Brunk Site. A minimum of three multi-colored slip decorated dishes were recovered from Feature 1, dating to the first years of production at the site. Decorations consist of both floral and geometric motifs. In his 1882 recollection, John Ebey recalled acquiring "Ross clay" from Greene County in 1827, for "painting purposes on common pottery" at his Sangamon County kiln. While such wares would have been common in Pennsylvania at the turn of the century, the use of slip decoration in the early nineteenth century Midwest was probably rare, and is poorly understood today.

The potters at the Ebey-Brunk site employed simple incised-line decorations as well. These usually consisted of one to three parallel-incised lines, applied to the shoulders of pots or bowls. Such treatments are common in the assemblage. At least two pots from Units 3 and 4 have wavy incised lines around the body of the vessel, reminiscent of the decorations on annular decorated Staffordshire pitchers and bowls.

Rim styles at the site suggest that most vessels were finished by hand, as opposed to the use of “ribs”, or small wooden finishing tools used to produce more complex rim styles. From the excavation unit samples, it would seem that tooled rims were more common at the site prior to 1835.

Our excavations during the 1990s, as well as the collections made in the 1970s, did not recover any vessel fragment with capacity or maker’s marks. While somewhat common on mid nineteenth century midwestern stoneware, the use of such marks on early-to-mid-nineteenth century redware seems to have been rare.

## VESSEL FORMS

### FOOD PREPARATION

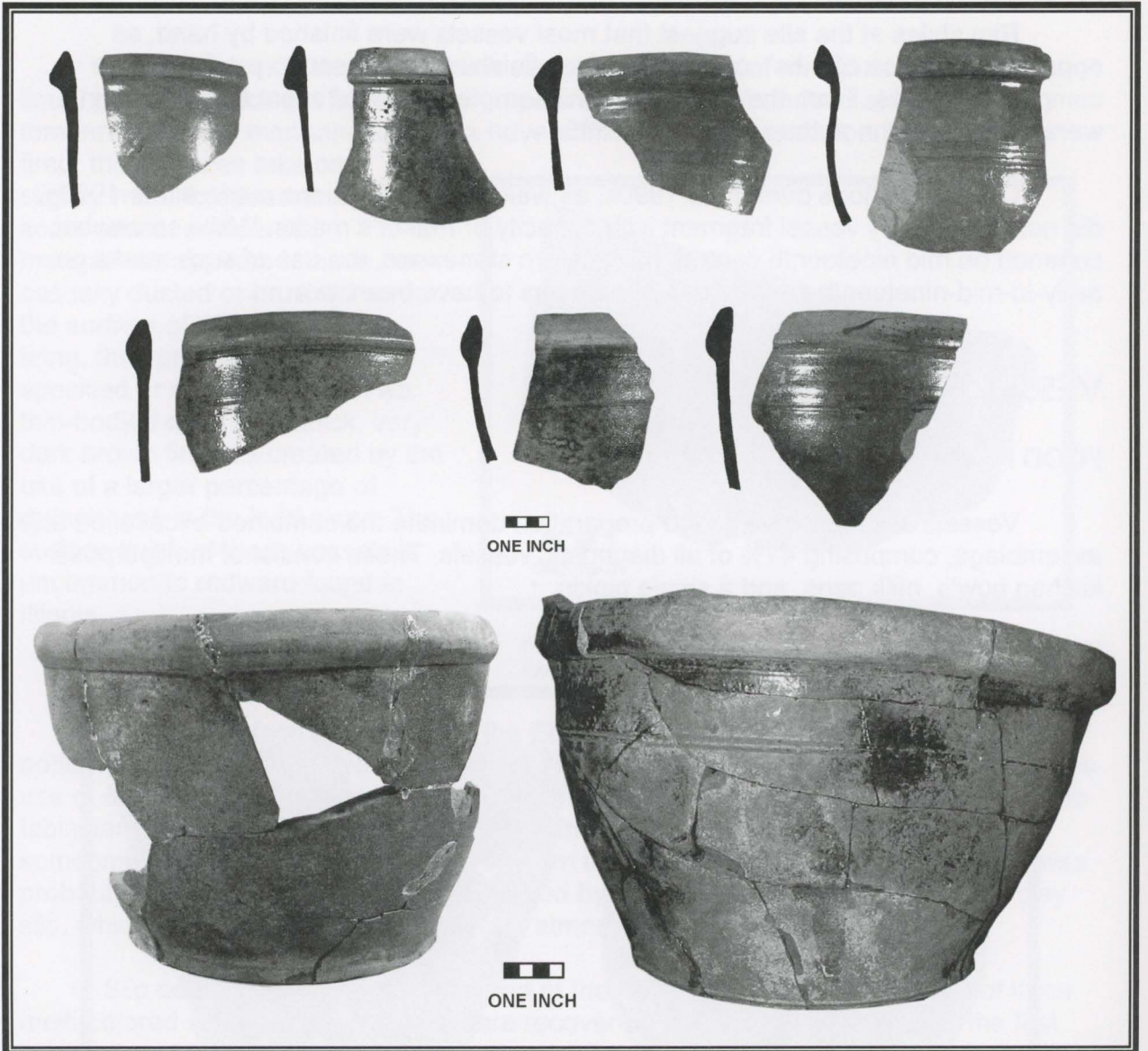
Vessels associated with food preparation dominate the combined excavation unit assemblage, comprising 41% of all diagnostic vessels. These consist of multipurpose kitchen bowls, milk pans, and a single pipkin.

#### Bowls



**FIGURE 14:** Kitchen bowls, Feature 1 (left) and Unit 1 (right).

The majority (90%) of the food preparation vessels from the site consist of multipurpose kitchen bowls. A minimum of 47 were recognized in the combined diagnostic sample from excavation units, but this count should be considered very conservative. These vessels are slightly ovoid or incurved in profile, with tapered bases. Most are finished with simple tapered bolster rims, and many have shoulder-incised lines. Shoulder incising appears to be more common on bowls than on pots. Interior ribbing is present, but not pronounced. From the Feature 1 assemblage is a single bowl finished with a cordoned rim - an unusual rim style within this sample (Figure 14-left). This finely potted bowl was found at the base of the feature.



**FIGURE 15:** Kitchen bowls, Feature 1 (top row) and Unit 1 (middle and bottom rows).

The capacity of the Ebey-Brunk kitchen bowls averages one half to one gallon, and most bowls measure ten inches in diameter at the rim. Many of these bowls are very similar in shape and diameter to pots made at the pottery, with the bowls simply designed to be more shallow. This makes the distinction between the two vessel types difficult when examining smaller rim sherds. Such vessels were clearly designed for multi-purpose use, and could have been used for storage as well as food preparation.

## Pans

Milk pans are broad, shallow bowls originally designed to separate cream from milk, but probably used for a variety of tasks in the kitchen. A minimum of only four pans (8% of the food preparation assemblage) were recovered from test units at the Ebey-Brunk Site, and all of these were associated with the pre-1835 Feature 1. Three are clear lead glazed on their interiors and exteriors, while the fourth pan is glazed only on its interior.

Two of the pans are finished with tapered bolster rims, and two with cordoned rims. The vessels range from 12 to 13 inches in diameter at their rims, and are sharply tapered. None of the pans were finished with pouring spouts, although this is not uncommon for such vessels. The pans from the Ebey-Brunk Site are well potted, and represent the work of an experienced potter.

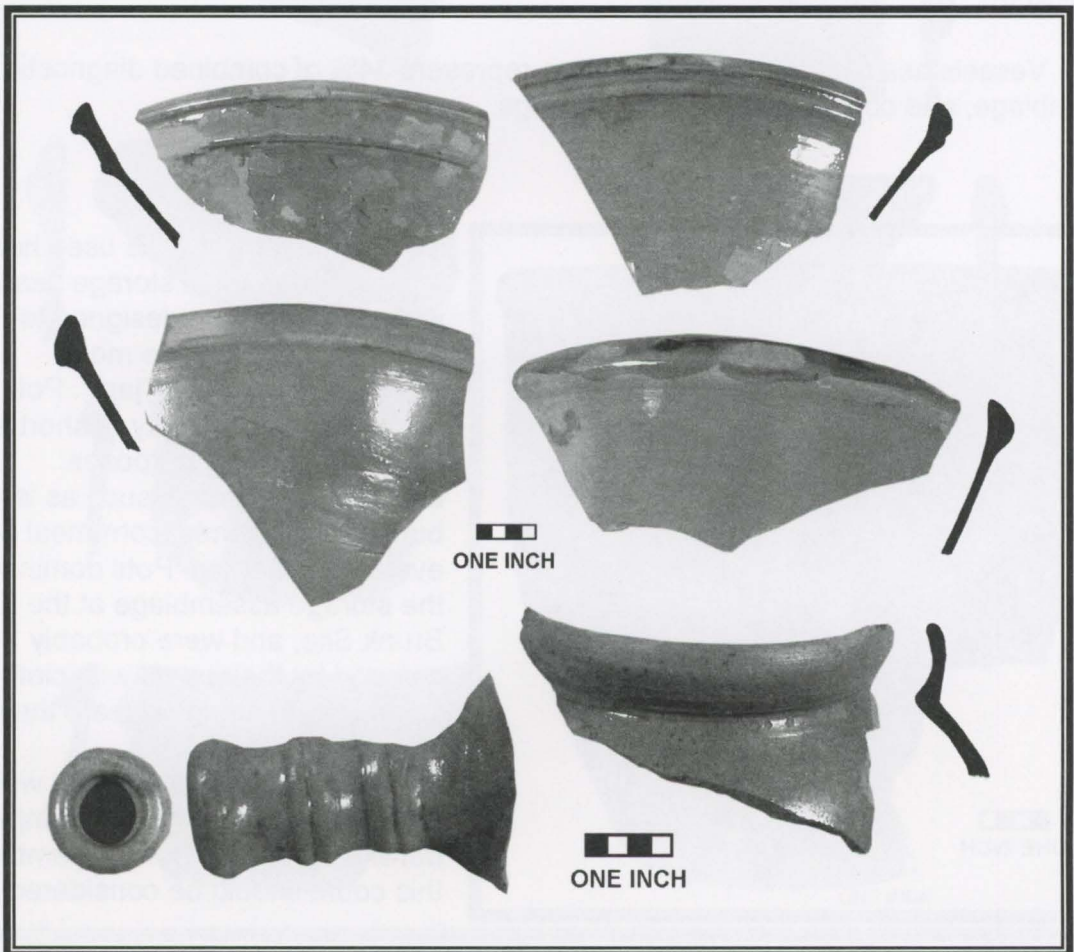


FIGURE 16: Pans and pipkin from Feature 1.

