

1975

# The Pottery Industry of Tazewell County, Illinois

Alice Ann Reif

*Eastern Illinois University*

This research is a product of the graduate program in [Art](#) at Eastern Illinois University. [Find out more](#) about the program.

---

## Recommended Citation

Reif, Alice Ann, "The Pottery Industry of Tazewell County, Illinois" (1975). *Masters Theses*. 3490.  
<https://thekeep.eiu.edu/theses/3490>

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

PAPER CERTIFICATE #2

TO: Graduate Degree Candidates who have written formal theses.

SUBJECT: Permission to reproduce theses.

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

Please sign one of the following statements:

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.

Aug 1 1975  
Date

J U  
Author

I respectfully request Booth Library of Eastern Illinois University not allow my thesis be reproduced because \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
Date

\_\_\_\_\_  
Author

pdm

THE POTTERY INDUSTRY IN

TAZEWELL COUNTY, ILLINOIS  
(TITLE)

BY

MS. ALICE ANN REIF

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

1975  
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING  
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

DATE

ADVISED

7/31/75

DATE

DEPARTMENT HEAD

### **"Earthenware" \***

Boasting of our wealth and virtues rare,  
What are we but bits of earthenware.  
Fashioned by the one Great Master hand,  
All mark'ed with the same Great Maker's brand.  
Some of us are fashioned tall and fair,  
Vases for the mansion, Dresden ware;  
Some of us as ornaments are prized.  
Some of us are useful, and despised.  
Some of us are big "Pots" lined with gold,  
Some of us are "Mugs" and bought and sold.  
Some of us are "broke," Ah! that's a fact,  
Some of us are not broke, only cracked.  
Some of us are fashioned fine and true,  
Every ray of sunshine gleaming through.  
Some of us are coarse and chipped and stained,  
But fragrant with the balm of love contained.  
Earthenware, just earthenware,  
Vessels of clay, just earthenware.  
All of us made by the one great Potter.  
Some as white as porcelain, some as brown as  
terra-cotta.  
Earthenware, just earthenware, that the Master  
will repair,  
When we go to the clay, that we came from—  
some day.  
Broken earthenware.

From Morton Pottery Catalog



## ACKNOWLEDGEMENTS

I would like to state my appreciation to the following persons for their help in my research:

Mr. Samuel Rapp  
Mr. Dick Herms  
Mrs. Emma Rapp  
Mr. and Mrs. John Rapp  
Mrs. Emily Reif

Without these people it would have been impossible to write this thesis paper.

## TABLE OF CONTENTS

CHAPTER	PAGE
I. THE ILLINOIS RIVER VALLEY AS THE BIRTHPLACE OF AN INDUSTRY.....	1
II. THE RAPPS COME TO ILLINOIS.....	9
III. THE RISE AND DECLINE OF THE MORTON POTTERY.....	14
IV. THE CLIFTWOOD ART POTTERY.....	23
V. SUMMARY.....	30
APPENDIX I.....	i
APPENDIX II.....	xi
FOOTNOTES.....	xxi
BIBLIOGRAPHY.....	xxii

## CHAPTER I

### THE ILLINOIS RIVER VALLEY AS THE BIRTHPLACE OF AN INDUSTRY

During the 1800's potteries were being founded in Illinois and various places across the mid-west. It had always been the east that supplied the young country with its ware. However, fine, light, or buff colored clays needed for production of stoneware and other fine ware had not been easy to find in large quantities in the east. As word of clay deposits, rivers, and possible markets for ware traveled back east more and more potters came to the mid-west and Illinois to begin a business.

By the latter half of the 19th century there were many eastern potters working in Illinois and at least eleven fairly large potteries in the Illinois River Valley area, not to mention the numerous small family operations. Of these some of the more important ones were: Michael Baker of White Hall, Greene County; Samuel B. King of Peoria, Peoria County; John B. Convay of Peoria, Peoria County; Ludon and Long of Peoria, Peoria County; and Christopher Weber Fenton and Decius Clark of Peoria and originally of Bennington, Vermont.

Christopher Fenton and Decius Clark were among those potters from the east to hear of good clays and abundant fuel to power their kilns in Illinois. Fenton for many years owned

and operated a large pottery in Bennington known as The United States Pottery Co. which produced some of the finest ware being made at the time. In this factory several different clay bodies were used. One was a yellow ware, which was a type of stoneware that was locally mined. Another clay body, a whiteware, sometimes erroneously called Parian, also called porcelain was used at The United States Pottery.

Formulas for the whiteware used at the United States Pottery are as follows:<sup>1</sup>

#1	#2
1350 lbs. Ball Clay	1100 lbs. Blue or Ball Clay
250 lbs. China Clay	100 lbs. China Clay
800 lbs. Flint	800 lbs. Flint
425 lbs. Feldspar	375 lbs. Feldspar

These porcelains were fairly white in color and were a good high fired tough body. This body was used to make pitchers and many other common utilitarian items as well as decorative things.

Fenton also produced a body called granite ware. It was a body with characteristics of both whiteware and stoneware. It is harder and more vitreous than stoneware. This body was used to make toilet sets, water pitchers, and cuspidors. It was sometimes highly decorated with gold and other colors.

As it was in the Bennington area and other places, these bodies would be preiodically changed to suit new clays

that were found and others that had been depleted.

Christopher Fenton was an innovator. Together with his ability to formulate new bodies, he had a unique ability to arrive at new glazes and new methods of applying them. He held several patents for glazes. The most famous patent was for the Fenton Flint Enamel Process. This patent was issued on November 27, 1849. An excerpt from his patent application letter describes the process very well. "The article to be colored and glazed, being in the usual state for applying the glaze is immersed in a transparent under-glaze, then with a small box perforated with holes the colors are thrown or sprinkled on through the holes over the surface of the article in quantity to produce deeper or lighter shades, as may be desired, leaving a part of the surface for the body of the article to show through in spots. By fusion in the kiln the colors flow and mingle with the under-glaze, and are carried about over the surface in various forms, and the article is thereby made to present a close imitation of the richest shells, variegated stones, or melting and running fluid, almost every mingling of the colors with the under-glaze, and the appearance of the article being varied according to the complexion of the body of the article and the colors and quantity thrown upon it."

