

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

historic name Jugtown Pottery

other names/site number _____

2. Location

street & number 330 Jugtown Road (West side State Road 1420, 0.2 mi. north of
jct. with State Road 1419) not for publication N/A
city or town Seagrove vicinity X
state North Carolina code NC county Moore code 125
zip code 27341

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally X statewide x locally. (_____ See continuation sheet for additional comments.)

Jeffrey Crow SHPO
Signature of certifying official

9/17/99
Date

State or Federal agency and bureau _____

4. National Park Service Certification

I, hereby certify that this property is:

- _____ entered in the National Register _____
_____ See continuation sheet.
- _____ determined eligible for the _____
National Register
- _____ See continuation sheet.
- _____ determined not eligible for the _____
National Register
- _____ removed from the National Register _____
- _____ other (explain): _____

Materials (Enter categories from instructions)

foundation brick
roof asphalt
walls log
weatherboard
other concrete
sandstone

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance
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Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

art
architecture

Period of Significance ca.1921-1959

Significant Dates ca. 1921
ca. 1924
1959

Significant Person (Complete if Criterion B is marked above)
Busbee, Jacques
Busbee, Juliana
Owen, Ben

Cultural Affiliation N/A

Architect/Builder Scott, Henry

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

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10. Geographical Data

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Acreage of Property approx. 12 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing	
1	<u>17</u>	<u>622160</u>	<u>3930040</u>	3	<u>17</u>	<u>622390</u>	<u>3929880</u>
2	<u>17</u>	<u>622390</u>	<u>3930040</u>	4	<u>17</u>	<u>622160</u>	<u>3929880</u>

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a

continuation sheet.)

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11. Form Prepared By

=====

name/title M. Ruth Little

organization Longleaf Historic Resources date April 15, 1999

street & number P O Box 2826 Century Station telephone 919-832-9006

city or town Raleigh state NC zip code 27602

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage
or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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Property Owner

=====

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

=====

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**Section 7 Page 1
Jugtown Pottery Historic District
Moore County, North Carolina**

Description

Jugtown Pottery, located on the northwest edge of Moore County at the Randolph County line, blends into the rural countryside of small farms and roadside pottery shops that make up the rolling countryside of the Deep River region in the western Sandhills of North Carolina. A screen of small trees shields the pottery from Jugtown Road. The visitor enters a short dirt lane leading to an oval dirt parking area, with the four original log pottery buildings and eight additional buildings arranged around along the parking area and along the dirt lane that leads through the farm property to the rear. The approximately twelve acre tract, roughly square in shape, is enclosed by a buffer of woods, and a small branch of Fork Creek cuts through the woods along the rear. Native oaks, cedars and pine trees grow among the buildings and grounds. The complex blends into the surrounding farmscape because the buildings are agricultural in character and traditional in construction—of log and simple frame construction with no stylistic pretension.

Twelve buildings and one structure compose the pottery. Jacques Busbee had the original resources--the log sales room, log turning room with attached pug mill, frame glaze room, and two kilns beneath a shelter--built about 1921, and added the house to the complex about 1924. The original buildings and structures (clay mill and two kilns) contribute to the character of the complex. (The kilns are not counted separately because they are incorporated in the kiln building).

The eight buildings added to the complex since 1960 are noncontributing to its historical character, yet their vernacular design fits unobtrusively among the original buildings. After Jacques Busbee's death in 1947, Juliana continued to operate the pottery until 1959. It remained basically unchanged until 1960, when it was purchased by businessman John Mare, who hired brothers Vernon and Bobby Owens to produce the pottery. During this era a local tobacco barn was moved in to serve as a meeting room (#6), and the kiln area was rebuilt and expanded, adding a second glaze room and turning room. Between 1968 and 1983 the pottery was operated by non-profit organization Country Roads Inc., under potter Nancy Sweezy, who built two sheds behind the sales room and meeting room and brought in another tobacco barn to serve as a tool workshop (#7). Her daughter built a small cabin in the woods behind the branch. The pottery remained in this configuration until 1983, when it was purchased by Vernon Owens. Vernon and his wife Pam restored and expanded the house, built a furnace building with attached wood shelter to the rear, a tractor shed, and expanded the kiln area with additional kilns and a second pug mill. The

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Owens did much of the work themselves, taking care to repair the old buildings, and to replace rotten material with similar materials.

The architectural integrity of historic properties such as Jugtown, which has continued to be a working pottery to the present, needs special explanation. Eight of the twelve buildings were built after 1959, the end of the period of significance. However, the noncontributing buildings (kiln building, museum building, antique shop, sheds, furnace building and small cabin) are relatively small outbuildings located on the periphery of the property. The primary buildings (house, shop, sales room, turning room, glaze room, and original kilns) are the visually dominant resources. They remain on their original sites and have been carefully preserved. The newer buildings were added to enlarge the production facilities (kiln building), to accommodate necessary vehicles (sheds), to house a furnace (furnace building), and to house a meeting room and workshop (log tobacco barns). The entire complex, unified by rustic vernacular materials and design, represents a remarkably well-preserved early twentieth century pottery.

Inventory

C 1. Busbee-Owens House. ca. 1924. The one-story modified dog-trot log house, five bays wide, has bare log walls and a front shed porch and carport with plain posts. The house, which faces east, has V-notch log walls with concrete mortar and gable ends covered with board and batten. The gable-end brick chimney is enclosed by the overhanging eaves, and a second brick chimney rises between the center hall and south room. Although of dogtrot form, the house's center passage has always been enclosed with plain siding. The original bathroom and small kitchen were located in a rear frame shed. Local farmer Henry Scott and his sons built this house for the Busbees. About 1932, resident potter Rancie Moore added a log ell, of similar construction to the main house, containing three bedrooms. This ell rests on a poured concrete foundation.