## Pipkin

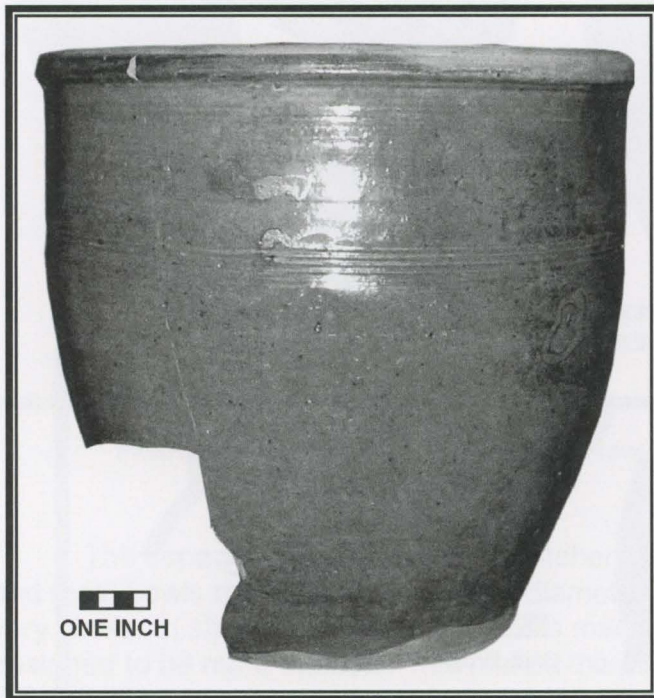
A single pipkin was recovered from Feature 1. It is fashioned from a pale orange-yellow clay, and is clear glazed. The six inch diameter rim is fitted with an interior shelf for supporting a lid. The handle is ribbed, and the vessel is finely potted.

Pipkins are distinctive, covered cooking pots designed for open hearth or stove top use. The vessels were fitted with a single handle extension positioned 90 degrees from a pouring spout. In Illinois, these vessels are usually associated with German communities dating to the late 1830s through the 1860s, such as those at Alton and Quincy (Gums 1996, Mazrim 1995). The presence of this single vessel at Cotton Hill (in pre-1835 contexts), may reflect a realm of specialized products that were not yet produced on a regular basis, but instead may have been made by special request.

## STORAGE

Vessels associated with food storage represent 34% of combined diagnostic assemblage, and consist of pots, jars, and jugs.

### Pots



The term “pot” is used here to refer to wide orifice storage vessels without lids. Those designed to accommodate lids are more appropriately termed “jars”. Pots were used for a variety of short and long term storage purposes, containing soft foods such as lard, butter, fruits, honey, corn meal or even cooked meat. Pots dominate the storage assemblage at the Ebey-Brunk Site, and were probably covered by their users with cloth secured with string beneath the rim.

A minimum of 33 pots were identified in the combined sample, but like that of the bowl assemblage, this count should be considered very

FIGURE 17: Pot from base of Feature 1.

conservative. The pots are slightly ovoid in profile, with slightly incurved shoulders, and bodies that taper toward the bases. Most pots are finished with tapered bolster rims, with diameters between eight and ten inches. One pot from Feature 1 is finished with a cordoned rim. Most of the pots recovered in the excavation units appear to have held one to two gallons. A few larger vessels probably did not exceed three gallons. At least four smaller pots, with capacities of one pint and rim diameters of five to six inches, were also recovered.

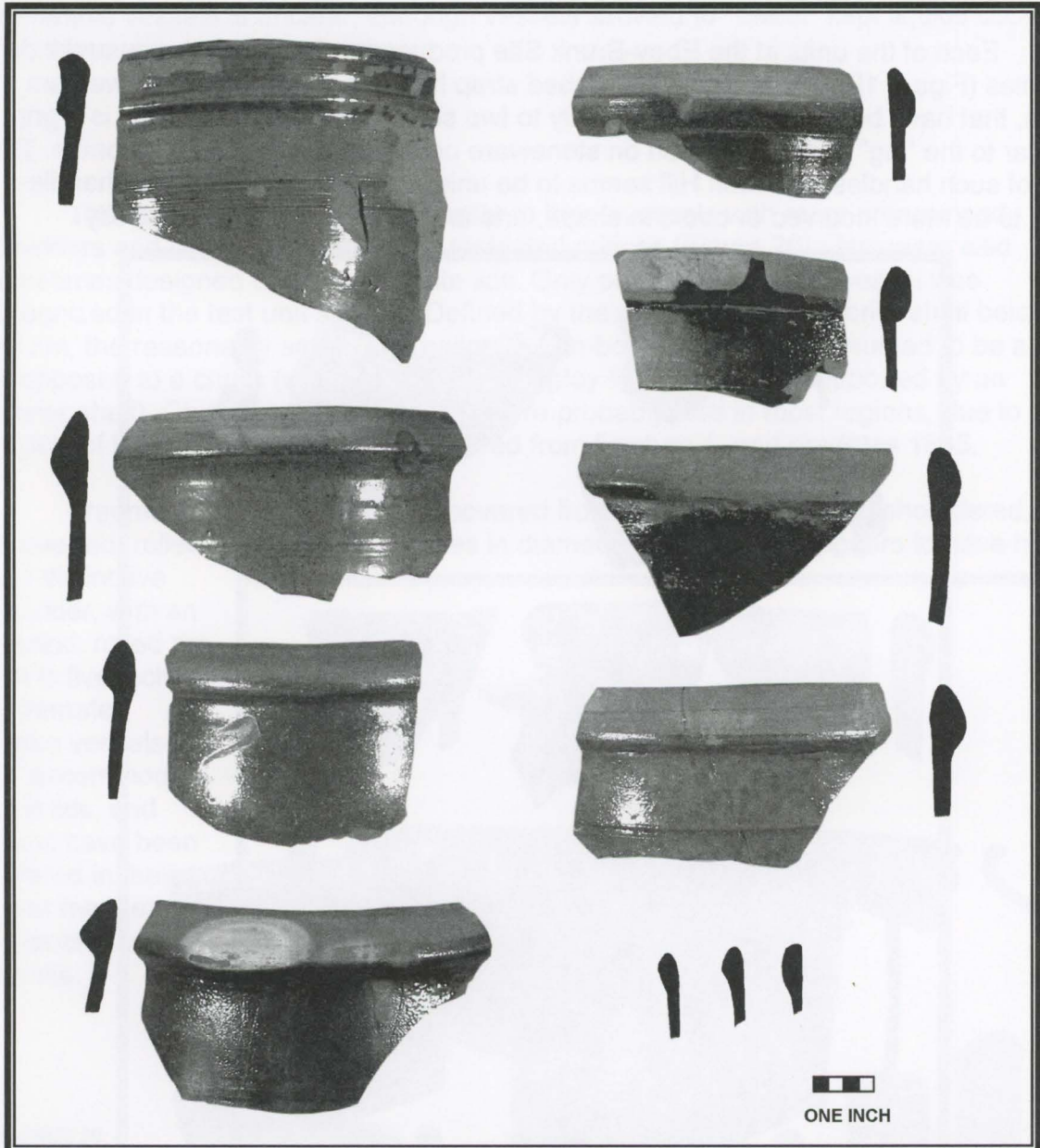


FIGURE 18: Medium capacity pots, Feature 1 (left), Unit 1 (right), and small capacity pots (profiles only).

Several of the pots recovered from Feature 1 appear to have been more carefully made, with thinner bodies, minor incised decorations, or more lustrous glazes. These products have a more finished appearance than the bulk of the pots recovered from the site. Such finer specimens may reflect the work of the more experience potters at the site, such as the Royal brothers or John Ebey. As with the bowls, however, the production of these slightly “fancier” ware seems to have quickly faded, and was replaced with simple, heavier-bodied, utilitarian products.

Each of the units at the Ebey-Brunk Site produced pots fitted with unusual side handles (Figure 19). These consist of ribbed strap handles (common on midwestern jugs), that have been attached horizontally to two sides of the pot. The result is a grip similar to the “lug” handle common on stoneware pots, but structurally more brittle. The use of such handles at Cotton Hill seems to be unique. Pots fitted with these handles tend to be more incurved or ovoid in shape, and are over one gallon in capacity.

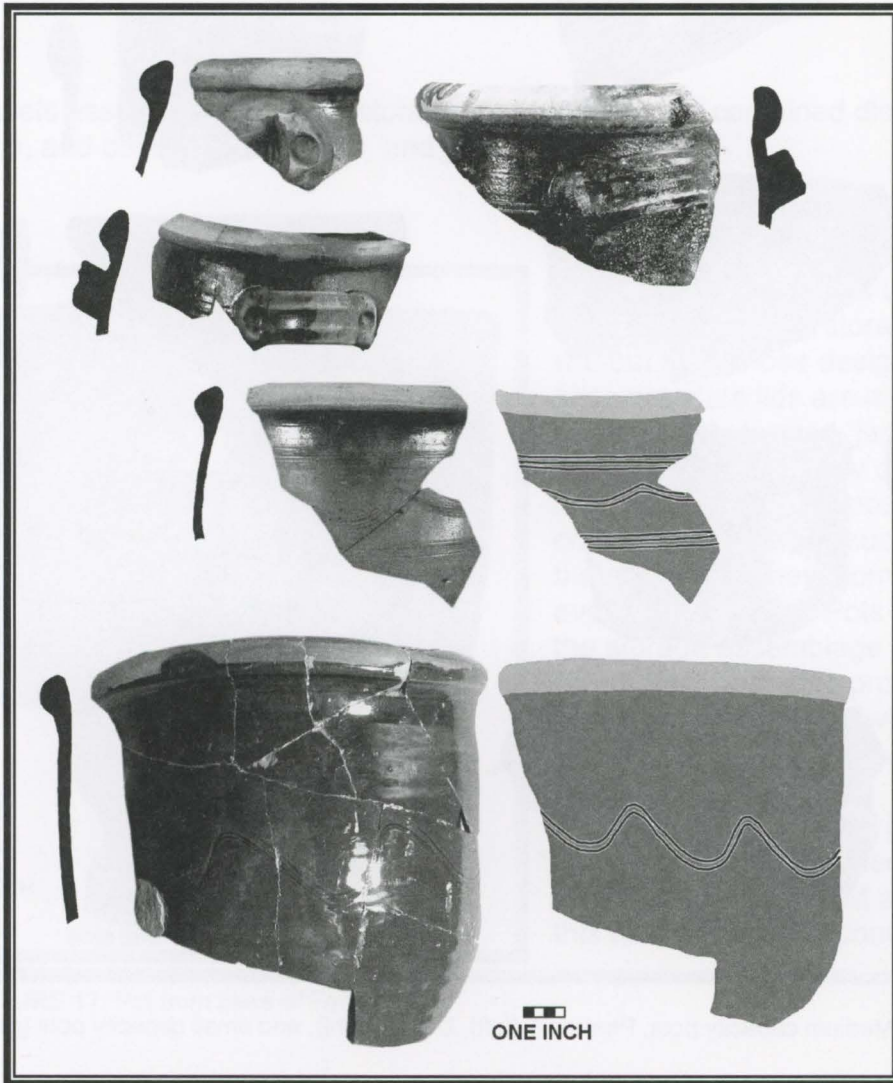


FIGURE 19: Strap handled and incised pots.