"The colors may be applied to the article by other means than that of the perforated box, provided the same effect is produced."<sup>2</sup>

This process did indeed produce unusual and unique effects and Fenton enjoyed great success from his invention. The pottery produced at the United States Pottery was highly prized and shipped all around the East. Even today it is a very collectable item.

Fenton had enjoyed noteriety in his invention, but this was not enough to keep the pottery going. By 1855 the price of wood for firing his kilns was becoming prohibitive, so he switched to coal. Business matters continued to go badly for Fenton and in 1858 The United States Pottery Co. closed its doors. He and other partners made attempts to reopen the pottery but to no avail.

One such partner was Decius Clark. Clark too was an inventor of sorts. He invented a sort of Flint Enamel Process which would cover even the coarsest body and appear very smooth. Even with the new process ventures failed, but a partnership that would last for years was formed.

After the final closing of the Bennington Pottery, Clark and Fenton made their way to Kaolin, South Carolina, taking the best mold maker Daniel Greatbach with them. They arrived with thoughts of joining a pottery already in existance at Kaolin. They soon found that the clay was not as suitable as they had hoped and moved on to Peoria, Illinois.

Upon arrival they began to interest a group of investors in their idea of building a very large pottery works in that

city. The plan for the factory was an elaborate series of buildings arranged like a cartwheel. The hub of the wheel being used for offices and the area between each spoke being used for a different process. One would be used for the production of whitware, one for stoneware, one for granite ware, and so on until each area produced a product of its own. In one of these branches a new line of work was to be produced. They were going to make enamelled bricks, blocks, and orma-mental architectural pieces. This was based on Decius Clark's new patented process. Their hopes were to license other brick manufactures to use the process and collect royalties from doing so.<sup>3</sup>

The partners were quite sucessful in engaging funds for their enterprise, and in 1859 a wing of the building was constructed. Fenton also contracted several mills around the country to grind feldspar for them. Fenton and Clark were very pleased with the area and were aware of the railroads and their possibilities for future transportation of their wares.

In a letter back to the Banner, a local paper in Ben-nington, the partners said, "In transferring the prosecution of our business from Vermont to the great Valley of the Mississippi, we are influenced only by the superior advantages that this locality presents over the Atlantic States, in the abundance and quality fo pottery material-its unrivalled facilities for cheap freight-the extent and rapid growth of its markets, and the superior advantages it possesses for a more sucessful competition

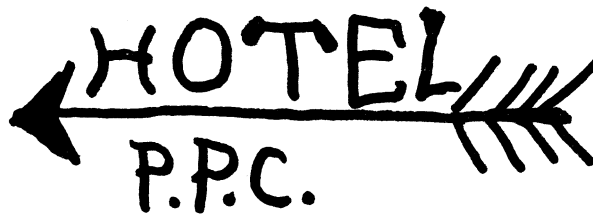
with foreign manufacturers - a consideration not to be overlooked in the early stage of the enterprise in this country."<sup>4</sup>

With these things considered, however, Fenton and Clark's great dream of a pottery never really got off the ground. It failed early in 1863. One of the main reasons for its failure was that the hardships caused by the Civil War and the enlistment of many of the pottery's employees could not be survived.

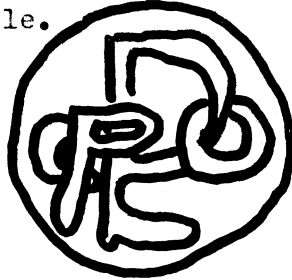
The Bennington partners' work was not all in vain. When they failed in Peoria a potter named Amos Johnson operated the plant through 1873. Amos Johnson continued using some of the same techniques and molds brought to Peoria by the Bennington potters. He called this pottery the American Pottery Company. Mr. Johnson is known to have made the earliest real whiteware made in Illinois. Previously Fenton and Clark had only made some creamware.

The pottery was taken over by Joseph Jager in 1873. Jager made stoneware for a few years and then began production of ironstone. This is the kind of pottery that we find most often today. Jager changed the name of the pottery to The Peoria Pottery Company. Various marks were used over the years. The one seen on most utilitarian pieces was simply the words PEORIA, ILLINOIS impressed either on the bottom or the side. The ironstone was usually marked with a variation of the British Crest. The following mark was used off and on over the years 1873-1894.<sup>5</sup>





In 1385 Jager adopted the initials P.P.Co. in an intertwined pattern enclosed in a circle.



The Peoria Pottery folded very early in the 1900's. The exact date is not known.

I feel that of all the pottery being produced in the area the pottery produced under Jager's management was superior to any other at the time. High standards had been set by the potters from Bennington and continued into Jagers reign. The glazes used on these pieces had a special luster and color unknown to others. A well formed fruit jar could range in color from brilliant oranges, golds and browns to deep shades of blue. The forms of the most utilitarian item as a jug showed a true feeling for beauty. One could possibly assume that this care taken in manufacturing pieces may have been the reason for the downfall of the pottery. Only ten miles away in Morton, Illinois another pottery was manufacturing the same kind of items. The glazes were not as fine and forms not as beautiful as those in Peoria, for this ware was made to sell, and the Bennington

subtleties were gone. The pottery from the Peoria Pottery Company was giving way to a more commercial version of the same product.