In the 1980s Vernon and Pam Owens restored the house, which had suffered structural deterioration over the years. The original tin and wood shake roof was replaced with a composition shingle roof. The replacement front porch and carport has the same form, but plain posts substitute for the original tree trunk supports. Original sash were replaced with 6/6 wooden sash and original casements with new wood casements. The Owens built a gabled kitchen room in place of the original shed kitchen, and added a gabled guest bedroom addition to the south side of the rear ell. They retained the original interior

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log walls, batten doors, plain trim, exposed ceiling joists, wooden floors, and brick fireplaces with simple wooden mantels.

C 2. Sales Room. ca. 1921. The log single-pen room with rear frame shed was built by Henry Scott and sons for Jacques Busbee as his original living quarters. When the house was built ca. 1924, this became the sales shop. A chimney of local stone at the east gable end is enclosed by the gable roof. Of V-notch construction with concrete mortar, the cabin has 4/4 sash windows. In the 1960s Vernon Owens moved a log tobacco barn to the west side to increase the sales display space, and expanded the rear shed as well. Originally a rustic arbor, which apparently supported the ancient wisteria vine that still grows there, sheltered the front (south) elevation, but a shed-roofed porch now shelters the facade. The interior retains its bare log walls, wooden floors, and exposed ceiling joists.

C 3. Turning Room. ca. 1921. Single-pen front-gable log building of V-notching, with batten doors, four-pane casement windows, plain siding in the gable ends, and a small brick chimney. An open shelter extends from the front over the clay pug mill, still in place with its curved wooden "sweep," which is no longer hitched to a horse or mule to turn the mill. Vernon Owens still turns pots in this building, which is completely unchanged, with a dirt floor, bare log walls and built-in shelves for completed pots. In 1961 he added a frame gabled clay storage building on the other side of the pug mill shelter, with a front-gabled garage behind it facing the house.

C a. Clay pug mill. (Structure) ca. 1921. This apparatus consists of a central post with wood pegs and an encircling wooden barrel, set within a sturdy wooden enclosure. Raw clay is placed into the barrel. The post is attached to the sweep (a long wooden handle). The mule, attached to the sweep, moves in a circle and rotates the post, thereby breaking up the clay.

C 4. Glaze Room. ca. 1921. Henry Scott and his sons built this frame, shed-roofed building to house the glazing area. It has been enlarged to the west over the years, and the roof extends out as an unfloored shelter.

NC 5. Kiln Building. ca. 1921, 1960s-1980s. The shelter over the original kilns was rebuilt in the 1960s, and a glaze room, turning room, pug mill, and four additional kilns have been gradually added in a series of attached structures extending westward along the dirt lane from the 1960s to the 1980s. The glaze room and turning shop are gabled

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additions with plain sided walls and sash windows, while the kilns and pug mill are set beneath open shelters. The two rectangular, barrel-arched shape **ca. 1921 brick kilns** dug into the hillside at the east end of the building are the original Jugtown kilns. Called groundhog kilns, these are the types of kiln traditionally used in North Carolina.

NC 6. Museum. Early 20th century, moved 1960s. Single-pen V-notched log tobacco barn moved from a nearby location to this site and adapted for use as a meeting room. In 1987 it became a museum of Jugtown pottery. A stuccoed chimney added to the gable end is enclosed by the roof eaves. A frame addition, with plain siding, provides additional exhibit space at the rear.

NC 7. Antique Shop. Early 20th century, moved 1973. Vernon Owen moved a half-dovetailed log tobacco barn from a nearby location to this site for use as a workshop. In 1985 it became an antique shop. The numbers still visible on the logs indicate that it was disassembled and reassembled on site. He added batten doors, windows, a tin roof, and a plain-sided shed addition to the building.

NC 8. Tractor Shed. 1980s. Four-bay frame, gable-roofed shed with plain siding, wooden casement windows, and open west elevation that provides shelter for tractors and other equipment.

NC 9. Furnace Building. 1985. The Owens built this gabled, plain-sided shed for the wood furnace which heats the main house. Attached to it is an open-sided, gabled wood shelter. To the side and rear are a glass greenhouse and open garden.

NC 10. Vehicle Shed. 1970s. Three-bay gabled garage with plain siding and open front elevation for storage of vehicles.

NC 11. Shed. 1970s. Front-gabled frame storage shed with some horizontal and some vertical siding.

NC 12. Cabin. 1970s. Nancy Sweezy's daughter built this small cabin of front-gable form, with vertical log walls, a batten door, and 6/6 sash, as a sleeping quarters for herself. It is now unused.

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Statement of Significance

Jugtown Pottery, the most famous pottery in North Carolina, was established about 1921 by Jacques and Juliana Busbee, artists and connoisseurs, to revive the craft of traditional North Carolina pottery, and it has continued to flourish to the present. Following the deaths of the Busbees in the mid-twentieth century, a businessman and later a nonprofit craft organization operated the pottery. Since 1983 Jugtown Pottery has been owned and operated by Vernon Owens, a traditional Moore County potter, and his wife Pam, also a potter. The traditional log compound, sited on twelve wooded acres, built for the Busbees in the early 1920s, is remarkably intact. As an extension of their embrace of local pottery, the Busbees constructed self-consciously rustic buildings in the local vernacular--hewn log cabins with wide eaves that enclose the chimney stacks. The original dwelling (now the sales shop), the second dwelling (a modified dogtrot), the turning room, glazing room, and kilns all still stand and all are still in use. Although change has occurred to the compound--the kiln area has been enlarged and modernized as the pottery's business has expanded, the dogtrot house has been modestly enlarged and refurbished, and two log buildings from the area have been moved in and now serve as an antique shop and museum--it has evolved gently and lovingly from its original appearance. The pottery created for the Busbees, outsider social reformers, was a hybrid of traditional and Oriental ceramic forms that became the traditional pottery of the twentieth century in North Carolina. Although similar hybrids were evolving at other area potteries, Jugtown is the best-known and best-preserved of these potteries. Jugtown Pottery has statewide significance under Criterion A as the best preserved pottery in the eastern piedmont, one of the most significant traditional pottery centers in North Carolina. It is likewise eligible under Criterion B as the site most closely associated with Jacques and Juliana Busbee, influential artists and social reformers, and master potter Ben Owen. Because Owen worked at Jugtown from 1923 to 1959, an association that ended less than fifty years ago, the property is eligible for listing under Criterion Consideration G. Finally Jugtown Pottery has local architectural significance as a well-preserved compound of traditional log buildings of the 1920s.