Unit 2 produced a minimum of three pots with eight-inch diameter bolster and cordoned rims that were not glazed. As green redware was air dried (rather than bisque fired), these vessels were apparently designed to be finished without a glaze. Most commonly, unglazed redware vessels served as flower pots - and four such vessels (with flattened rims) are also present in the Unit 2 collection. The remaining three pots, however, finished with bolster and cordoned rims and shoulder incising, appear identical to the many of the storage pots found at the site (Figure 20). The function of such water-permeable vessels is unclear, although vessels allowed to "sweat" kept liquids cooler than those with glazed surfaces.

### Jars

The term "jar" is used here to refer to those vessels with more pronounced shoulders and necks, and with more restricted orifices (Figure 20). Jars were also sometimes designed to accommodate lids. Only one lidded storage vessel was recognized in the test unit sample. Defined by the presence of an interior shelf below the rim, the reasonably small (one gallon?), thin-bodied vessel is presumed to be a jar as opposed to a churn (which would also employ the use of a lid supported by an interior shelf). Churns made of redware were probably rare in most regions, due to the fragility of the ware. The jar was recovered from Feature 1, and predates 1835.

Fragments of two jars were recovered from Unit 2. One is sharp shouldered, with an everted, rolled rim that is five inches in diameter. The second appears to have had a less distinctive shoulder, with an everted, rolled rim that is five inches in diameter.

These vessels did not accommodate inset lids, and would have been covered in the same manner as the pots made at the site.



**FIGURE 20:**  
Unglazed pots,  
jars, jug lips, and  
jug handles.

## Jugs

Jugs were used to hold a variety of liquids on the frontier farm. Surprisingly few jugs, however, were recognized in the test unit assemblage from the Ebey-Brunk Site (Figure 18). Unit 2 produced a minimum of three jugs. Their rolled-lip orifices range from 1 to 1 1/4 inches in diameter. Feature 1 produced a minimum of two jugs, including fragments of a small, one-pint jug with a one-inch orifice, a rolled rim, and a manganese glaze.

## FOOD SERVICE

Vessels associated with food service comprise 18% of the combined assemblage at the Ebey-Brunk Site. The manufacture of plates, table bowls, and cups was clearly more important during the early years of the pottery. Feature 1 produced the majority of these wares, while five table vessels were found in Unit 2 as well.

Food service vessels from the site consist of dishes, table bowls, pitchers, and cups. These wares present the most variation in clay and glaze color at the site, perhaps reflecting attempts to create a finer appearance for vessels used at the table.

## Undecorated Dishes / Plates

A minimum of six undecorated dishes were recovered from Feature 1 and Unit 2 (Figure 21). They are flat based and slightly footed, unlike the rounded bottoms of the traditional pie plates or chargers that were common in the eastern United States. Also unlike many of the eastern varieties, these vessels are wheel thrown, rather than drape molded. Most of the dishes are 10 inches in diameter, without marleys, and are finished with flat or small, triangular bolster rims. Three of these vessels are flat and shallow, and might be more accurately described as plates. One flat rimmed plate is decorated with three concentric lines (much like those on the shoulders of pots or bowls). One dish rim is coggled, in the eastern tradition.

## Decorated Dishes

At least three dishes, all recovered from Feature 1, are slip decorated (Figure 21). These too have been wheel thrown. Two are decorated in their centers with a tulip motif, executed in creamy yellow and manganese brown slips. The edges of both dishes are encircled by a single wavy line bracketed by two bands. One of these has a coggled rim. The third dish is decorated in a more abstract and complex design, consisting of a wavy grid-and-dot pattern in the center, encircled by a wavy line and band pattern, and also by two rows of manganese brown splotches made from thumb prints.

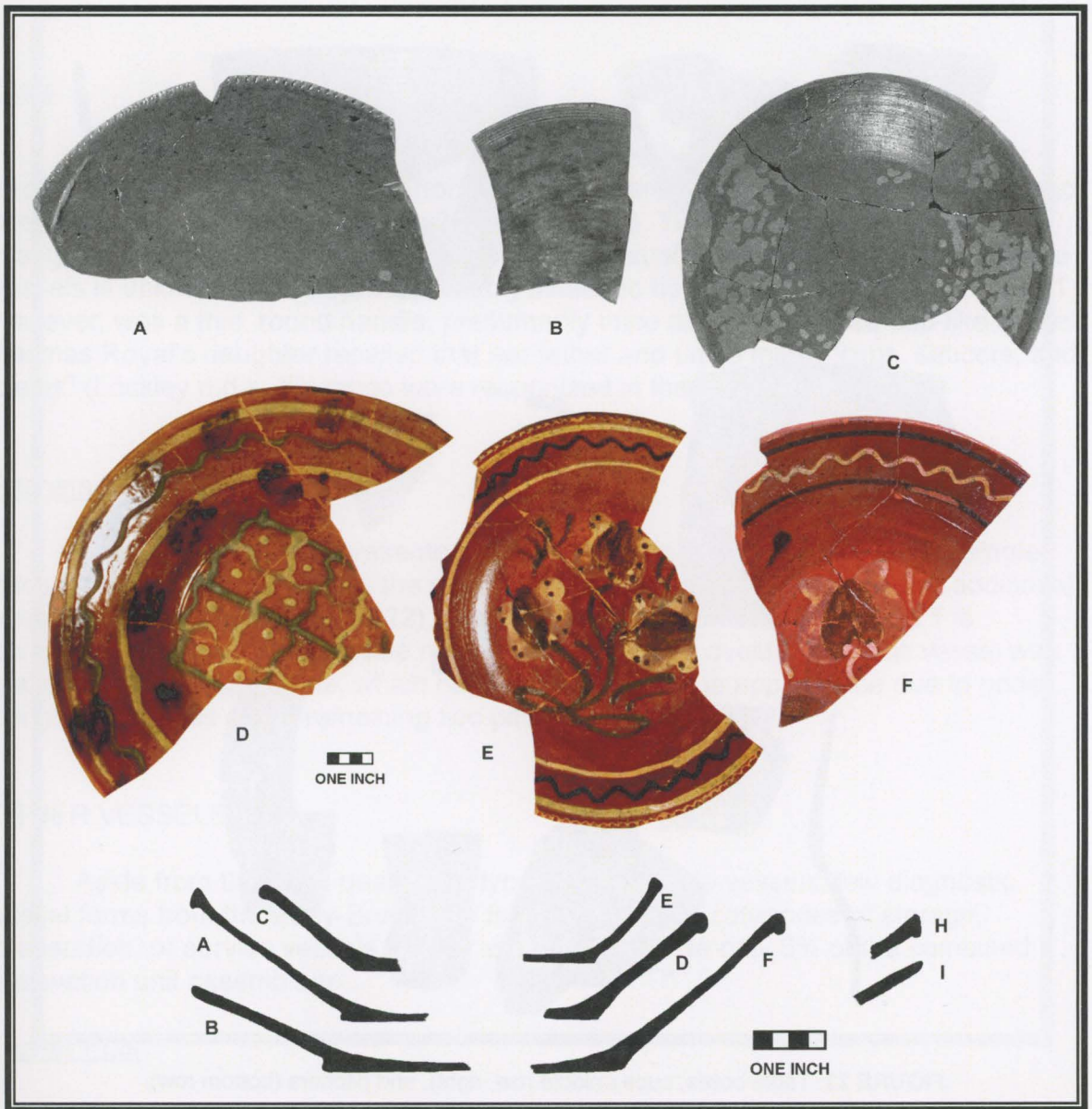


FIGURE 21: Dishes and plates. A-F = Feature 1. H, I = Unit 2.

John Ebey recalled using Ross clay for “painting” pottery during the late 1820s. While decorated dishes were made for over 150 years in New England and the mid-Atlantic states, the tradition did not travel well during the early nineteenth century migrations into Illinois. Prior to the excavations of the Ebey-Brunk Site, it was generally assumed that no such wares were made in Illinois. Clearly, however, those made at the site were few in number.

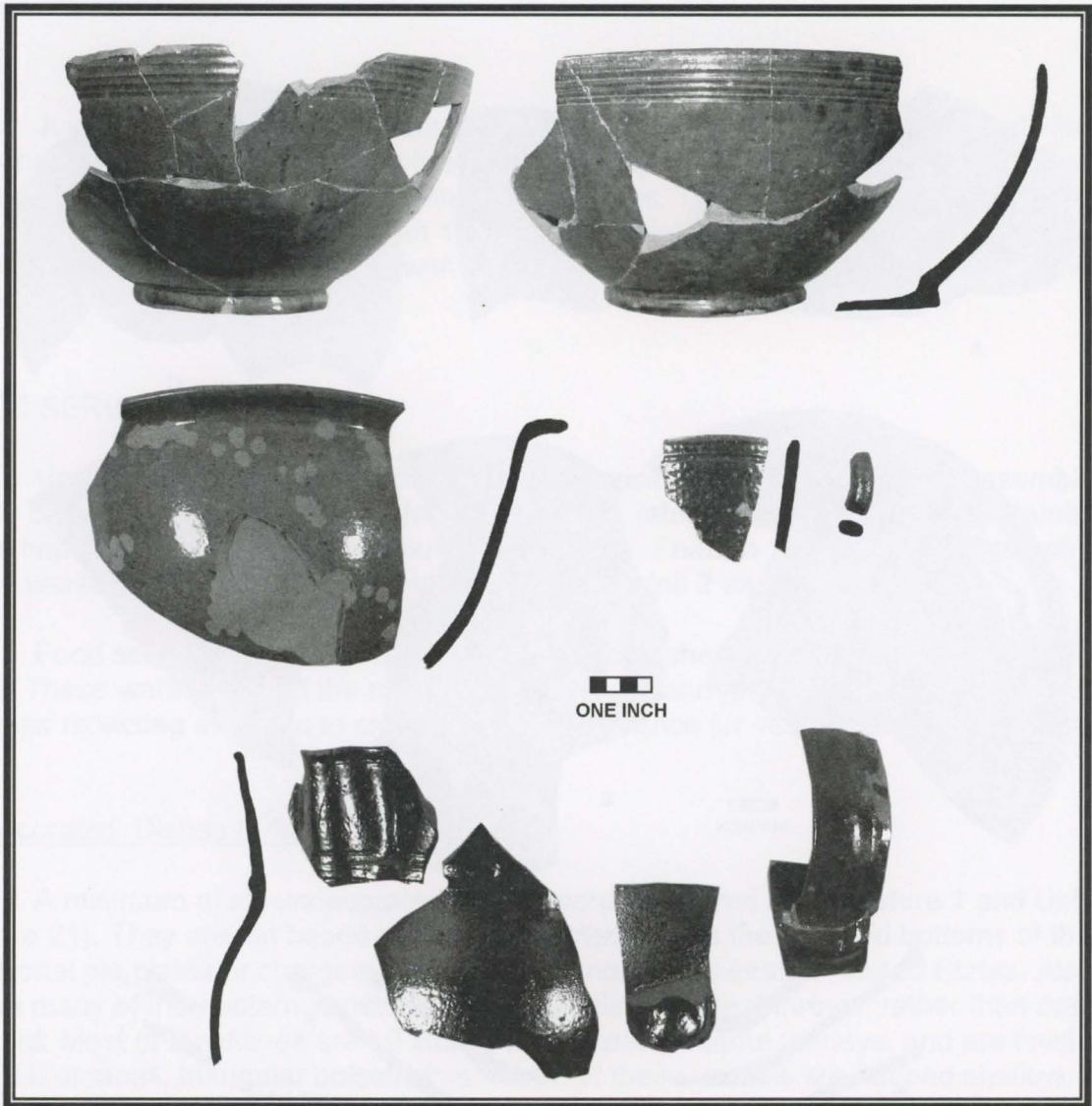


FIGURE 22: Table bowls, cups (middle row, right), and pitchers (bottom row).