## CHAPTER II

### THE RAPP BROTHERS COME TO ILLINOIS

In 1874 a young man named Andrew Rapp came to America from Konigsfeld in the foothills of the Black Forrest region of Germany. The Village was in a beautiful valley dotted with farm homes and a mountainous background.

Andrew was the oldest of six brothers and served with the German army during the war of 1870. His service with the Army had been a difficult one. Andrew had met with undue hardships because of his religious convictions. His commander suggested he leave the country to escape the consequences that he might be forced to face. That very night he deserted with the help of a farmer under a wagon load of hay. The farmer took him over the German-French border where he met a group going to America that same night. The group financed his ocean trip and his trip to Forrest, Illinois, where he settled.

Andrew's father was a stone mason and a builder of the village overns in Germany. Andrew followed in his father's footsteps and learned the trade of stone masonry and architecture when he was fifteen years old. In Germany he looked forward to a bright career building stone houses.

When Andrew arrived in Forrest he began seeking similar employment. He soon found that very few houses were built of stone. Someone suggested that he go to Morton, Illinois because he could surely find suitable work in a town growing as much as this one. Unfortunately, when he arrived he found that houses were being built of brick not stone. Andrew did discover that there was a shortage of brick for building these houses.

Being an enterprising young man, Andrew built a very crude brick making machine powered by a horse. When he had successfully made enough bricks he built his first kiln. The brick business grew quickly and contractors were demanding more and more brick. Very soon he was unable to handle all the business by himself. He sent to Germany for his two brothers, Barthol and Christian.

The two arrived in 1875 and went to work immediately. They designed and built a new brick making machine that was much more efficient and a much larger kiln. This equipment was constructed on a new location where the clay was better and there was more room for expansion. They built a building to house their operation and named it the Rapp Brothers Brick and Tile Company, for the brothers had also begun the manufacture of field tile. The Morton area is very flat and drainage of the farm land was virtually impossible. This lack of drainage was a source of many problems for the community. Not only did crops and gardens not do well, but the low lying swampy areas were places where disease could breed. The farmers and other people of Morton welcomed the Rapp Brothers tile works. With the brothers ability

to produce more and better brick and tile, it seemed the demand for their products also increased.

The Company very soon had grown too large for just the three young brothers, and the decision was made to send for the rest of the family still in Germany. The boys' mother, father, and three sisters moved to Forrest, Illinois. The other three brothers, Samuel, John, Mathew came to Morton to join the Company.

In 1890 the ladies of the village approached the Rapp brothers with an idea of manufacturing pottery. There was no other pottery right in Morton producing utilitarian ware. The closest pottery was in Peoria, which was ten miles away. In those times ten miles was a pretty good distance to travel for shopping.

The brothers were most interested in the ladies' idea. being good businessmen and willing to help the community. With this development, a new two story building was constructed and two large bottle shaped kilns just for pottery were built and ready for firing in 1892; thus they began the production of pottery.

The ware made during these early years was entirely utilitarian. They made mixing bowls, chamber pots, wine jugs, milk crocks, butter churns, large bowls used for skimming milk and making cheese, and pitchers. Mathew was the real artist at the plant, he threw almost all of the pots and always made the molds that they were to use. The clay they used came from the lane right around the pottery, but some was dug from other sites around Morton. In color the fire clay was a yellow grey, a type

of stoneware. It was a tough vitreous body that was fired fairly high. The exact temperature is not known. The kilns were fired with wood and coal. Most of these pieces are very simple in form and resemble the pottery being done in other places at the time. The only mark on the early pieces that I was able to find was MORTON POTTERY stamped into the bottom or on the side. Not all pieces are marked. The difficulty in identifying Morton pottery is compounded by the fact that they do resemble most other early pottery, not only in form but also in glazes.

Samuel mixed the glazes for the ware. I could find no record of the exact ingredients. The glazes are all brown, usually dark brown. I believe most of them were an Albany slip glaze, however I do know that they mixed some glazes with a lead base and iron oxide for color. The surface of the glazed piece was smooth and semi-shiny; however, with age many appear crackled and pitted. In later work a white glaze was used and some cobalt used for decoration. I was not able to find many examples of this style. They also made a yellow ware that was glazed with a clear glaze and banded with white slip.

The brothers each had their individual work. Samuel was in charge of glazing and firing, Christian was fireman and engineer; John directed the kiln setting division; Barthol, tile and brick department; Andrew, office and sales; Mathew, art and designing. The brothers worked like this for several

years, until they made a formal division of the factories. The Morton Brick and Tile Company was operated by Barthol, Christian, and Samuel. The Rapp Brothers Pottery was operated by Andrew, John, Mathew, and Samuel, With Samuel managing sales for both factories.<sup>6</sup>

### CHAPTER III

#### THE RISE AND DECLINE OF THE MORTON POTTERY

At the turn of the century The Rapp Brothers Pottery, incorporated as the Morton Pottery in 1915, grew and served not only the community but much of the adjoining area. The lines of ware produced increased with demand and so did the technical knowledge of the potters. They began to take on large orders from retailers all over the country.

As we know, the turn of the century was a period of mass industrialization in this country. Not only were factories advancing by leaps and bounds, but also retailing outlets were growing as well. Even at this early date we could see the beginning of chain stores. The Rapp Brothers were well aware of the possibilities of mass production for these stores. To deal in quantities to these stores they would need a lot more reliable help. By this time the second generation of sons was ready to join their fathers in the growing business.

While the business had grown the work began to lose some of the artistic character that Mathew had been able to give it. This was something that disappointed him, for art was very dear to him. As young Samuel said. "(Mathew)..... he was an artist, he was an oil painter, he did a lot of art, there is art in our



family, you know."7 In 1922 Mathew and his four sons, Carl, John, Laurence, and Theodore separated from the Morton Pottery operation and began their own pottery and named it The Cliftwood. They began the production of Art Pottery and Art Deco ware.