Historical Background

Jacques Busbee (1870-1947) and Juliana Busbee (1876-1962), artists and connoisseurs raised in wealthy, prominent families in Raleigh, founded Jugtown Pottery in the early 1920s. The Busbees sought to create a commercially viable line of pottery based upon the primitive forms of traditional pottery that had been produced in Moore County since at

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least the mid-nineteenth century. Jacques, born James Busbee in 1870, changed his name to Jacques as a young man. He trained as a painter at the Art Student's League in New York City in the 1890s, returned to Raleigh and painted portraits and landscapes in the early twentieth century. Juliana Busbee, born Julia Adeline Royster, pursued a photography career but became involved as a young woman through the Raleigh Woman's Club in helping rural people by promoting their handicrafts. As art department chair of the State Federation of Women's Clubs, she traveled the state promoting the crafts of basketry, weaving and pottery.¹

By 1916 Jacques and Juliana had been collecting North Carolina pottery for some time. In the winter of that year, they left Raleigh to spend the winter in New York City to participate in the bohemian artistic life of Greenwich Village, taking with them some of their collection. Arriving in the city during the heady days when European painters were creating modern art inspired by primitive art, the Busbees found a passionate enthusiasm for their primitive North Carolina crafts among their circle of friends. Through their visits to rural potters in the North Carolina mountains and piedmont, they became convinced that the pottery craft was in imminent danger of extinction because of competition from commercial glassware. They seized upon a new mission—to revive North Carolina pottery.²

When Jacques Busbee first came to Moore County in 1917 to begin producing pottery, he boarded in the household of Henry Scott, who lived in Sheffields Township, on the Pee Dee Road in the northwest corner of Moore County north of Robbins. Busbee leased a seven and three-quarter-acre tract of land from Henry and hired him to build a single-pen cabin on the land. Here Busbee lived while he started Jugtown Pottery. Scott also built the turning room, the clay mill, and the glaze room for Busbee. Busbee continued to lease the property until 1924 when he paid Scott and his wife Martha Jane \$500 for the tract, described as being on the road near Henry Scott's house.³ After the purchase, Jacques hired Henry and his sons to construct a larger dwelling, the log dogtrot cabin. Jugtown reached its current size, about twelve acres, in 1938 when Busbee purchased about four acres on the south side from Henry's brother Franklin Scott, thereby adding a buffer of woods on the south side of the house.⁴ In addition to the \$100 purchase price stated in the

¹ *New Ways for Old Jugs*, 1-4.

² *New Ways for Old Jugs*, 5-7.

³ Moore County Deed Book 94, 16.

⁴ Moore County Deed Book 125, 416.

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deed, Busbee is said to have purchased a piano for Franklin, who was a cabinetmaker and music teacher.⁵

In the early years, Busbee attempted to establish a cottage industry of several potters with whom he contracted to produce pottery which he shipped to Juliana in New York City. She sold the pottery at her Tea Room in Greenwich Village, which served North Carolina food in native crockery. Her commercial venture was quite successful. Jacques, however, was not content with the traditional utilitarian wares of the potters. He saw himself as the master artist who needed to train the uneducated potters to create forms of more lasting aesthetic quality. Determining that the classic forms and glazes of Oriental pottery were the ideal, he eventually realized that he needed to hire young potters who were more trainable than the older potters with whom he had been working. Jacques first collaborated with James H. Owen, a long-time potter whose farm adjoined the Jugtown property. In 1921 he hired young potter Charlie Teague, and in 1923 young potter Ben Owen. Teague worked at Jugtown until 1931, and he and his wife, Annie, lived in the dogtrot log house with Jacques. Annie did the cooking, Charlie the potting.⁶ Ben Owen (1904-1983) worked at Jugtown from 1923 to 1959 when it was sold. Owen's skill and openness to the guidance of Jacques Busbee allowed him to become the master potter of Jugtown, the hands that created the majority of the Busbee era pots. Led by Busbee's education in Oriental ceramic traditions, Owen produced a unique classic pottery, based on native North Carolina pottery and Oriental traditions, that earned an international reputation for the Jugtown Pottery.⁷

Under Jacques's rigorous standards for the fusion of the traditional and oriental forms, and through the marketing skills of Juliana, Jugtown Pottery thrived. Juliana closed up the Tea Room and moved in the early 1930s into the new dogtrot log house at Jugtown. There the Busbees lived in a self-conscious exile from urban comforts, without electricity, warmed by fireplaces, entertaining many guests from their urban social circles who came under the spell of the "Jugtown tradition." The catalogue for a retrospective exhibit of Jugtown pottery characterized their calculated lifestyle in the following terms: "...in their compound at Jugtown, the Busbees created a dramatic frame in which cosmopolitan consumers could encounter an idealized rendering of their own past."⁸

⁵ Interview with Vernon Owens, Jugtown, December 9, 1998.

⁶ Ibid.

⁷ Vernon Owens interview; *New Ways for Old Jugs*, 11-19; Charles G. Zug III, "Benjamin Wade Owen," *Dictionary of North Carolina Biography*, 410-411.