### Table Bowls

At least six finely potted table bowls were recovered from Feature 1. Five of these vessels are similar in form and size to Chinese style waste (tea) bowls (Figure 22). Each has a flat rim, below which are one to four incised lines. The bowls are eight inches in diameter at their rims. Two are glazed in a rich copper green. Three others are clear lead glazed, producing even, creamy-yellow to brick red finishes. These bowls are more similar to English Queensware products than any other vessel form recovered at the site.

A second table bowl form is represented by a single specimen from Feature 1 (Figure 22, middle left). This is slightly larger than the waste-bowl style vessels from the site, with a ten-inch diameter, everted rim.

## Cups

Small rim fragments of at least five cups have been recovered from test excavation units. Three of these (from Feature 1), are straight walled, flat rimmed, and are four inches in diameter (Figure 22, middle right). Two are glazed in a black manganese finish - a surface treatment that is unusual at the site. The shape of these vessels is unknown, but they are probably similar to handleless tea cups. From Unit 1, however, was a thin, round handle, presumably once attached to a tea-cup-like vessel. Thomas Royal's daughter recalled that her father and uncle made "cups, saucers, and plates" (Lockley n.d.). No mugs were recognized in these samples.

## Pitchers

Table pitchers are represented by rim, neck, and shoulder sherds of a single pitcher from Feature 1, and by the strap handles and body fragments of two additional vessels found in Unit 2 (Figure 22). The profile of the pitcher from Feature 1 is comprised of a straight walled, wide neck connecting to an ovoid body. This vessel was glazed in manganese oxide, which has become metallic in appearance due to under firing. The profiles of the remaining two pitchers are unknown.

## OTHER VESSELS

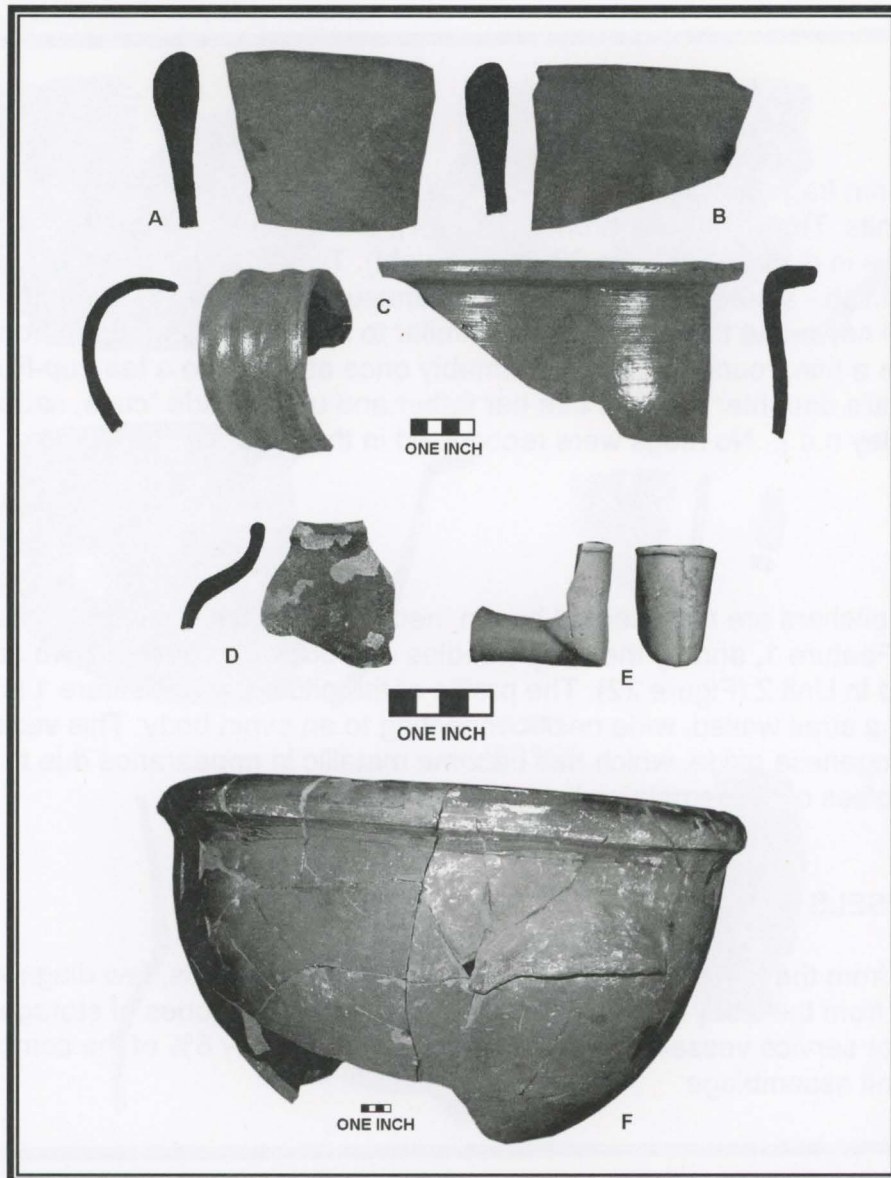
Aside from the large quantity of type-indeterminate vessels, few diagnostic vessel forms from the Ebey-Brunk Site fall outside of the categories of storage, preparation, or service vessels. "Other vessels" comprise only 6% of the combined excavation unit assemblage.

## Flower Pots

A minimum of four flower pots were recovered from Unit 2, and an additional specimen was recovered from Feature 1. These appear to have been large capacity, measuring approximately one half gallon. The unglazed, slightly tapered vessels are eight inches wide at their rims. Rim styles are flat, or flattened bolster in profile (Figure 23).

## Chamber Pot

At least one chamber pot is present in the Feature 1 assemblage, predating 1835. This is finely potted, clear lead glazed, with a squared, everted rim that is eight inches in diameter. The single handle on the pot consists of a 1 1/2 inch wide, ribbed, C-shaped grip (Figure 23).



**FIGURE 23:** Miscellaneous: flower pots (A-B), chamber pot (C), ink bottle? (D), smoking pipe (E), glaze pot? (F).

### Product Bottles

One possible product bottle was recovered from Feature 1. The small vessel appears to be an ink bottle, but it is badly warped. It is slightly shouldered, with a one-inch orifice (Figure 23).

### Glaze Pot?

A large, kettle-shaped vessel was recovered from Feature 1 (Figure 23). Measuring 17 inches in diameter and nine inches tall, the vessel is unglazed on its exterior, and lead glazed on its interior. Adhering to the interior surface are traces of a

hard, white, plaster-like substance. The vessel is finished with two lug handles and a thick rounded bolster rim. Most of the vessel is present, and it does not appear to have been a kiln failure. The vessel was probably designed for use at the pottery, perhaps in the production of glazes or clay slips. It is unique to the test unit and surface collections at the site.

### Other Items

The only non-vessel items recovered at the Ebey-Brunk Site (not including kiln furniture) are smoking pipes. A single elbow pipe was recovered from Unit 1, and fragments of two others have been recovered from surface collections. They consist of plain, unglazed bowls that have been press molded, and slightly whittled before firing. The pipes have tiny squared rims, and measure 1 3/8 inches long by 1 1/4 inches tall (Figure 23).

DIAGNOSTIC VESSELS	Unit 1	Unit 2	Fea 1	DIAGNOSTIC VESSELS	All Unit Totals
pot	14	6	13	pot	33
unglazed pot		3		unglazed pot	3
jug		3	2	jug	5
bowl	26	6	15	bowl	47
pan			4	pan	4
pipkin			1	pipkin	1
undec. plate/dish		2	4	undec. plate/dish	6
decor. plate/dish			3	decor. plate/dish	3
cup	1	1	3	cup	5
table bowl			6	table bowl	6
pitcher		2	1	pitcher	3
chamber pot			1	chamber pot	1
flower pot		4	1	flower pot	5
ink?			1	ink?	1
glaze pot?			1	glaze pot?	1
<b>TOTALS</b>	<b>43</b>	<b>27</b>	<b>56</b>		<b>126</b>