Andrew's seven sons, Samuel, Nathan, Bill, Daniel, Henry, Andrew Jr., and Soloman, joined the Morton Pottery. Nathan, the youngest of the brothers, was the mold maker in the organization. He was considered by the family to be the artist in the second generation. Samuel was in charge of sales and had the responsibility of making sure the company had new customers. In order to make new sales, Samuel often had to be on the road. He began his traveling sales career in Milwaukee selling promotional lamps to the Blatz Brewing Company and went on to be a successful salesman from New York to Kansas City and throughout the east.

The other young brothers worked very hard in the other processes of manufacture. Some finding new and better clays and others working with new glazes. One of the clays being used at this time was a clay that was mined near Mapleton, Illinois, not too far from Morton. This clay was black when mined and fired to a rich black earthenware. "We used it and it was as black as the ace of spades."9 I was able to find a teapot made from this clay glazed with a black semi-matte glaze. It was a hard body and with the black glaze it worked very well.

The pottery also used a clay that was mined in Brazil, Indiana. Brazil was a coal mining center and during that process

clay often appeared. This clay was a natural fireclay, and they were able to use it without the addition of any other ingredient. This clay fired a buff or off yellow color. I saw many pieces made from this clay that were usually decorated with two thin blue lines in a band around the pot. The pottery made thousands of chamber pots with this clay in the early days. They were packed with straw and often shipped in a railroad car.

Some of the other clays they used were not suitable for use right out of the ground, so the factory acquired all its own equipment, ball mills, pug mills, and filter presses, which was necessary to prepare the clay. These clays then would be prepared for whichever process they were to be used for, either thrown on a wheel, jigger molded on a type of wheel, or cast in a plaster mold. As the potters searched for a whiter body they began using clays found in Kentucky and South Carolina. These clays are the same ones used throughout the following years that the pottery was in operation. They were good hard white clays that would give a nice surface to a piece no matter what color or texture the glaze.

By the 1920s very few pieces were made by actually throwing them on the potters wheel. Nathan, the mouldmaker and artist, often used the wheel to form the pieces from which the molds were made. On a scale of mass production as they were working, it would have been impossible to throw every piece. A much faster process was jiggering. In jiggering, the clay is placed on a revolving machine and a template type device presses against the

mold until a certain thickness is obtained. The shape of the interior mold and the exterior mold determines the shape of the article. The clay used in this operation must be almost perfect so the template or jigger will not leave any pitholes or scars.

The majority of the production was done in the slip casting method. This is the fastest, easiest way to produce large quantities of each item. Molds were made from plaster of Paris and were kept warm and dry. Clay in a liquid form or slip was poured into the mold and out again leaving a thin wall of damp clay on the inside where the plaster had drawn the moisture out. In a very few hours these were removed from the molds and trimmed and ready for the next process. The molds were then set aside to dry a short time after which they were ready to be cast again. In this method they could have many molds for each item and produce hundreds of articles per day.

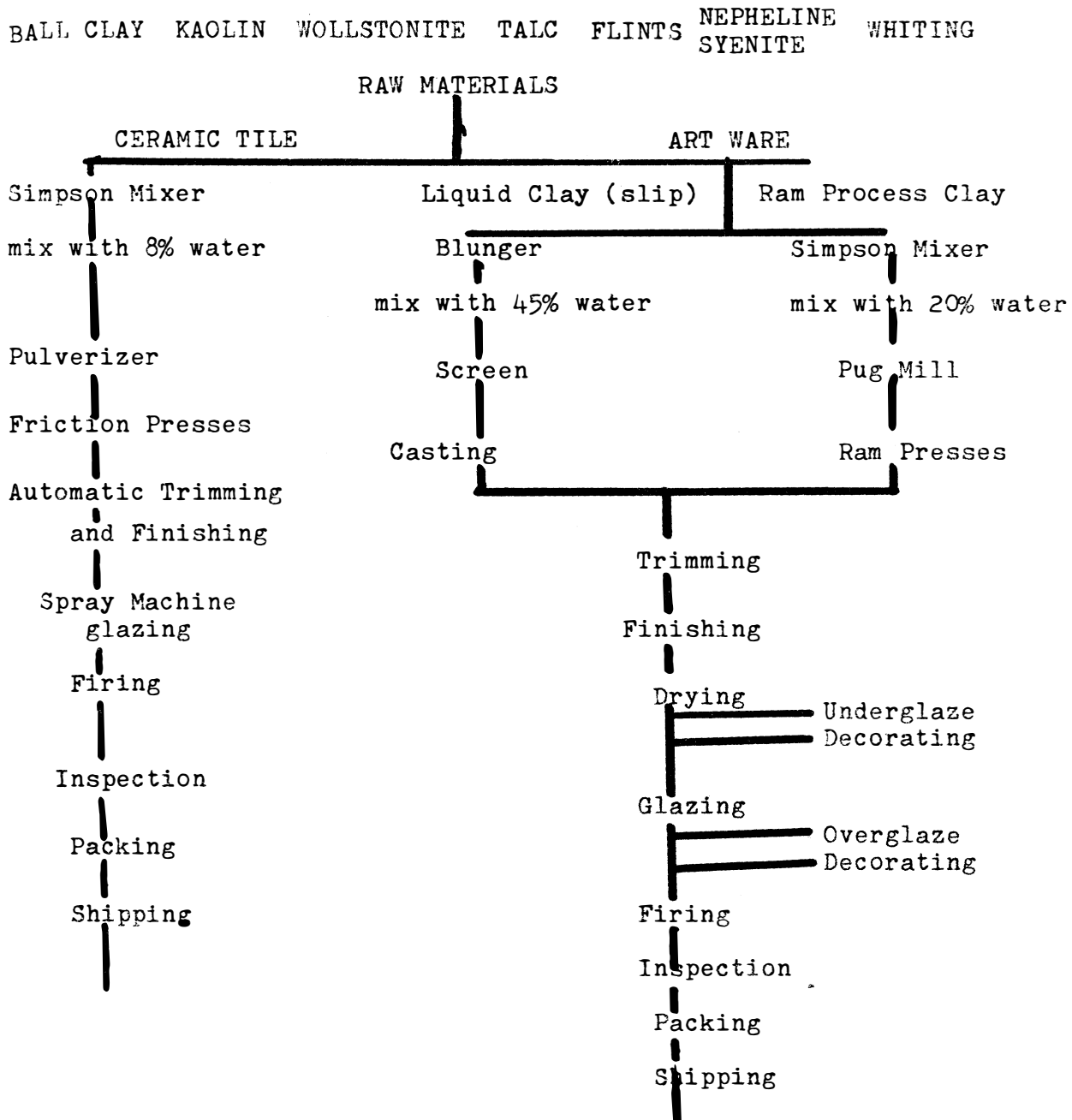
In an operation of this size many kilns were needed. Five bottle shaped kilns were constructed in 1922. These five kilns had an interior of about twenty feet in diameter and twelve feet in height. They were fired to about 1900 degrees Fahrenheit and divided so part could be used for bisque and part used for glaze fire. Saggars were used in these kilns. When the kilns were first built they were fired with coal, but later switched to gas. In 1932 the Rapp brothers installed three continuous tunnel kilns. These, too, were fired by gas from five natural gas wells located right around the pottery. Of the two hundred wells in Morton the pottery had exclusive rights to these five wells,