⁸ *New Ways for Old Jugs*, 16-17.

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Jacques died in 1947. When Juliana's health failed in the 1950s, she decided to sell Jugtown not to any of the potters who had worked there, but to businessman John Mare, from the nearby town of Southern Pines. Master potter Ben Owen then left Jugtown and established Old Plank Road Pottery. On January 1, 1960, young potters Vernon and Bobby Owens, grandsons of James H. Owen (the first potter who had worked successfully with the Busbees) and second cousins of Ben Owen, came to work at Jugtown. Vernon and Bobby are the sons of M. L. Owens, who added an "s" to the name for his branch of the family when he opened his pottery shop.⁹ After Mare's death in 1962, Vernon ran the pottery under a lease until 1968. Bobby continued to work with him. In that year a nonprofit organization, Country Roads, Inc., under the direction of potter and crafts preservationist Nancy Sweezy, from New England, purchased Jugtown. Vernon Owens has been at Jugtown ever since then, and in 1983 became the owner.¹⁰

Context: Traditional Pottery Production in North Carolina

The eastern piedmont section of north Moore, north Montgomery, south Randolph and south Chatham counties is one of five pottery centers in North Carolina. The Moravian region of Wachovia, in Forsyth County, the Lincoln-Catawba region where the German Lutheran potters worked, a section of Wilkes County and a section of Buncombe County, both in the Appalachian mountains, comprise the other centers.¹¹ The eastern piedmont potters, like most others in the state, were part-time craftsmen whose main occupations were farming or other agriculturally dependent pursuits. Their craft was handed down from one generation to another. The pottery tradition in the eastern piedmont dates to the early 1800s when the first known potter, a Quaker named Henry Watkins, worked in Randolph County.¹² Most of the eastern piedmont potters, of British stock, produced their specialty, salt-glazed stoneware, throughout the nineteenth century. The most prominent families were the Cravens, Coles, and Foxes in southeast Randolph County. The folk pottery tradition in the eastern piedmont reached full maturity in the work of Dorris Craven (1827-1895), the third generation of the Cravens, who moved to Moore County in the mid-1800s and set up shop about three miles west of Jugtown Pottery.¹³ Dorris's son Daniel (1873-1949) established a pottery nearby, and represents the last generation of

⁹ Vernon Owens interview.

¹⁰ *New Ways for Old Jugs*, Vernon Owens interview.

¹¹ Zug, *Turners and Burners*, xxii.

¹² Zug, *Turners and Burners*, 11,16.

¹³ Zug, *Turners and Burners*, 42-48.

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folk potters. His pottery was a front-gabled hewn unchinked log building with a pug mill located adjacent to it.¹⁴ Beginning in the late nineteenth century, the Teague and Owen(s) families entered the pottery craft in Moore County and have been among the most prolific potter families in the county since that time.¹⁵ Beginning about 1900, folk pottery in North Carolina, which was conservative, regional and utilitarian, began to decline as demand for the traditional jugs, crocks ended. The last potters who made traditional utilitarian forms worked in the first two decades of the twentieth century.

In the twentieth century, however, as Terry Zug explains, “a surprising number remained at their wheels, and with perseverance, ingenuity, and attentiveness to changing tastes, they managed to survive by creating a whole new range of elaborately formed, brightly colored art, tourist, and domestic wares.”¹⁶ They survived by transforming the old folk tradition both aesthetically and technologically. Traditional potters adapted by integrating new technology, such as electric turning wheels, by replacing the old groundhog kilns with rectangular kilns, and by using commercial fuels rather than wood. They moved their shops from the backroads up to major highways or built roadside sales stands in log cabin forms. They gave their potteries a formal name. They printed catalogues and developed advertising networks.¹⁷

Most importantly, they created new forms of pottery that appealed to a new market—the urban middle-class. While the earlier folk pottery suited the utilitarian needs of farm families, the new traditional pottery incorporated graceful shapes and appealing glazes that appealed aesthetically to a different market. Although Jugtown is the best known and best preserved pottery in this transformation from old to new traditions between the 1910s and 1930s, other area potters were also evolving a new style, including J. B. Cole, J. H. Owen, A. R. Cole, Northstate Pottery, Log Cabin Pottery, and Claycrafters. The history of design offers many examples of exchange between the vernacular and the high style, with influence moving in both directions. In the eastern piedmont, potters refined their traditional pottery with elements of form and glaze borrowed from high-style Oriental ceramics. The resulting hybrid is a new traditional pottery. A number of farsighted entrepreneurs from outside the region served as the catalysts for this renewal of the folk tradition. The most important of these outside entrepreneurs who renewed the folk tradition in North Carolina were Jacques and Juliana Busbee, Henry and Rebecca

¹⁴ Zug, *Turners and Burners*, photo in Figure 2-18.

¹⁵ Zug, *Turners and Burners*, 53.

¹⁶ Zug, *Turners and Burners*, 387.

¹⁷ Zug, *Turners and Burners*, 387-407.