**TABLE 1:** Minimum vessel count, diagnostic vessels only.  
Unit 1, Unit 2, and Feature 1 (Units 3 & 4).

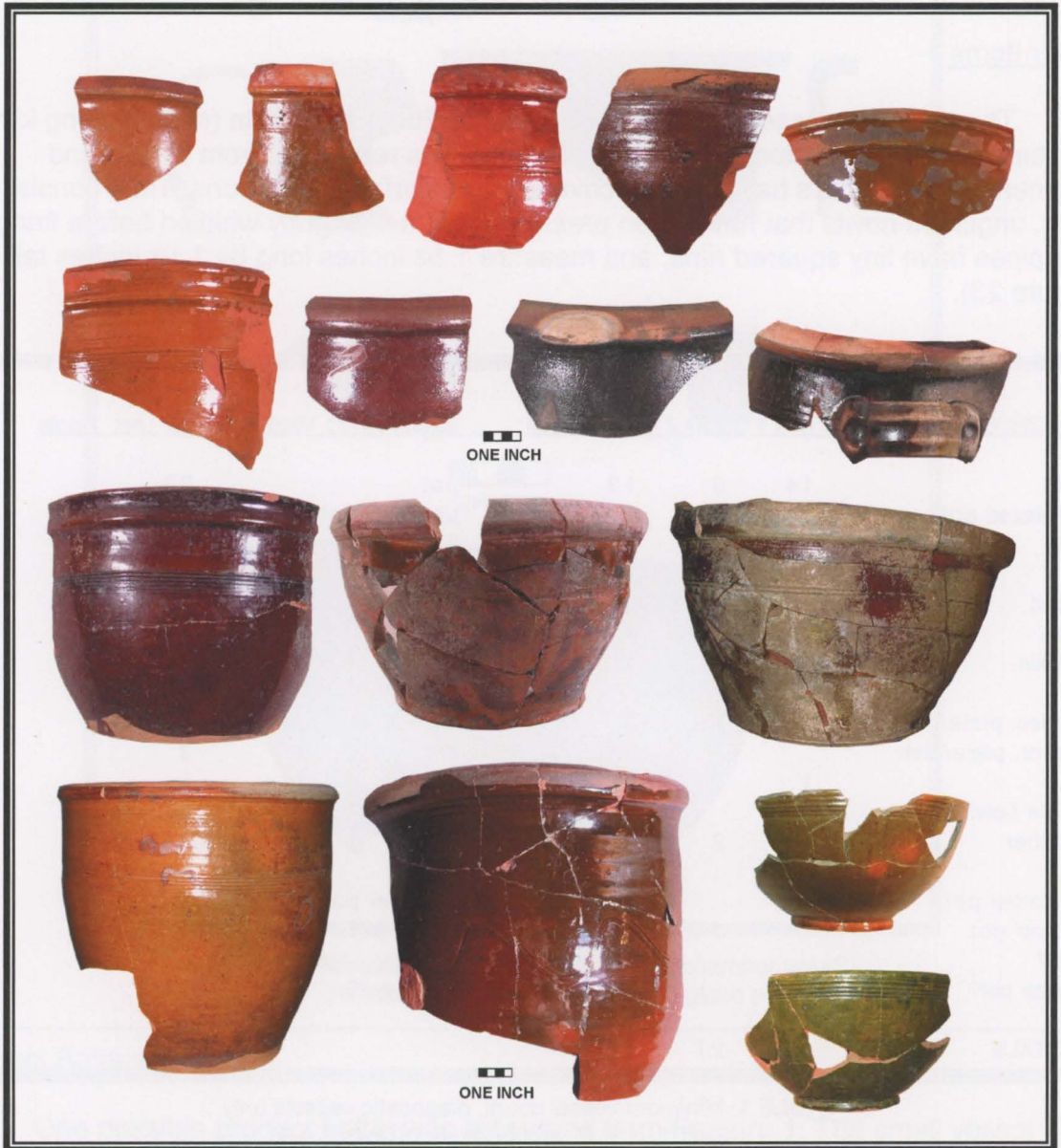


FIGURE 24: Color plate of vessels described and pictured above.

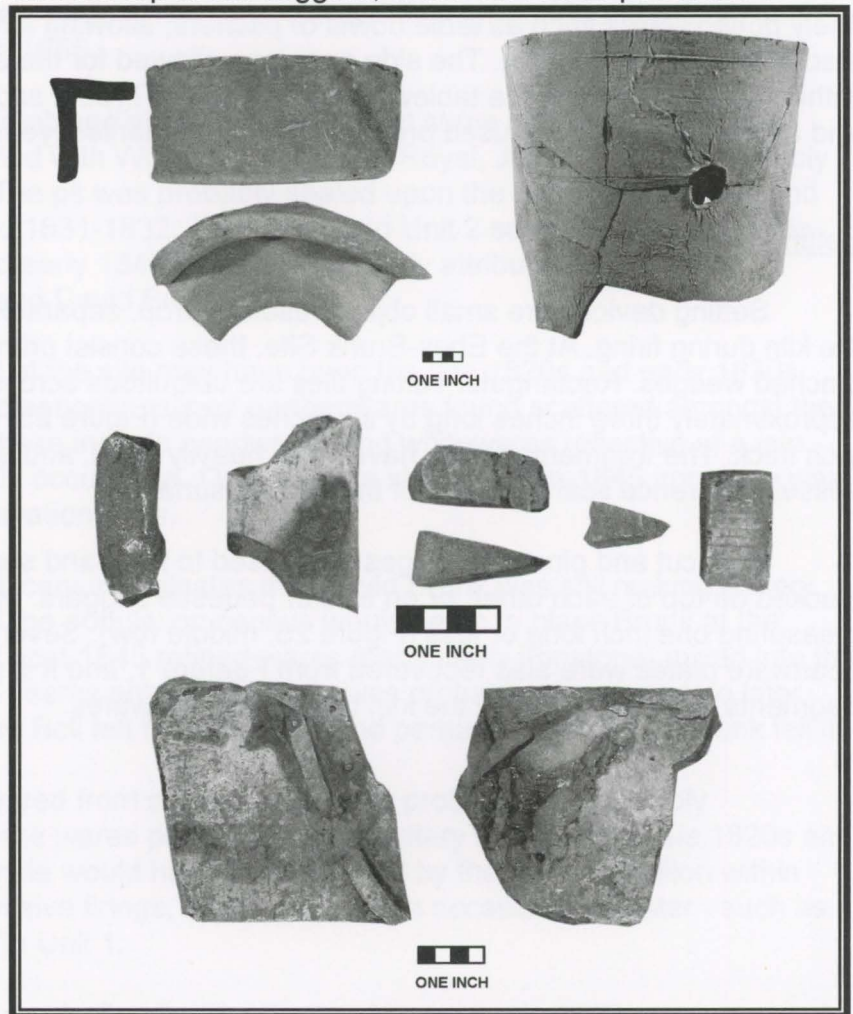


## KILN FURNITURE

### Saggars

“Saggars” are vessel-like objects used to stack and protect wares in the kiln during firing. Two principal forms of saggars were recovered at the Ebey-Brunk Site. Both forms are wheel thrown, and were designed to be used for multiple firings.

Type 1 saggars are ubiquitous across the site (Figure 25, upper left). They appear as low (2-3 inches tall), thick-bodied, bowl-like vessels with straight walls that taper outward slightly. The rims of these saggars are eight inches in diameter, and are square and flat. Their “bases” have round, three inch openings in their centers. These surfaces, however, are in fact the top of the saggars, which served as pedestals on which vessels were stacked. Their thick square rims and outwardly tapering walls created strong and stable platforms, and their central openings allowed for more even heating of the bases of the vessels stacked above. Evidence of glaze dripping and vessel adherence is present only on the outside surface of the pedestals. The objects are similar in appearance to “jug saggars”, but these objects were probably too wide for use on jugs, and do not have the characteristic side notches designed to accommodate strap handles.



**FIGURE 25:** Kiln furniture.  
Type 1 and Type 2 saggars, wedges, and setting tiles.

The pedestals show little evidence of overheating, perhaps reflecting short term use, or their position in the kiln, or both. Unit 1 produced a conservative minimum of 18 such saggars, Unit 2 produced a minimum of nine, and Feature 1 a minimum of seven. Given the volume of material recovered from Feature 1, the low percentage of saggars may reflect the speed at which the pit was filled.

Type 2 saggars were recovered from Feature 1 and surface collections only (Figure 25, upper right). A minimum of two are present in the Feature 1 assemblage, and two additional specimens were recovered from the surface. These objects appear as seven-inch tall segments of round tile (eight inches in diameter), with no rims and no bases. The saggars are pierced with two one-inch openings, on opposing sides of the midsection of the device. As opposed to the Type 1 saggars (which were used as platforms or pedestals), these saggars would have been used to completely encircle finely potted wares such as table bowls or pitchers, allowing larger vessels to be stacked nearby and above. The side openings allowed for the even distribution of heat within the saggars. Like the tablewares themselves, Type 2 saggars are rare at the site, and appear to have been used primarily during the earliest years of the pottery.

### Setting Devices

Setting devices are small objects used to prop, separate, and stabilize vessels in the kiln during firing. At the Ebey-Brunk Site, these consist primarily of tiles and cut or pinched wedges. Rectangular setting tiles are ubiquitous across the site, and measure approximately three inches long by six inches wide (Figure 25, bottom). Most are one inch thick. The fragmentary tiles have been heavily used, and exhibit glaze dripping and vessel adherence scars on both of their broad surfaces.

Both cut and pinched wedges were used to level and separate pots that were stacked on top of each other, or on tiles or pedestal saggars. Most wedges are small, measuring one inch long or less (Figure 25, middle row). Several sherds of heavily burnt pearlware plates were also recovered from Feature 1, and it is possible that such fragments were also used in the kiln to stabilize the wares.

## 4. MAKING AND BUYING REDWARE IN ILLINOIS

### EARTHENWARE AT COTTON HILL

The Ebey-Brunk Site may have first been established by William and Charles Royal - perhaps with the assistance of Christopher Newcomer - around 1827. The Royals had probably been making pottery for about 15 years. They appear to have been training or were assisted by John Neff Ebey and George Ebey. Each of these individuals traced their origins to pottery producing regions in Pennsylvania and Ohio. John Ebey had assumed control of the pottery by 1829, and another assistant, David Brunk, assumed control during the mid-1830s. Brunk ran the shop with the help of an indentured apprentice (George P. Smith) and German immigrant Valentine Boll, until shortly before his death in 1855.

The Feature 1 assemblage appears to represent some of the earliest wares made at the site, associated with William and Charles Royal, John Ebey, and possibly Christopher Newcomer. The pit was probably sealed upon the departure of Ebey and the Royal brothers around 1831-1832. The Unit 1 and Unit 2 samples appear to date primarily to the 1830s and early 1840s, and are probably attributable to William Ramsey, Valentine Boll, and David Brunk.

The busiest period at the site may have been the late 1820s and early 1830s, based on the temporally diagnostic refined earthenwares found scattered amongst the redware waster debris. These include pearlwares and whitewares reflective of a late 1820s through early 1840s occupation. Only a single sherd of post-1845 ironstone was recovered in the test excavation units.

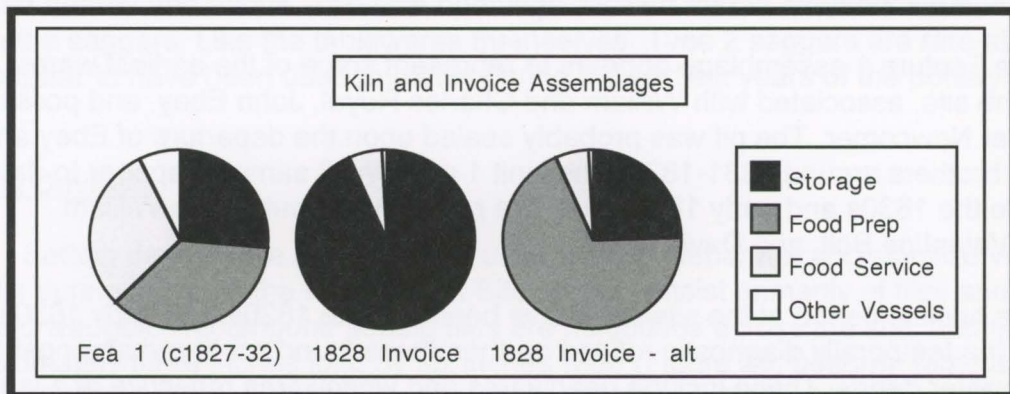
The 1850 industrial census indicates that David Brunk was still making pottery, and both that census and the population census would seem to place Brunk at the same site. The paucity of post-1845 refined wares (particularly ironstone) mixed into the waster midden, however, seems notable. The kiln was probably abandoned no later than 1854, when Valentine Boll left the business, and perhaps when David Brunk fell ill.