which helped to cut their expense and guaranteed them a supply of gas. The company also equiped themselves with a generator run by the same gas, which supplied the pottery with electricity for lights and other machinery.

The three continuous tunnel kilns made a great improvement in production at the plant. They were equiped with nineteen cars each, and a typical firing to 2065 degrees Fahrenheit took an average of thirty hours from start to finish. The tunnel kilns have an area about seven feet in length which has the hottest temperature. It is this area which takes the greatest amount of time. The carts took about twelve hours to move through this high heat area. After temperature is reached in this area, the carts continue toward the end of the tunnel where they were cooled. This was done by a series of fans set in all directions. An advantage of this system is that the fans were placed so that the warm air from the kiln was blown throughout the plant thus providing heat. A very efficient system to say the least, saving on both energy and expense. These kilns were the same kilns that were used throughout the remaining years the plant was in operation, and I believe the Rival Manufacturing Company is using them now. The Rapp Brothers did add one more kiln in the fifties that was a bit larger than the first models.

The glazes used on Morton pottery were typical of most mass produced ware at the time. At first most were white lead based glazes, and later others were used. I was unable to find any formulas for the glazes from the Morton pottery. There are examples of matte, semi-matte, and shiny glazes in every color.

FLOW SHEET FOR MANUFACTURING  
OF  
ARTWARE AND CERAMIC WALL TILE  
AT THE  
MORTON POTTERY CO.



In studying the Morton pottery it is certain that Samuel Rapp, played a very important role in the development of the pottery. Samuel was in charge of the sales department, and was a man with great foresight and understanding of wholesale marketing. Mr. Rapp explained that he took the advice of some-one years ago. "The chain store fellow told me once, 'Sam, you make stuff for me that sells to the chain stores, here the woman's got 25¢, 20¢, or 10¢ left in her pocketbook to spend she ain't gonna take it home, see, she's gonna spend that money. Sam, you make stuff for me that I can sell for 25¢ or 20¢,' so that's what we did. What they could sell for 25¢ we'd git 17¢ for it. So that was the base of my sales."<sup>11</sup> This was Samuel Rapps philosophy and it proved a good one for the time. Along with this idea Sam had foresight and knew what to do and who to see about it.

During prohibition Sam put his foresight to good use. He could see that the end of this era was coming, so they began producing beer mugs at the rate of twenty thousand a day. These mugs would be sold to the different breweries as promotional items. The two biggest of these breweries were Anheuser-Busch and the Schlitz Brewing Co.. In 1934 the biggest selling item was the bean pot. They produced them at a remarkable rate. An order of one-hundred thousand took them only twelve days to complete using a fraction over thirty-nine tons of clay. (The pottery used an average of one hundred tons of clay per month.)<sup>12</sup> Most of the bean pots were produced for the Heinz Company to be used as premiums, however some were used for wholesale and retail sales.

Some of the best ware produced by the pottery was a series of bowls, platters, and plates conceived and designed by Vincent Price. This series was called the Vincent Price Art Treasures. The pieces are very simple in form and glazed with a shiny, mottled brown glaze. The pieces do make a very handsome set. One interesting thing about this series is that it is the only thing that the company marked after the first early years.

The company often did commission work for political candidates. In 1954 they produced over one hundred thousand miniature elephants for Everett Dirksen, and in 1940 they made a complete set of six elephants all varying in size for Gov. Dwight Green. These political items were an inexpensive give away for candidates.<sup>13</sup>

A great deal of the products they made were for containers for food manufactures' premiums and for different state souvenirs. Just a few of these include; bean pots for the State of Maine, cheese barrels for Swiss Colony Cheeses in Wisconsin, Green River syrup containers, and many different Christmas items.

In 1957 Morton Pottery added a completely different line to their factory's production. The product was called Mor-Tile, a ceramic tile in fourteen different colors. The Rapps purchased a tile press made in Italy that was capable of making 180 tiles per minute or 30,000 per day. They also added another large tunnel kiln with special furniture adapted for firing tile. The tile production only was in operation for about ten years and was completely shut down in 1967. Competition from the Japanese

industry was the major reason for the failure.