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Cooper, and Victor Obler. In the 1910s, a pie plate glazed with a brilliant orange glaze, created by traditional Moore County potter Rufus Owen (1872-1948), caught the eye of Jacques and Juliana Busbee at a county fair and resulted in their entry into the pottery business.¹⁸ The Coopers founded the North State Pottery in Sanford in 1926 which produced a wide variety of forms and bright glazes that appealed to popular tastes.¹⁹ Obler, a New York City businessman, established the Royal Crown Pottery and Porcelain Company in Merry Oaks, Chatham County, in 1939, and sold the art pottery in New York City.²⁰ North State became Pine State Pottery after Henry Cooper died in 1959, and was then taken over by Walter Owens (uncle of Vernon Owens) and operated until the late 1970s.²¹ Inspired by the success of outsider potteries, old potting families such as the Teagues revived their own businesses. The Teague Pottery near Robbins, Moore County, established by Bryan D. Teague (1898-?), about 1928, was a complex of four structures: the shop, sales cabin, groundhog kiln, and mule-powered clay mill. The two buildings were round, chinked log cabins.²²

Today, at Jugtown and at other area potteries, the pottery tradition continues to evolve under the hands of the current generation of potters. Master potters Vernon and Pam Owens work in the tradition of Ben Owen, but constantly refine and evolve their ware. In this way, traditional North Carolina pottery is never static, but always changing.²³

Context B: Jacques and Juliana Busbee, Artistic and Social Reformers; Ben Owen, Master Potter

The husband-wife team of Jacques and Juliana Busbee exerted a significant influence on North Carolina crafts through their promotion and revival of traditional pottery in the second quarter of the twentieth century. Both were born into old, wealthy Raleigh families. Born James Busbee, he changed his name to Jacques while studying painting in New York City. Born Julia Royster, she changed her name to Juliana and launched a career in photography.²⁴ Through their connections to the New York City art milieu, they were able to gain considerable recognition for North Carolina crafts and for the hybrid art

¹⁸ *New Ways for Old Jugs*, 1; Zug, *Turners and Burners*, 55.

¹⁹ Zug, *Turners and Burners*, 401.

²⁰ Zug, *Turners and Burners*, 408-409.

²¹ Zug, *Turners and Burners*, 415, Vernon Owens interview.

²² Zug, *Turners and Burners*, 54, photo in Figure 2-27.

²³ Interview with Charlotte Brown, Gallery of Visual Design, N. C. State University, April 12, 1999.

²⁴ *New Ways for Old Jugs*, 1-3.

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pottery produced at their Jugtown Pottery. Although the Busbees spent their early married life in their native Raleigh, they lived at Jugtown from the 1920s until their deaths in 1947 and 1962, respectively. Jugtown Pottery is the most important artistic accomplishment of their careers and a fitting historic landmark representing their contribution to the preservation and continuation of North Carolina pottery.

In a larger context, the Busbees were part of the international Arts and Crafts movement that began in mid-nineteenth century England under such art critics as John Ruskin, who championed traditional craft as the authentic expression of the common man. The discovery of indigenous culture by writers, collectors, popularizers and elite artists in the late nineteenth century influenced European and American painting and sculpture. In the United States, the American upper-middle-class fascination with ancient customs and lore created the scholarly discipline of folklore. A variety of missionary endeavors proliferated in the Southern Highland mountains, whose residents were viewed as pure specimens of America whose native arts would flourish if encouraged by outside humanitarians. Most American social reformers and art connoisseurs practiced their social and aesthetic impulses in the Southern Appalachians by establishing craft schools to revive the traditional weaving, pottery, and other crafts of the mountain people and to raise them out of poverty. In North Carolina, educated, sometimes aristocratic philanthropists established a number of mountain schools that are still in operation. In Asheville, in 1901, George Vanderbilt's wife started Biltmore Industries, to teach crafts, especially weaving, to the mountain people. Lucy Morgan established the Penland School in the 1920s. Olive Dame Campbell founded the John C. Campbell Folk School, a combination agricultural, business development, and handicraft school, in 1925. Later in the decade she and others founded the Southern Highland Handicraft Guild.²⁵ The establishment of Jugtown Pottery by the Busbees was one of the few such endeavors outside of the North Carolina mountains. Although Jugtown was a commercial enterprise rather than a school, it was the philanthropic desire to preserve a dying craft tradition and to better the lives of the potters that motivated Jacques and Juliana. In this impulse, they belong firmly in this group of aristocratic social reformers.

Master potter Ben Owen (1904-1983), whose production of pottery at Jugtown from 1923 to 1959 placed the shop in the forefront of North Carolina pottery design during this era, may be the premier potter in the state in the first half of the century. Born to Rufus and Martha McNeill Owen in northwestern Moore County, young Ben learned to make

²⁵ Whisnant, *All That Is Native and Fine*, 6, 8, 138, 161.

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**NATIONAL REGISTER OF HISTORIC PLACES
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Moore County, North Carolina**

utilitarian pottery, including jars, jugs, and pitchers, along with his brothers at the family shop. In 1923 Jacques Busbee, seeking young potters whom he could teach to create pottery for the commercial market, hired him to work at Jugtown. Busbee took Owen to ceramic museums in New York and Washington, D.C., and provided models for him to study and imitate. This collaboration between the two men produced a classic pottery that defines the best traditional work of the twentieth century in North Carolina.²⁶

Because Owen worked at Jugtown until 1959, the year that the business was sold by Juliana Busbee, the period of significance for Jugtown Pottery continues to this year. The exceptional significance of Owen's classic pottery during this entire period justifies the extension of the period of significance beyond the fifty-year limit. From 1959 to his retirement in 1972 Owen operated his own pottery, the Old Plank Road Pottery, where he continued to produce the same forms and glazes that he had at Jugtown. Jugtown Pottery is most closely associated with Owen's productive career because it was the laboratory where he created the hybrid traditional-Oriental style and the site where he produced this ware for over twenty-five years. Owen's later shop, Old Plank Road Pottery, has undergone considerable physical alteration and is now operated by his grandson Ben Owen III.²⁷

Context: Log Construction in Moore County

The original Jugtown buildings, the sales cabin, house, and turning shed, represent a large property type, traditional log construction in Moore County. Likewise, the log tobacco barns that have been moved in and adaptively used as the museum and antique shop are traditional Moore County buildings. Log construction is the dominant historic building methodology in the county from the settlement period to the mid-twentieth century.²⁸ The typical log house form is a single pen with a loft, side-gable roof, and a chimney of mud-and-sticks, fieldstones or brick sheltered by an overhanging roof that encloses the stack. This feature, apparently unique to Moore County, functioned to shelter the clay daubing of the stick chimneys from weather, but was retained after chimneys became weatherproof. Both the sales room and the house at Jugtown were constructed with this overhanging eave. Logs are generally square hewn with dovetailed, saddle or V-notching. The Jugtown buildings have V-notching.