The material recovered from our excavations is probably a reasonably representative sample of the wares produced at the pottery between the late 1820s and the early 1840s. This sample would have been created by the natural attrition within each kiln load over successive firings, attenuated by the occasional disaster - such as the overfiring event seen in Unit 1.

The invoice for wares drafted by Christopher Newcomer in 1828 may represent the only known document pertaining to orders placed at the Cotton Hill pottery (Figure 5). The goods were sold to Springfield merchants Gatton and Enos. This particular order - filled in April - included 325 vessels, valued at \$49.62. Several aspects of the

order are similar to the sample recovered from Feature 1, which is believed to date to the late 1820s as well (Figure 24). This includes the dominance of pots ("crocks") over jars, of small capacity jugs over large capacity jugs, and the presence of table pitchers that would soon fall from regional markets.

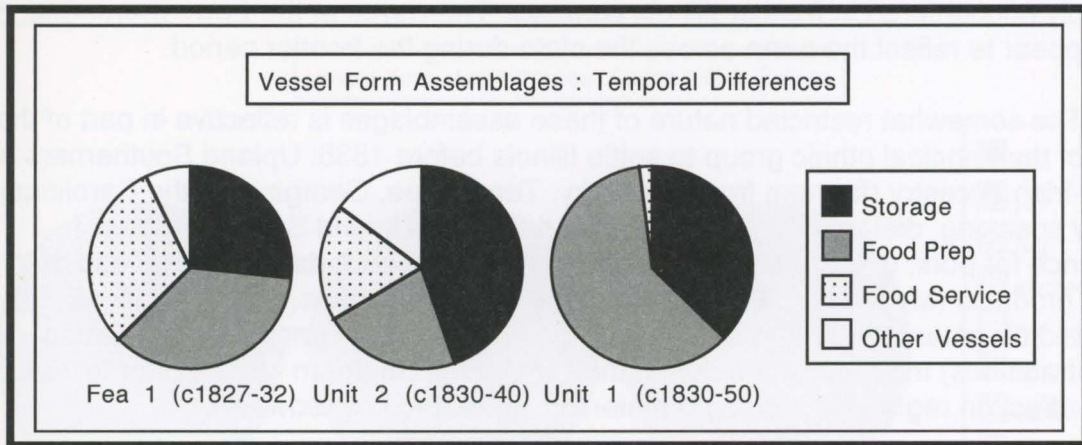
Standing in contrast to each of the samples from the Ebey-Brunk Site, however, is the lack of kitchen bowls (which dominate the archaeological samples from the site) in the 1828 order. This may simply reflect the needs of the Springfield merchants at that particular time, or it may also reflect a difference in vessel terminology between 1828 and present day. It seems possible that a class of the thick bodied, incurved "kitchen bowls" found at the site (which were often difficult to separate from storage pots) were in fact grouped into the "crock" category in the 1828 invoice. When references to "small crocks" are placed into the food preparation category, the sample from the invoice more closely resembles that of Feature 1 (Figure 26, right). Further, if the table dishes and plates - which may have been made by special order - were to be removed from the Feature 1 food service category, the two samples would appear even more similar.



**FIGURE 26:** Comparisons between the Feature 1 vessel assemblage (left), the 1828 Newcomer invoice (middle), and vessels from that invoice reinterpreted (right).

Particularly during the earliest years of the pottery, much of the ware made at the site was turned by experienced or talented potters. These vessels are finely potted, and the bulk of the wasters appear to be the result of breakage due to glaze adherence or poor stacking, as opposed to loss of control of heat and flame. When such problems did occur, it seems that wares were more often overfired than underfired.

Based on the temporal separation between Feature 1 (circa 1827-32) and Units 1 and 2 (ca. 1830-50), it would appear that the output at the Cotton Hill pottery changed over time (Figure 27). Most noticeably, food service vessels played a much less important role at the pottery after the mid-1830s. The small demand for redware dishes and table bowls present in the 1820s and early 1830s probably faded rapidly during the mid-1830s. Multipurpose kitchen bowls were always an important product at the kiln, however, and this importance increased over time. The slight decrease in the percentage of pots produced over time may reflect the increased competition (after 1835) of more durable and less toxic stoneware pots - pioneered by potters such as George and John Ebey.



**FIGURE 27:** Vessel form assemblages from Feature 1, Unit 2, and Unit 1.

It is difficult to discuss the distribution of a particular redware potter's work on domestic archaeological sites. Most of the wares made by potters such as the Royals, Ebeyes, and David Brunk were nondescript pots and bowls, finished with "generic" bolster rims. Further, the differences in redware clays across Illinois are subtle, and reliable attribution of wares to particular regional clay sources awaits mineralogical analysis of wasters recovered from kiln sites.

Certain stylistic attributes of some of the wares made at the Ebey-Brunk Site do lend themselves to recognition elsewhere. Several of the distinctive footed, undecorated dishes have been recovered from pre-1835 features (associated with storekeepers John McNamar and Samuel Hill) at the commercial village of New Salem in nearby Menard County (Mazrim and Naglich 1996; 82), as has a smoking pipe identical to those found at the Ebey-Brunk Site. The unusual horizontal strap-handled pots and distinctive green glazed table bowls made by Ebey or the Royals before 1835 should also be recognizable in domestic assemblages of the period.

## BUYING REDWARE IN ILLINOIS BEFORE 1840

In a recent study of 15 frontier-context sites in Illinois (dating from ca. 1815 to 1835), it was found that the range of redware and stoneware vessel forms consumed during the period was reasonably restricted, but patterns of consumption within that range of vessels varied considerably between various settlement regions (Mazrim 2002).

The range of crockery vessel forms recovered from sites predating 1835 in Illinois is generally limited to small to medium capacity pots, jugs, multipurpose kitchen bowls, and the occasional refined table vessel. Vessels that bespeak of more specific foodways traditions, such as pipkins, mush mugs, porringers, pie plates, or bean pots,

are rarely encountered in frontier Illinois contexts. The wares at the Ebey-Brunk Site, then, appear to reflect the norm across the state during the frontier period.

The somewhat restricted nature of these assemblages is reflective in part of the needs of the principal ethnic group to settle Illinois before 1835: Upland Southerners of Scotch-Irish ancestry (farmers from Kentucky, Tennessee, Georgia and the Carolinas). Broadly speaking, dietary traditions associated with the Upland South include a preference for pork, wild game, and whisky, to the lesser importance of beef and dairy related products (McWhiney 1988; 82-85). The lack of milk pans, pipkins, and slip decorated pie plates (tied more directly to New England and Pennsylvania German dietary traditions) may reflect the dominance of Upland Southern culture prior to 1840, and its affect on regionally-produced material culture such as redware.

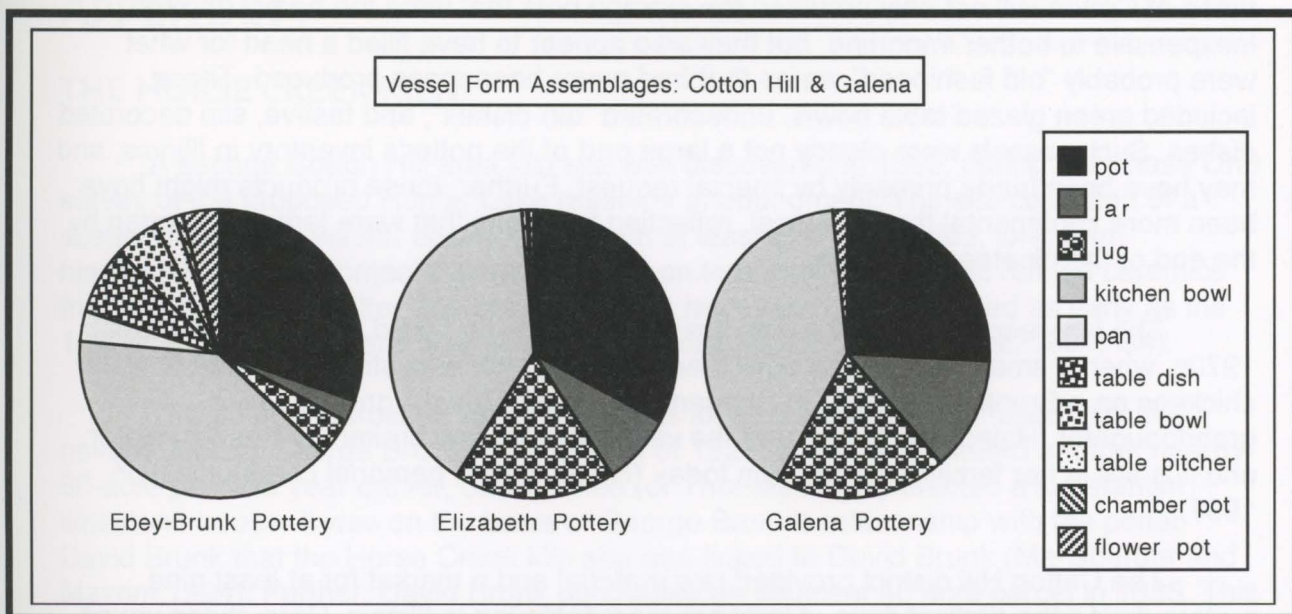
During the early nineteenth century in Illinois, redware products were imported by wholesale merchants only during the earliest years of settlement, and country merchants who bought imported Queenswares and other goods at St. Louis appear to have bought little crockery there (Mazrim 2002; 245-248, Mazrim and Walthall 2002). When redware kilns appear in the 1820s in Illinois, most of their products were not well marketed beyond the immediate region where they were manufactured. Instead, local merchants bought local crockery, or bought little at all. The result is an eclectic pattern of crockery consumption between households of various regions within Illinois.

In the greater American Bottom region, for instance, proximity to the St. Louis markets was probably responsible for a range of imported wares not seen elsewhere in Illinois. This included slip decorated redware dishes and pie plates imported from the Upper Ohio Valley, and French kitchen bowls reflective of the lingering presence of the French trade at St. Louis (Mazrim 2002; 265-268). In northwestern Illinois, the lack of a regional pottery industry prior to 1840 appears to have significantly impacted the use of such wares in the households of that region (Mazrim 2002; 209, Mazrim 2003).

The rarity of redware kiln site excavations in the Midwest provides few comparisons to the wares made by the potters at Cotton Hill. In Illinois, only two other earthenware kiln sites have produced samples large enough to compare to those at Ebey-Brunk, although smaller surface collections have been made at several others.

Jo Daviess County, in northwestern Illinois, became an important redware manufacturing center after 1840, and the potteries there operated long after redware had been eclipsed by stoneware in most midwestern markets. Excavations at the Galena and Elizabeth potteries have produced samples of redware made between ca. 1850 and 1880 (Mansberger 1994).

Figure 28 compares the vessel form assemblages from the Ebey-Brunk Site to those at the Elizabeth and Galena potteries in Jo Daviess County. The Elizabeth pottery was in operation between 1850 and 1880, and was established by the Sackett family. The Sacketts were also proprietors of the nearby Galena Pottery, and the vessels from that site presented here for comparison were made between 1854 and 1870.