The pottery continued making the same general line of ware over the next few years; however with rising cost of production, competition from Japan, and the fact that the second generation was getting older and the third generation did not take much of an interest, sales began declining and so did profits. On January 23, 1971 the pottery filed for voluntary bankruptcy. March the 2nd the decision was handed down from bankruptcy action that unless the plant was sold it would be placed on the auction block. So on March 24 at 10:00 the auction took place. It was purchased by A.K. Ferrara of Addison, Ill. For 155,000 dollars at the auction. Mr. Ferrara planned to continue producing about the same line with various changes. Mr. Ferrara was unsuccessful in his venture and the pottery was sold to Rival Manufacturing Company of Kansas City, Missouri. The Rival Company is the manufacturer of the Crock Pot, which has a ceramic liner. The Rival Company is still producing the ceramic liners at the plant today.

The sale of the Rapp Brothers interest marked the end of an era in the making of pottery. The Rapp family owned and operated the plant for 94 years.



## CHAPTER IV

### THE CLIFTWOOD ART POTTERY

As I briefly mentioned before there was a split in the Morton Pottery in 1922. Mathew and his four sons began their own pottery called the Cliftwood. Mathew was an artistically talented man. He had always been a good oil painter besides being creative with clay. Mathew learned to throw on the wheel when they first started in the business and this ability combined with his innate talent for design was what made his pieces very special. Mathew seemed to have a natural understanding for design and simplicity, the basis of most of his work. He very carefully produced the models for all the molds that were to be used.

Mathew's artistic talent was one of the main reasons for the split in the potteries. The Morton pottery was beginning to undertake such tremendous mass production that Mathew was unable to be creative with designs for items. The strain of having to produce an item for a certain manufacturing interest was too limiting for Mathew. He could not produce the same quality of ware he wanted to and use it for mass production. His only recourse was to take his four sons, Carl, John, Laurance, and begin a pottery of their own, an art pottery. Their idea for this venture was to manufacture a fine line of pottery for sales

through the catalog and other appropriate retailers, not just for sales in the chain stores. However, we do find that when sales were running low an item was produced cheaply so it could be sold in dime stores.

At best the Cliftwood Pottery was not a major industry. In fact for most if not all of its history the Cliftwood was a makeshift operation. Probably it could most accurately be termed a family industry. The pottery's heyday, at least from a design point of view, was in the 1920's when the potters of Cliftwood exploited the Art Nouveau, Art Deco fashion during the style conscious years of that era. They turned out many very smart pieces in popular production ware that are distinguished by their design quality, enduring forms, and some very intriguing glazing techniques.

Cliftwood pottery was made in a variety of colors and many types of glazes. There was a black semi-lustre, a soft matte pink, a soft matte blue, an ivory matte, and a spectacular mulberry, among many others. Most of the pieces were available in any color desired.

Many of the designs used by the Cliftwood were drawn from ancient styles. On page six of the catalog the vase #127 is of a Grecian origin. The long sweeping handles are reminiscent of an amphora or wine container. The dramatic handles

make a very attractive piece. On page eight and nine pieces #128-9 are examples of vases with Italian influence. These pieces, too, have sweeping handles but very curving romantic forms. Perhaps the most spectacular of the Cliftwood's work is the Egyptian vases on pages ten and eleven #132, #124-5. Note the serpent and fish motif on the handles of vase # 132. This piece also has very nice fluted sides. Vase #125 is by far the wildest in design. I suspect the difficulty in casting a perfect one must have resulted in the high cost of fifty dollars a piece. This piece was supposed to be a replica of a piece taken from an Egyptian tomb, it was definitely not made for chain stores.

The pottery also did a series of compotes and compote sets with candles sticks to match. These are very simple in design and some seem to have a little art deco influence. Pieces numbers 228, 230-1, on pages thirteen and fourteen have inserts for flower arrangements. One is even made in the shape of a frog. On page fifteen is the lorilei, a flower insert done in the Art Nouveau style. Note the poem included in the catalog.

The company also produced many lamps in various styles. Some were made only to be used as lamps and others were vases that were converted into lamps. Many of these lamps are very lovely examples of the Cliftwood's work. The lamps were one of the Cliftwoods most marketable items because even those who

could not afford to have art pottery in their homes still needed lamps. The lamps were produced with the same care in design and glaze as were other pieces of the Cliftwood. The glazes used by the Cliftwood potters were one reason the pieces were so beautiful.

John Rapp, son of Mathew, was the glaze maker of the Cliftwood. John had a good knowledge of glaze formulation and invented a style of innovative glaze known as the drip glazes. In these glazes the color, starting at the top would flow downward blending with other colors as it flowed. The mulberry drip is the richest example of the drip glaze, blending blues, browns, and reds in subtle tones. The following are glazes from the records of John Rapp.<sup>14</sup> I have listed the formulas just as they were written on John's filing cards. One can see the glaze often contain other glazes as parts of a new formula, some are only numbered. Commercial glaze stains were often used as colorants instead of oxides. Often following a number will be Homel or Harshaw. These are the stains frequently used.

Formulas for drip glazes:

Mulberry Drip

1 lb. 6631  
8 oz. Manganese  
2 oz. dark blue #28  
3/4 oz. gum  
2½ cans water

Yellow Drip

1 lb. 6631  
8 oz. yellow 4336  
3/4 oz. gum  
2½ cans water

The problem with drip glazes is that we have no way of knowing what 6631 is. It may have been a commercially sold glaze or one of John's own glazes. Whatever it would have been a clear glaze with a great deal of fluidity.

