



Alabama Folk Pottery

David Kirk



Alabama Folk Pottery:

Alabama Folk Pottery Joey Brackner, 2006 This book places historic Alabama pottery making into a national and international context and describes the technologies that distinguish Alabama potters from the rest of the Southeast It explains how a blending and borrowing among cultural groups that settled the state nurtured its rich regional traditions In addition to providing a detailed discussion of pottery types clays glazes slips and firing methods the book presents a geographic survey of the state s pottery regions with a comprehensive list of Alabama potters a valuable resource for collectors scholars and curators BOOK JACKET *Of Mules and Mud* Jerry Brown, 2022-03-29 Jerry Brown 1942 2016 was a nationally recognized folk potter based in Hamilton Alabama whose family has been making pottery in the South since the 1830s Traditionally southern potters made utilitarian objects necessary for rural life As a boy Brown and his brother learned the family s timeworn methods and techniques helping their father in his shop including tending the mule that drove the mill that mixed clay Business suffered as demand for stoneware churns jugs and chamber pots waned in the postwar years and manufacture ceased following the deaths of Brown s father and brother in the mid 1960s Brown turned to logging for his livelihood his skill with mules proving useful in working difficult and otherwise inaccessible terrain In the early 1980s he returned to the family trade and opened a new shop that relied on the same methods of production with which he had grown up including a mule powered mill for mixing clay and the use of a wood fired rather than gas fueled kiln He stayed in logging for a few more years but pottery soon became Brown s main occupation Folklorist Joey Brackner met Brown in 1983 while researching traditional Alabama pottery for the Montgomery Museum of Fine Arts and the Alabama State Council for the Arts The two quickly became close friends and collaborated together on a variety of documentary and educational projects in succeeding years efforts which led to greater exposure commercial success and Brown s recognition as a National Heritage Fellow by the National Endowment for the Arts in 1992 These developments were part of a larger overall trend as the utilitarian origins of traditional craft practices evolved into more explicitly creative and cultural forms of practice Arts and crafts fairs cropped up around the country and Brown adapted accordingly specializing in collectible crowd pleasers like face jugs and eventually launching the Jerry Brown Arts Festival which takes place in Hamilton every spring For years Brown spoke of the urge to write a book but never set pen to paper In 2015 Brackner took the bull by the horns interviewing Brown and recording his life story over the course of a weekend Although Brown died suddenly the following year Jerry Brown Pottery remains in operation managed by Brown s wife stepson and his family *Of Mules and Mud* is the story of Jerry Brown s life in his words as recounted in those recorded sessions lightly edited and elaborated and illustrated with photos from all phases of Brown s life [American Folk Art](#) Kristin G. Congdon, Kara Kelley Hallmark, 2012-03-19 Folk art is as varied as it is indicative of person and place informed by innovation and grounded in cultural context The variety and versatility of 300 American folk artists is captured in this collection of informative and thoroughly engaging essays American Folk Art A

Regional Reference offers a collection of fascinating essays on the life and work of 300 individual artists. Some of the men and women profiled in these two volumes are well known while others are important practitioners who have yet to receive the notice they merit. Because many of the artists in both categories have a clear identity with their land and culture, the work is organized by geographical region and includes an essay on each region to help make connections visible. There is also an introductory essay on U.S. folk art as a whole. Those writing about folk art to date tend to view each artist as either traditional or innovative. One of the major contributions of this work is that it demonstrates that folk artists more often exhibit both traits: they are grounded in their cultural context and creative in the way they make work their own. Such insights expand the study of folk art even as they readjust readers' understanding of who folk artists are. **Folk Art** Henry Glassie, Pravina Shukla, 2023-06-13

Listen to the artists of the Brazilian Northeast. Their work, they say, comes of continuity and creativity. Continuity runs along lines of learning toward social coherence. Creativity brings challenges and deep personal satisfaction. What they say and do in Brazil aligns with ethnographic evidence from New Mexico and North Carolina, from Ireland, Portugal, and Italy, from Nigeria, Turkey, India, and Bangladesh, from China and Japan. This book is about that about folk art as a sign of human unity. The New Encyclopedia of Southern Culture Carol Crown, Cheryl Rivers, Charles Reagan Wilson, 2013-06-03

Folk art is one of the American South's most significant areas of creative achievement, and this comprehensive yet accessible reference details that achievement from the sixteenth century through the present. This volume of *The New Encyclopedia of Southern Culture* explores the many forms of aesthetic expression that have characterized southern folk art, including the work of self-taught artists as well as the South's complex relationship to national patterns of folk art collecting. Fifty-two thematic essays examine subjects ranging from colonial portraiture, Moravian material culture, and southern folk pottery to the South's rich quilt-making traditions, memory painting, and African American vernacular art, and 211 topical essays include profiles of major folk and self-taught artists in the region. *The New Encyclopedia of Southern Culture* Glenn Hinson, William Ferris, Charles Reagan Wilson, 2010-01-01