**FIGURE 28:** Combined Ebey-Brunk vessel form assemblage, compared to Galena assemblages.

Samples from both Galena-area sites exhibit a lack of tablewares, probably reflecting the later date of those potteries. Also notable is the larger percentage of jars (over pots) at these potteries. Such vessels would have offered better-sealed, longer term storage than the wide mouth pots of the early nineteenth century. Evident at both the Ebey-Brunk and Galena-area potteries is the continued importance of the nondescript, multipurpose kitchen bowl, which dominates all of the samples.

The continued manufacture of redware food service vessels (such as dishes, pitchers and bowls) at Cotton Hill - in the face of the popular, inexpensive, and decorative English refined wares - is noteworthy. Prior to the introduction of inexpensive English creamware and pearlware during the eighteenth century, colonial American redware potters produced large quantities of tablewares, competing with those imported from England (e.g. Pendery 1985). The Ebey and Royal families would have been quite familiar with such wares while living in Pennsylvania.

The manufacture of redware dishes and table bowls at the Ebey-Brunk Site for the purposes of competing with English pearlware imports, however, seems unlikely. Inexpensive and fashionable tablewares and teawares from England were readily available at even the most remote Illinois community during the 1820s, and archaeological sites from that period make it clear that very few families did without them.

John Ebey and the Royal brothers would not have made redware dishes to sell to those who could not obtain or afford those made in England. Instead, such vessels seem to reflect particular traditional needs that functioned independently of the developments of international products such as English Queensware. Potters such as

those at Cotton Hill not only provided the storage pots that were too heavy and too inexpensive to bother importing, but they also appear to have filled a need for what were probably "old fashioned" wares that had never been mass produced. These included green glazed table bowls, undecorated "dirt dishes", and festive, slip decorated dishes. Such vessels were clearly not a large part of the potter's inventory in Illinois, and may have been made primarily by special request. Further, these products might have been more sentimental than practical, reflecting traditions that were largely forgotten by the end of the nineteenth century.

The last recorded use of a redware vessel made by David Brunk was in the 1970s, when a small lead glazed bowl made by the potter was still being used to water chickens on a Brunk family farm in Sangamon County. David's great-great granddaughter, Helen Brunk, rescued the vessel after it was broken by freezing water, and it is still in her family's possession today (Helen Brunk, personal communication 1991).

The Cotton Hill district provided raw material and a market for at least nine potters during the earliest days of redware manufacturing in Illinois. Here, these young men developed their craft while studying the nature of local and regional clays. Most of the potters left Sangamon County in the mid-1830s, spreading out across west central Illinois. The Ebey brothers had correctly predicted the importance of stoneware clays, and by the mid nineteenth century, stoneware vessels were the dominant form of crockery in most regions of the state. Potters such as David Brunk continued to find a market for their traditional redwares until just prior to the Civil War, but after 1860, very little redware was being sold in central Illinois. By the 1870s, most of the fragile vessels had broken and were replaced with stoneware. By the turn of the century, the redware tradition of Cotton Hill remained only in the area's archaeological record, with the exception of a few tucked-away vessels such as the little bowl that was watering chickens on the Brunk family farm.



## APPENDIX 1

### THE HORSE CREEK KILN

A second Cotton Hill area kiln site was discovered in 1990, during the Phase One survey of the proposed Hunter Lake reservoir impoundment. The site consisted of a scatter of redware waster debris, along with at least one associated, long-term nineteenth century domestic scatter. Based on temporally diagnostic refined ceramics from the domestic scatter, the site appears to have been first occupied as early as the 1830s. The combined site was designated Locus 300/301 (Ahler et. al. 1994; G4).

The 80 acre parcel on which this kiln is located was first purchased from the government by George Brunk in December of 1827. Brunk had entered another nearby 80-acre parcel a year earlier, on which he (or Thomas Royal) erected a substantial limestone house. It was on the basis of George Brunk's relationship with the potter David Brunk that the Horse Creek kiln site was linked to David Brunk (Mansberger and Mazrim 1994). Further, David Brunk purchased an adjacent 40 acre parcel in 1835. This property was located entirely in the Horse Creek bottom, and may have been purchased for a clay mine.

Given the small sample from the single surface collection, it is difficult to assign a date or duration for the kiln site, or the exact age and relationship of the associated domestic scatter. Although George Brunk was the first to purchase the land, the Brunk family's initial association with the site lasted only 14 months: George Brunk sold the eastern 30 acres of the parcel (on which the kiln site is located) in January of 1829. The purchaser, John Gulliford, was not a member of the Brunk Clan. Gulliford sold the property to John Deardorff in February of 1840. Deardorff was a member of the Brunk clan, although he was not known as a potter. By 1858, the parcel was owned by "Brunk, Knolls and others" (Ledlie 1858).

Some of the material from Locus 300/301 was reexamined in 1995 (Mazrim 1997). Obvious stylistic differences between the wares from this site and those at Ebey-Brunk were noted, including the use of squared or everted rims (Figure 29), and the occasional use of a lighter, grayish-color slip in the lead glaze. Many of the sherds from this site exhibit a higher degree of iron-oxide speckling in the glaze, perhaps suggesting a different clay source for these wares than those associated with the pre-1840 products at the Ebey-Brunk Site. Vessel forms consist of bowls and small capacity pots. No tablewares are present in the sample.

During the 1995 analysis (as well as the original 1990 survey study), several apparently unique sherds in the assemblage were identified as stoneware, due to their semi-vitrified pastes and what appeared to be overfired Albany slips. Given the early association of the site with George Brunk, it was also suggested that this kiln site may have been where John Ebey experimented with stoneware clays in 1827 (Mazrim 1997). Subsequent analysis of a much wider range of wasters from the Ebey-Brunk

Site, however, now suggests that these may in fact be simply overfired redware vessels, whose thick, manganese glazes took on a Albany-like appearance. Further, the archival and archaeological evidence now more strongly suggests that Ebey's earliest activity probably occurred at the Ebey-Brunk Site.

More testing will be necessary to determine the date of occupation of Horse Creek kiln. With the return of the property to the Brunk-clan in 1840, and considering the paucity of evidence of post-1845 activity at the Ebey-Brunk Site, the thought occurs that some of Brunk's later activity may have been focused on the Horse Creek Site. The site may have also been associated with other known or unknown potters working in the community between 1840 and 1860.

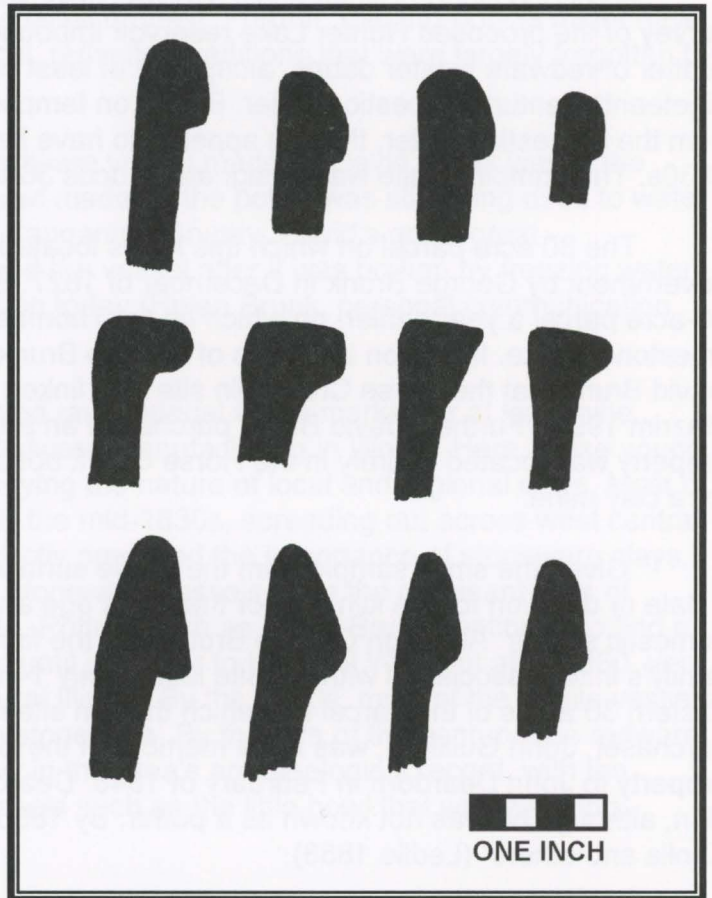


FIGURE 29: Selected rim profiles from the Horse Creek kiln site.

## APPENDIX 2

### AN EARTHENWARE POTTERY AT ATHENS, ILLINOIS.

The town of Athens, located in the southeastern portion of Menard county, was platted in 1831, and is located approximately 25 miles northwest of the Ebey-Brunk Site. Menard County was part of Sangamon County prior to 1839. County histories indicate that during the 1840s, Athens was known for its pottery trade:

One of the earliest industries of Athens, and for which Athens was noted in the early days, was the manufacture of pottery from the clay found here...One of the first pottery factories in Athens was operated by Jacob Ramsey on the present site of the Mrs. Virginia Bell residence...Ramsey it is said left Athens in great haste when a number of spurious currency bills had found their way into the channels of trade. Circumstances finally pointed to Ramsey...John Pierson afterward operated a pottery here, as did also the firm of Gable and Sackett.  
[Harris n.d. :10]

Potter Barnett Ramsey moved to Illinois from Pennsylvania during the late 1830s (Mounce 1989b). An unnamed store ledger from Athens (on file at the Athens Public Library) lists Richard, Barnett, and William Ramsey as customers between 1838 and 1841. Whether or not this William Ramsey is the same individual that was associated with the Ebey-Brunk pottery is unclear, as that individual is thought to have moved to Greene County in the mid-1830s.

Barnett Ramsey advertised for a runaway "indentured apprentice to the potters business" named Richard Boyd, on April 10 1845. Ramsey offered a "one cent reward" for Boyd's return (Illinois State Journal 4/10/1845). Barnett Ramsey sold his pottery at Athens to J.W. Frackleton in 1848. Frackleton offered to "supply all calls for articles in the pottery line", and solicited orders from across central Illinois, which would be filled at the "farmers store" in Athens (Mounce 1989b).