The following are matte glazes:

Pink Matte

17  $\frac{1}{2}$  lbs. frit 3466  
 18 oz. clay  
 16 oz. Zn Car.  
 28 oz. Zn  
 12 oz. superpax  
 26 oz. L-56 Harshaw

Blue Matte

17 $\frac{1}{2}$  lbs. frit 3466  
 18 oz. clay  
 16 oz. Zn Car.  
 28 oz. Zn  
 12 oz. superpax  
 26 oz. Blue 500 Harshaw

Black Matte

4 $\frac{1}{2}$  lbs. 3466  
 4 $\frac{1}{2}$  lbs. 370  
 8 $\frac{1}{2}$  oz. clay  
 16 oz. Zn Car.  
 11 oz. Black 1117 S.F.D.  
 $\frac{1}{2}$  bucket water  
 $\frac{1}{2}$  oz. gum

Green Matte

8 $\frac{1}{2}$  lbs. 370  
 8 $\frac{1}{2}$  lbs. 3466  
 18 oz. clay  
 20 oz. Zn Car.  
 28 oz. Zn  
 12 oz. superpax  
 16oz. B. 2611 Harshaw

As one can see it would be very difficult to reproduce these glazes today, not only because the commercial stains would be impossible to find but also many of the frits used are no longer available.

## Inside glazes:

Inside White Matte

1½ lbs. 3417 frit  
 ¾ lbs. 3434  
 10 lbs. 6oz. 3466  
 12½ oz. Ball Clay  
 16 oz. Magnesium Zirconium  
 16 oz. Superpax  
 16 oz. Magnesium Carbonate  
 1 oz. gum  
 1 bucket

Pink Inside

1½ lb. 3417 frit  
 ¾ lb. 3434 frit  
 11½ lbs. 3466 frit  
 12½ oz. Ball Clay  
 1 lb. superpax  
 1 lb. Zirconium Magnesium  
 ½ lb. Magnesium Carbonate  
 12 oz. 193  
 1 oz. gum  
 1 bucket water  
 mix gum before adding water

Yellow Inside Glaze

5 lbs. 3417 frit  
 2½ lbs. 3134  
 3 lbs. 370  
 3 lbs. 3466  
 3 lbs. clear glaze 6631  
 1.8 oz. Ball Clay  
 1 lb. Yellow 4336  
 1 lb. Magnesium Zirconium  
 1 oz. gum  
 1 bucket water

Brown Inside

5 lb. 3417 frit  
 2½ lb. 3134  
 18 oz. Ball Clay  
 3 lbs. 3466 frit  
 3 lbs. 6631 clear glaze  
 3 lbs. 370 frit  
 1lb. Magnesium Zirconium  
 1 lb. Brown 4 B 4127  
 1 oz. gum  
 1 bucket water  
 mix gum before adding water

I cannot say for certain why the potters had glazes just for the inside of articles, but these may have been very smooth and hard surfaced glazes that would work very well for insides of pieces. These glazes are very similar in make-up but again we

would have much difficulty in reproducing them. It is difficult where there are only numbers given to know just whether the number is a frit, a commercial additive or even a numbered glaze they made.

Green Outside

1 lb. Ball Clay  
12 oz. green J-137 Harshaw  
4 oz. superpax  
1 oz. gum  
3 cans water  
Mix gum before adding water

Beige Outside

2 oz. Manganese Oxide  
14 oz. superpax  
1 lb. Ball Clay  
1 oz. gum  
3 cans water  
Mix gum before adding water

Blue Outside

2 oz. Dark Blue Ferro  
14 oz. Blue 500 Harshaw  
1 lb. Ball Clay  
1 oz. gum  
3 cans water  
Mix gum before adding water

Dark Brown Outside

1 lb. W.G. Brown A-950 B.F.D.  
1 lb. Ball Clay  
1 oz. gum  
3 cans water  
Mix gum before adding water

These are just a few of the glazes used by the Cliftwood pottery over the years. I have seen some pieces with these glazes and most of them are very nice. I feel the Cliftwood's glazes to be far superior to the glazes generally being used in other large potteries at the time. I do believe that this pottery works would compete with any being produced during those years and it will surely be on the collectors list in the years to come.

## CHAPTER V

### SUMMARY

From 1850 to just a decade or so ago the Peoria-Tazewell County area was a site of intense interest in ceramics. Beginning with Samuel B. King in 1842 as the first recorded potter in Peoria producing redware and stoneware others soon came. The movement West of potters from Bennington began the rise of interest in the field. This interest did not end with the failure of Christopher Weber Fenton and Decius Clark and the aborted plans for the world's largest pottery. Joseph Jager went on to produce some of the finest pottery in the country during his years in Peoria. With the advent of Andrew Rapp and his brother in 1877 a new era began in this area's rise to the twentieth century. The Rapp Brothers pottery grew to reach a very high level in the ceramics industry but with fall of the Cliftwood any artistic qualities in commercial pottery fell as well.

It is a shame that production of creative and artistic commercial pottery died in the 1940's with the Cliftwoods but I believe this happened all over the country as industrialization was taking place. People were facing a fast paced



world and had no time for the things associated with artistic design. Another factor was that many imports from Japan and other countries were flooding the market at such a low price that individual potters or potteries could not compete, even though they produced superior pottery.

A consoling thought is that today we see many small production potteries starting around the country. I feel that for too long people have overlooked not having well designed pieces for their use and once more the production potter will have a day in the market.