²⁶ Zug, "Benjamin Wade Owen, *DNCB*, 410-411; Charlotte Brown interview.

²⁷ *Ibid.*

²⁸ This analysis is drawn from the Moore County Reconnaissance Survey Report, March 1998, by M. Ruth Little and Michelle T. Kullen, on file at the North Carolina Historic Preservation Office.

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Interest in rustic log construction resulted in a revival of log construction in Moore County in the 1920s and 1930s, although most of the log houses of this era are of Craftsman style round log construction with saddle-notched corners, quite different in construction technique from traditional hewn log buildings. Commercial potteries of the era built shops along the main highways of self-consciously rustic log design, such as the sales shop of round logs built for Teague pottery about 1928 near Robbins, in north Moore County. A local farmer constructed the buildings at Jugtown with traditional methods, thus Jugtown buildings are traditional, rather than commercial, Craftsman style.

As a rare traditional pottery compound, Jugtown is eligible for the National Register under Criterion C. Almost all traditional pottery buildings in the eastern piedmont have disappeared. The only other compounds that survive are the J. H. Owens pottery located beside Jugtown and J. B. Cole's pottery in northeastern Montgomery County. Both complexes date from the 1920s-1930s and have frame, rather than log buildings.²⁹ Therefore the Jugtown buildings, while not important examples in general of log construction, since there are many log buildings of the era surviving in Moore County, is apparently the last intact log pottery compound left.

²⁹Interview with Charles G. Zug, III, Chapel Hill, N.C., January 8, 1999.

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Section 9: Bibliography

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Moore County Deed Books

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Jugtown Pottery, Historic District
Moore County, North Carolina**

Section 10: Geographical Data

Verbal Boundary Description

The boundaries of the district consist of Parcel 0269 as shown on the attached Moore County GIS map.

Boundary Justification

This is the entire tract that has been associated with Jugtown Pottery since its establishment about 1921 and since the annexation of the south woodland in 1938.

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Moore County, North Carolina**

Photographs

The following information pertains to all photographs:

Photographer: M. Ruth Little

Date: December 1998

Location of negatives: North Carolina Historic Preservation Office, Raleigh

- A. View of turning room, clay mill, glaze room and kiln building, from southwest
- B. Busbee House, from northeast
- C. Busbee House, detail of main facade, from east
- D. Sales cabin, from south
- E. Interior of sales cabin
- F. View of turning room and kiln building, from east
- G. Kiln building, from west
- H. Museum, from south
- I. Vernon Owens making pottery inside turning room
- J. Busbee House, view of living room fireplace

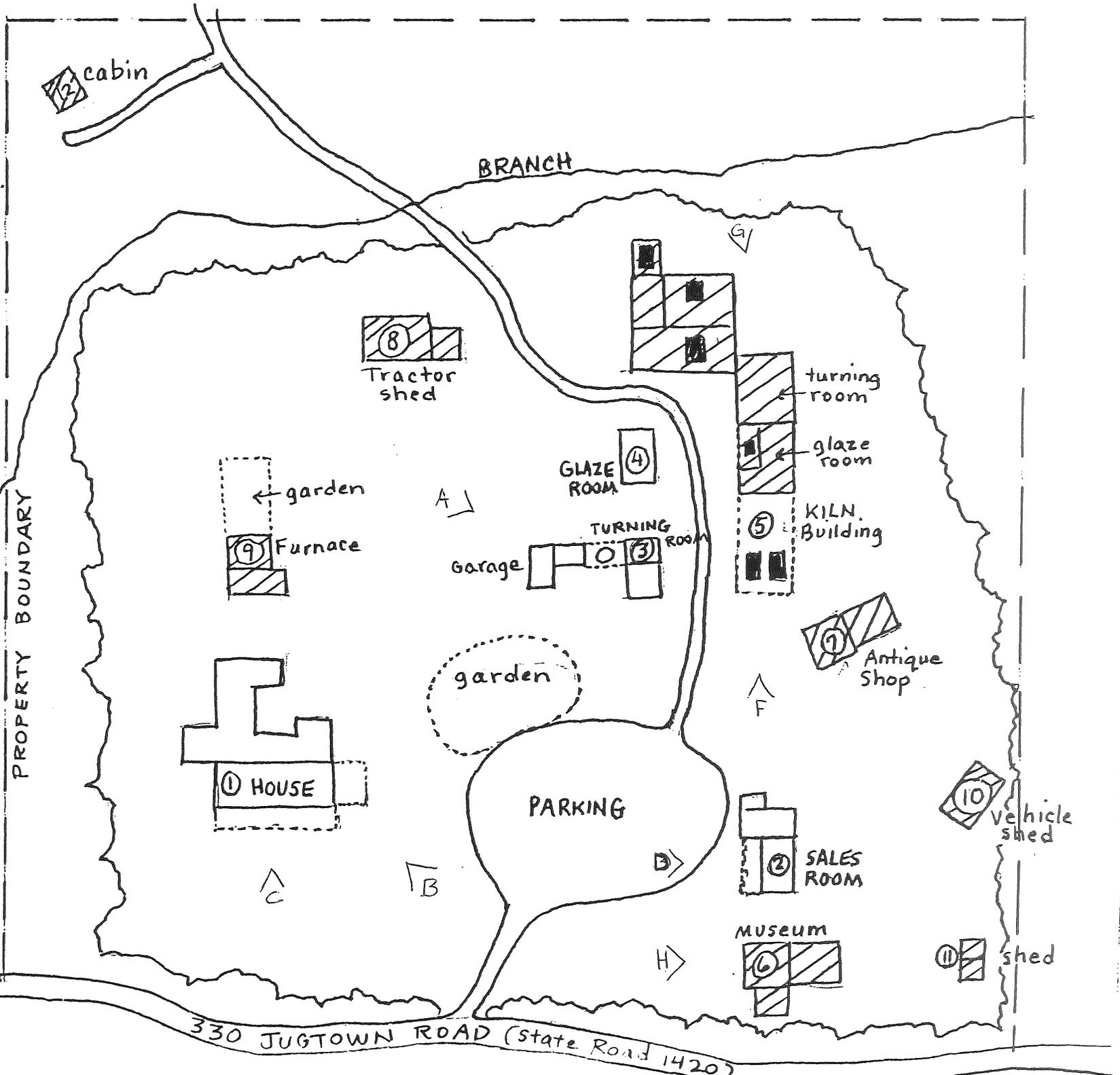
JUGTOWN
POTTERY
Moore County, N.C.