Southern folklife is the heart of southern culture. Looking at traditional practices still carried on today as well as at aspects of folklife that are dynamic and emergent, contributors to this volume of *The New Encyclopedia of Southern Culture* examine a broad range of folk traditions. Moving beyond the traditional view of folklore that situates it in historical practice and narrowly defined genres, entries in this volume demonstrate how folklife remains a vital part of communities' self-definitions. Fifty thematic entries address subjects such as car culture, funerals, hip hop, and powwows. In 56 topical entries, contributors focus on more specific elements of folklife such as roadside memorials, collegiate stepping, quinceañera celebrations, New Orleans marching bands, and hunting dogs. Together, the entries demonstrate that southern folklife is dynamically alive and everywhere around us, giving meaning to the everyday unfolding of community life. Daniel Johnston Henry Glassie, 2020-03-03

DANIEL JOHNSTON raised on a farm in Randolph County, returned from Thailand with a new way to make monumental pots. Back home in North Carolina, he

built a log shop and a wheel of a kiln for wood firing Then he set out to create beautiful pots grand in scale graceful in form and burned bright in a blend of ash and salt With mastery achieved and apprentices to teach Daniel Johnston turned his brain to massive installations First he made a hundred large jars and lined them along the rough road that runs past his shop and kiln Next he arranged curving clusters of big pots inside pine frames slatted like corn cribs to separate them from the slick interiors of four fine galleries in succession Then in concluding the second phase of his professional career Daniel Johnston built an open air installation on the grounds around the North Carolina Museum of Art where 178 handmade wood fired columns march across a slope in a straight line 350 feet in length that dips and lifts with the heave while the tops of the pots maintain a level horizon In 2000 when he was still Mark Hewitt s apprentice Daniel Johnston met Henry Glassie who has done fieldwork on ceramic traditions in the United States Brazil Italy Turkey Bangladesh China and Japan Over the years during a steady stream of intimate interviews Glassie gathered the understanding that enabled him to compose this portrait of Daniel Johnston a young artist who makes great pots in the eastern Piedmont of North Carolina **Roots of a Region**

John A. Burrison,2007 **Roots of a Region** reveals the importance of folk traditions in shaping and expressing the American South This overview covers the entire region and all forms of expression oral musical customary and material The author establishes how folklore pervades and reflects the region s economics history especially the Civil War race relations religion and politics He follows with a catalog of those folk cultural traits from food and crafts to music and story that are distinctly southern The book then explores the Native American and Old World sources of southern folk culture Two case studies serve as examples to students and as evidence of the author s larger points The first traces the origins and development of an artifact type the clay jug the second examines a place Georgia and the relationship of its folklore to the region as a whole The author concludes by looking to the future of folklife in a region that has lost much of its agrarian base as it modernizes a future dependent on recent immigration and appreciation of older southern traditions by a largely urban audience

Supporting these explorations are 115 illustrations sixteen in color and an extensive bibliography of books on southern folk culture John A Burrison is Regents Professor of English and director of the folklore curriculum at Georgia State University He also serves as curator of the Goizueta Folklife Gallery at the Atlanta History Museum and of the Folk Pottery Museum of Northeast Georgia at Sautee Nacoochee Center His previous books are *Brothers in Clay The Story of Georgia Folk Pottery* *Storytellers Folktales and Legends from the South* and *Shaping Traditions Folk Arts in a Changing South* **Annual Report** National Endowment for the Arts,1981 Reports for 1980 19 also include the Annual report of the National Council on the Arts

Guntersville Whitney A. Snow and Barbara J. Snow,2021-01-11 Long before the creation of its famous lake in 1939 Guntersville had a reputation for ferries farms and factories Its streets bustled with customers patronizing shops caf s and movie theaters Ranging from the Nedofik Surgical Sofa Company and the Basket Factory to the Saratoga Victory Mills Guntersville s diverse industries helped the community thrive Today businesses like Wayne Farms Feedmill and Kappler Inc

continue to reflect the city's industrial nature. This rich manufacturing history coupled with lake tourism meant Guntersville drew visits from an array of actors, singers, authors, scientists, and politicians. Many came frequently and a few chose to stay. A mesh of new and old industry and lake Guntersville continues to charm.

Fuel your quest for knowledge with Authored by is thought-provoking masterpiece, Explore **Alabama Folk Pottery** . This educational ebook, conveniently sized in PDF (*), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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