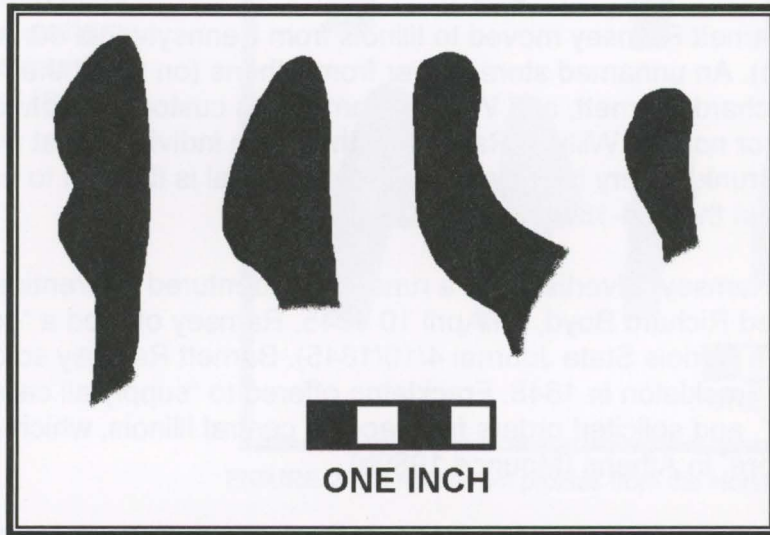
Ramsey may have stayed at the shop for a time, however. In another unnamed Athens store ledger, he is listed as having exchanged "crocks" (valued at 12 1/2 to 50 cents each) for credit in the store during the fall of 1849. Further, he is listed as making earthenware in the 1850 industrial census. Also in 1850, Ramsey served as the administrator to the estate of George Smith - who may have been the same individual who apprenticed for David Brunk ten years earlier (Illinois State Journal 5/11/1850).

The partnership of "Gabel and Sackett", mentioned in Harris' reminiscence, probably referred to *Goble* and Sackett - families associated with significant and well-documented nineteenth century redware potteries in the towns of Galena and Elizabeth, in northwestern Jo Daviess County (Horney 1965, Mansberger 1994). The apparent origins of their pottery trade in central Illinois comes as a surprise, and is poorly understood. Both the Goble and Sackett families purchased property in Athens during the 1830s, and members of the Sackett family were enumerated in the 1850 population

census of Menard County. John Pierson, also mentioned in Harris' history, is present in the 1860 Menard County industrial census as a maker of earthenware.

Although additional chain of title research will be necessary, it is believed that the kiln site occupied by Ramsey in the 1840s (and possibly the previous and subsequent potters) was destroyed by a housing development in the 1960s. A small quantity of redware body sherds were recovered from a flower garden at the site. The sherds have a metallic appearance indicative of underfired manganese glaze, and several are spalled or delaminated, perhaps as a result of a poor "fit" between glazes and clay bodies.

Surface collections and test excavations have been conducted by the author at three 1830s-50s farmsteads situated one mile south of Athens. These have produced a moderate quantity of redware with attributes similar to the specimens found at the Athens kiln site. Vessels from the domestic sites include kitchen bowls, pots, and thick-bodied jars (Figure 30).



**FIGURE 30:** Selected redware rim profiles from surface collections at the Jordan #3 Site, south of Athens.

## APPENDIX 3

### AN UNUSUAL STONEWARE POT

A unique stoneware pot associated with the career of John Ebey was found in downtown Springfield, Illinois in the 1990s. Excavated by bottle collector David Beeler, the fragmentary, two-gallon, salt-glazed jar was found in a privy feature dating to the 1870s. The unique aspect of this particular jar is its cobalt stenciled mark, reading "J.N. EBHEY / SPRINGFIELD ILL." (Figure 31).

As discussed above, John Neff Ebey operated a redware kiln in Springfield for short period in the early 1830s, prior to moving to Whitehall in 1833. While Ebey is known to have experimented with stoneware while still in Sangamon County, this straight walled pot with a thick, Albany slipped interior is morphologically diagnostic to the second half of the nineteenth century - circa 1850-70.

John Neff Ebey had relocated to Ripley, Illinois (Brown County) by 1835, where he manufactured stoneware until approximately 1850. His activities during the 1850s are more poorly documented. He is known to have operated a pottery at Chapin for a period, and was at Winchester as well (Mounce 1989a). John Neff Ebey returned to Whitehall in 1863, where he manufactured stoneware with his son Charles, sometimes marking pottery "EBEY & Co". Stylistically, the "EBEY & Co" pots are quite similar to the Springfield specimen, and may have been made during this period. Charles and John V. Ebey took control of the Whitehall pottery in 1882, and John Neff died in 1893.

Although marked "SPRINGFIELD ILL", there is no evidence that Ebey (or anyone else), was manufacturing stoneware pottery in Sangamon County after Ebey's early experiments in the late 1820s. This mysterious stoneware pot may have been made during the 1850s or 1860s, but why it was marked Springfield is unclear. Perhaps this pot, which has no known compliment, may have been designed as a "window piece", used to advertise wares in Springfield that were manufactured elsewhere.

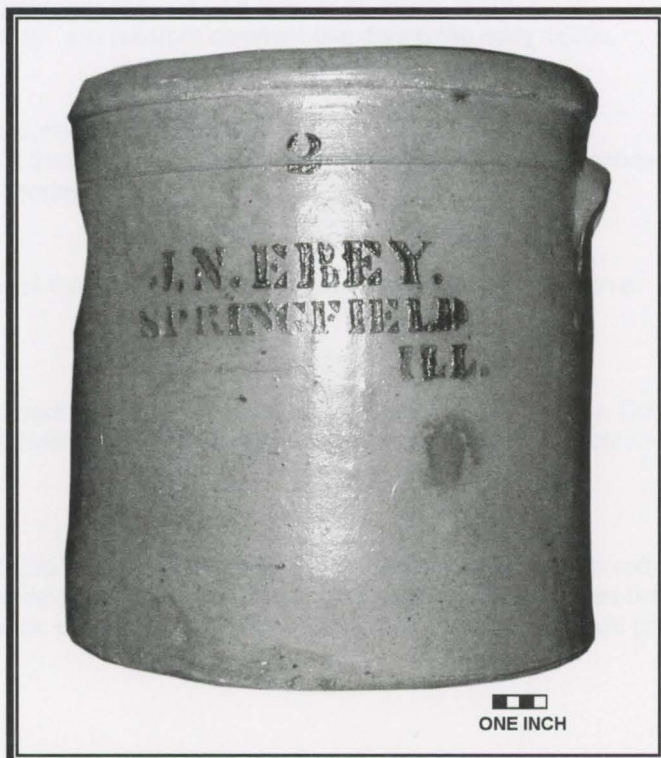


FIGURE 31: Stoneware pot with cobalt stencil.

APPENDIX I  
continued on inside back cover

AN UNUSUAL STONWARE POT

The pot shown in this photograph is a very unusual one. It is a stoneware pot, and it is very different from the ones that are usually found. It is a very large pot, and it is very heavy. It is a very interesting piece of pottery, and it is a very good example of the work of the potter who made it.

As the pot was made, it was found that it was a very good example of the work of the potter who made it. It is a very interesting piece of pottery, and it is a very good example of the work of the potter who made it.

John Hill Eby had resided in Blount County, Blount County by 1833, when he manufactured the first stoneware pot in Blount County. He is known to have resided in Blount County, and he is known to have resided in Blount County. He is known to have resided in Blount County, and he is known to have resided in Blount County.



FIGURE 10. Stoneware pot with eby mark.

Although it is a very good example of the work of the potter who made it, it is a very interesting piece of pottery, and it is a very good example of the work of the potter who made it. It is a very interesting piece of pottery, and it is a very good example of the work of the potter who made it.

# A GLOSSARY OF COMMON ARCHAEOLOGICAL TERMS

## AQUA GLASS

The natural color of untinted glass. The most common and inexpensive type of glass used for bottles blown during the 19th century.

## ARCHAEOLOGY

A form of cultural anthropology that employs the controlled excavation of culturally disturbed soil, and the study of artifacts found in association with these disturbances.

## CREAMWARE

A modern term referring to a cream colored, refined earthenware developed in England during the 1750s. Creamware was discontinued around 1820.

## EARTHENWARE

Any form of low fired, refined or unrefined ceramic that is not vitrified, as is porcelain.

## EXCAVATION UNIT

A controlled area of excavation of a prescribed size.

## FEATURE

Any form of discrete human disturbance or alteration of the topsoil or subsoil. This can include a post hole, a pit, a well, a foundation, or a concrete slab.

## FLINT GLASS

A heavy, clear glass made with lead. Flint glass was the principal form of American-made glass tablewares during the early to mid 19th century, and fell from common use during the early 1870s.

## IRONSTONE

A 19th century product term used in conjunction with several types of refined ceramic, and an archaeological term referring specifically to a thick-bodied, semi-vitrified earthenware that was introduced around 1840. Ironstone is still manufactured today.

## MIDDEN

A concentration of artifacts found in the topsoil that once surrounded a dwelling or activity area on a particular site.

## PEARLWARE

A modern term referring to a form of refined earthenware developed in England during the 1770s. Cobalt blue glazes and enamels were used on pearlware vessels to imitate more expensive Chinese porcelains. Pearlware was discontinued around 1830.

## PONTIL

A scar on the base of a blown bottle, left behind from the removal of the bottle from a blowpipe or rod after the finishing of the lip of the bottle. The development of the "snap case" around 1850 allowed bottles to be produced without such scars. In America, pontil scars usually indicate that a bottle was made prior to circa 1860.

## PROFILE

The cross-section of an archaeological feature and its zones of fill.

## PRIMARY DEPOSIT

Artifacts discarded directly and intentionally into a feature - such as the disposal of empty bottles into an abandoned well.

## QUEENSWARE

A product term coined by potter Josiah Wedgwood in the 1760s, referring to his new creamware products. The term was adopted by most Staffordshire potters, and eventually referred to most forms of inexpensive English earthenware. The term fell from use during the mid 19th century.

## REDWARE

A term used to describe low-fired, unrefined crockery made of common red clays. Redware was usually lead glazed, and was developed in the early medieval period in Europe. In North America, redware was the principal form of utilitarian crockery from the late 1500s through the mid 1800s.

## REFINED CERAMIC

Thin bodied, decorative ceramics which were manufactured most often for food service. Refined ceramics include both vitrified porcelains and lower fired earthenwares. Today, all forms of refined ceramics are often generically known as "china".

## SECONDARY DEPOSIT

Artifacts that were inadvertently included in the fill of a feature - such as the filling of an abandoned cellar with debris-laden topsoil.

## STONEWARE

A semi-vitrified form of unrefined crockery made of a gray colored clay. Stoneware required higher firing temperatures than redware, and created more durable and food safe utilitarian crockery. Stoneware was developed in late medieval Europe, and became common in the Midwestern United States during the 1830s. The term also applies to a form refined ceramic made in England during the mid 1700s.

## UNREFINED CERAMIC

Heavy, coarser ceramic vessels designed primarily for food storage or preparation, as opposed to food service. What we generically refer to as "crockery" today.

## WHITEWARE

An archaeological term referring to a form of refined English earthenware, introduced around 1830. Whiteware vessels were made with clearer glazes, as opposed to those traditionally tinted with blue. This allowed for a new palette of painted and printed colors. Whiteware is still made today.

## YELLOWWARE

A semi-refined form of ceramic made of a distinctive yellow clay. Made both in England and in America, yellowware became popular in the Midwest during the early 1840s, and was most often used for kitchen and toilet wares.



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