Sketch Map
Keyed to
National Register
of Historic Places
nomination

 Noncontributing
structure

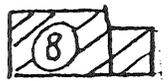
Not to scale

prepared by
Longleaf Historic
Resources
1999



 cabin

BRANCH


Tractor
shed

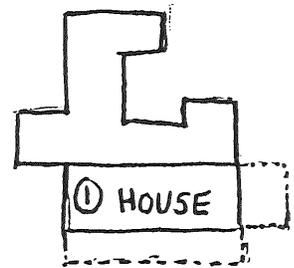
 ← garden
Furnace

GLAZE ROOM 

Garage  TURNING ROOM

 turning room
glaze room
KILN.
Building

 Antique Shop

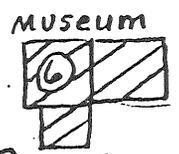
 HOUSE

garden

PARKING

 SALES ROOM

 Vehicle shed

MUSEUM


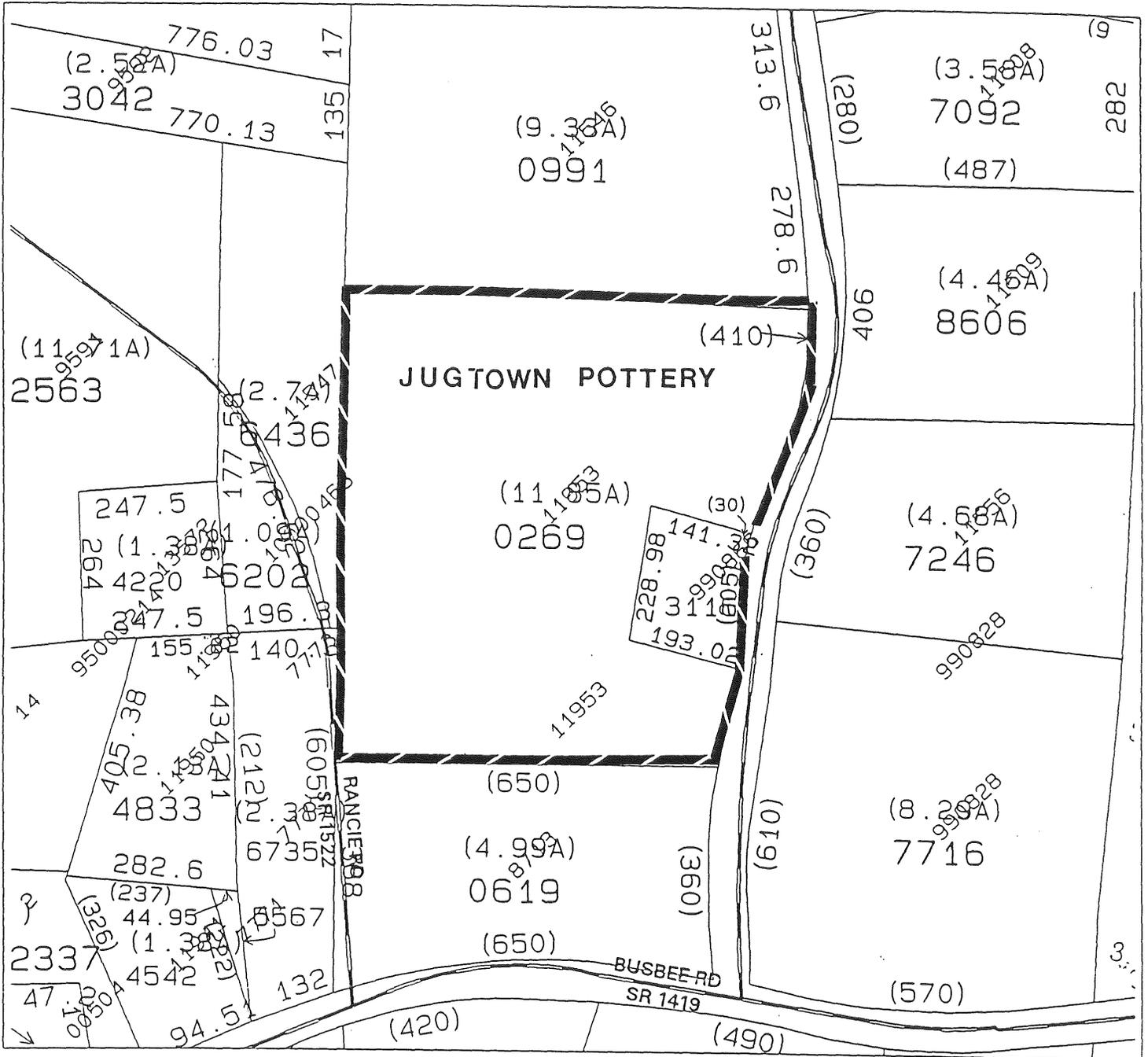
 shed

330 JUGTOWN ROAD (State Road 1420)

MOORE

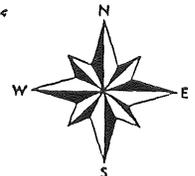


COUNTY



THIS MAP IS PREPARED FOR THE ASSESSMENT OF REAL PROPERTY FOUND WITHIN THIS JURISDICTION, AND IS COMPILED FROM RECORDED DEEDS, PLATS, AND OTHER PUBLIC RECORDS AND DATA. USERS OF THIS MAP ARE HEREBY NOTIFIED THAT THE AFOREMENTIONED PUBLIC PRIMARY INFORMATION SOURCES SHOULD BE CONSULTED FOR VERIFICATION OF THE INFORMATION CONTAINED ON THIS MAP. THE COUNTY AND THE MAPPING COMPANIES ASSUME NO LEGAL RESPONSIBILITY FOR THE INFORMATION CONTAINED ON THIS MAP.

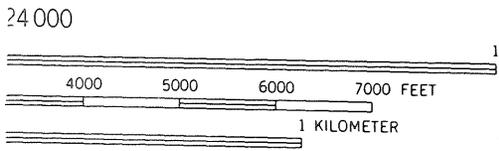
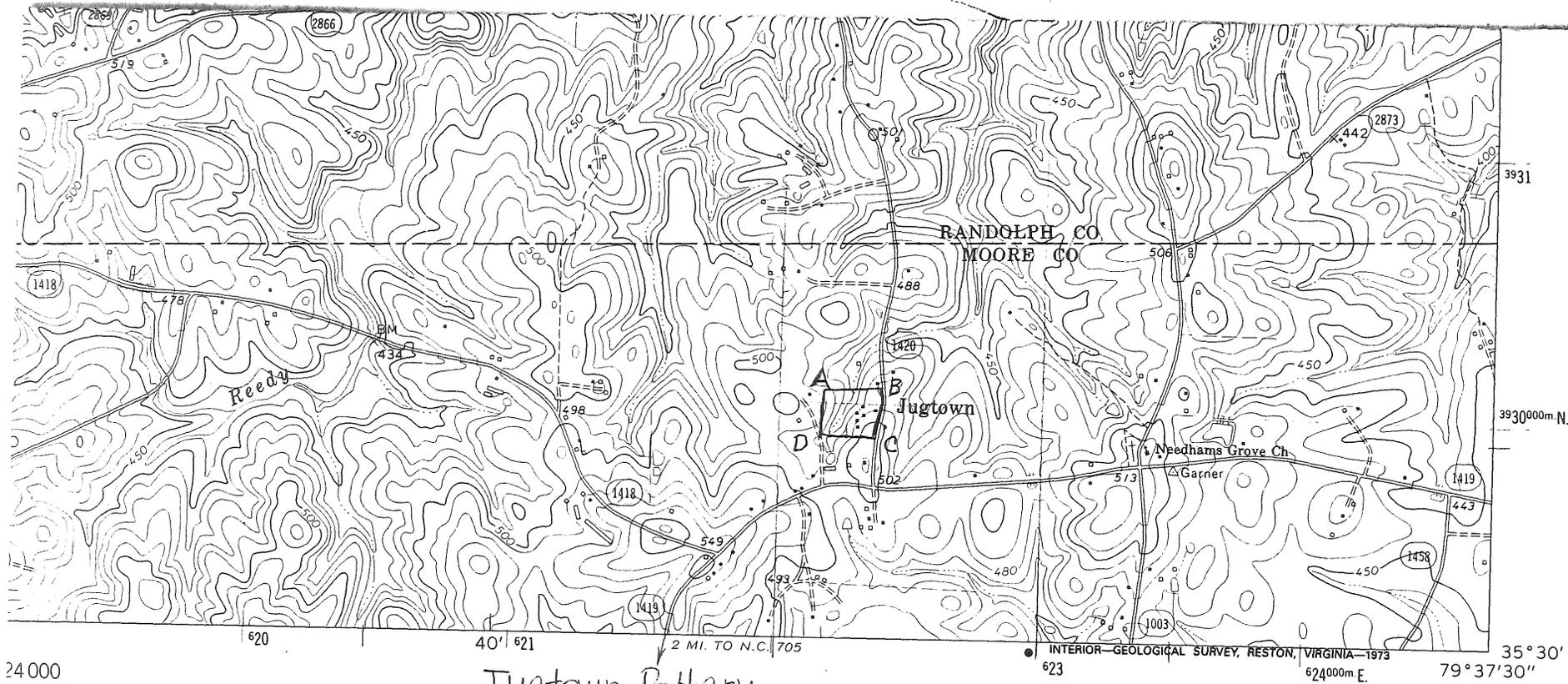
GRID IS BASED ON THE NORTH CAROLINA STATE PLANE COORDINATE SYSTEM 1983 NORTH AMERICAN DATUM.



SCALE - 260 FEET/INCH

December 09, 1998

mogis



VAL 10 FEET
SEA LEVEL

ALL MAP ACCURACY STANDARDS
SURVEY, WASHINGTON, D. C. 20242
AND SYMBOLS IS AVAILABLE ON REQUEST

Jugtawn Pottery
Moore Co., N.C.

- A. 17-622160/3930040
 - B. 17-622390/3930040
 - C. 17-622390/3929880
 - D. 17-622160/3929880
- QUADRANGLE LOCATION
LKVQI QUAD

ROAD CLASSIFICATION

Primary highway, hard surface _____ Light-duty road, hard or improved surface _____

Secondary highway, hard surface _____ Unimproved road _____

○ Interstate Route ◻ U. S. Route ○ State Route

ERECT, N. C.
N3530—W7937.5/7.5

1968

AMS 5055 II SW—SERIES V842