## APPENDIX I

### TABLE OF PHOTOGRAPHS

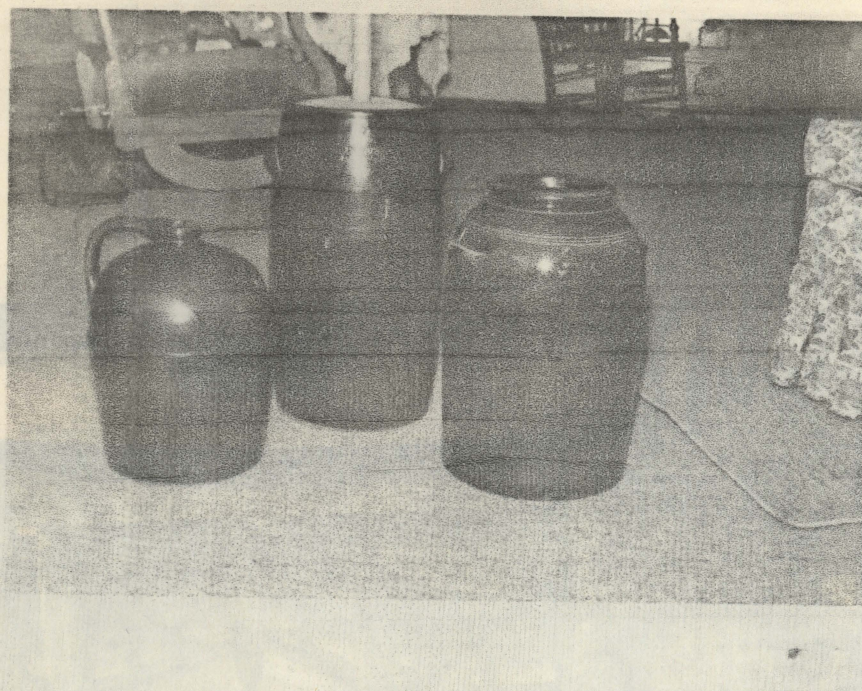
Number	Description
1	Peoria Pottery; Miscellaneous Grouping
2	Peoria Pottery; Churn, Jug, and Jar
3	Peoria Pottery; Churn, Jug, and Jar
4	Peoria Pottery; Spitoon and Bowl
5	Peoria Pottery; Whiteware
6	Morton Pottery; Churn and Jugs
7	Morton Pottery; Vincent Price Art Treasures
8	Morton Pottery; Spatter Ware Bowls
9	Morton Pottery; Chamber Pot and Bowls
10	Morton Pottery; Mug, Bowl, and Tea Pot
11	Morton Pottery; Mug made by Andrew Rapp and Spitoon
12	Morton Pottery; Beer Mugs
13	Morton Pottery; Tea Set
14	Cliftwood Pottery; Vases
15	Cliftwood Pottery; Animal Figurines
16	1924 Photograph of the Bottle Kilns at the Morton Pottery Peoria Journal Star





1.

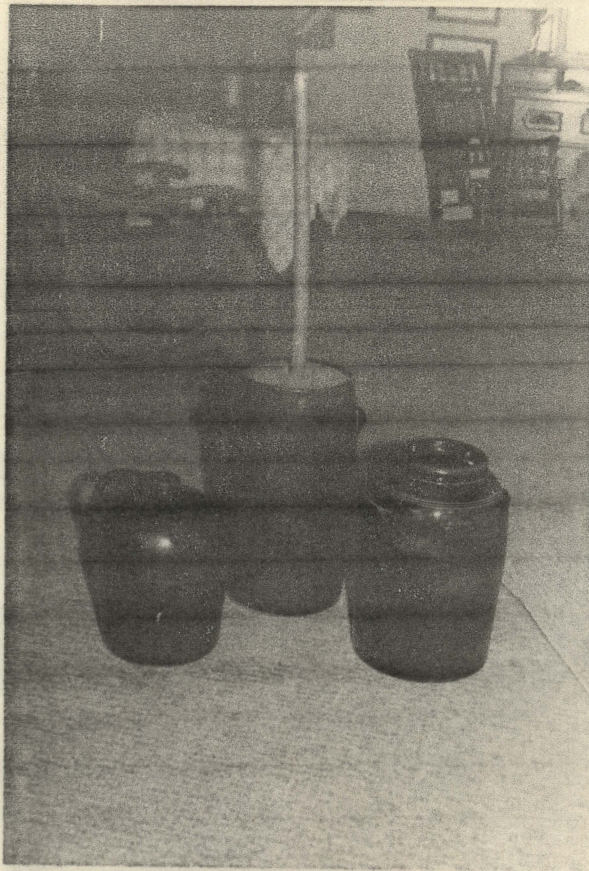
3.



2.

4.





3.

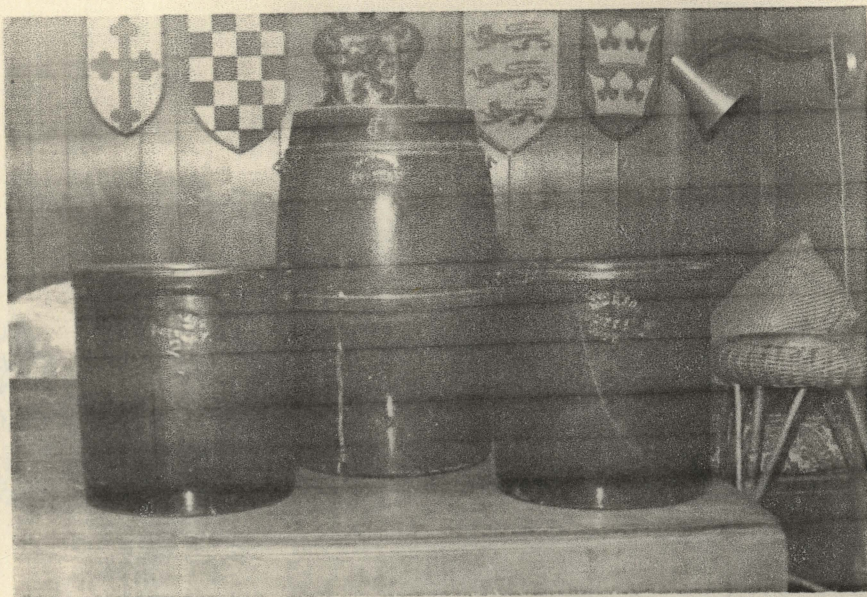


4.

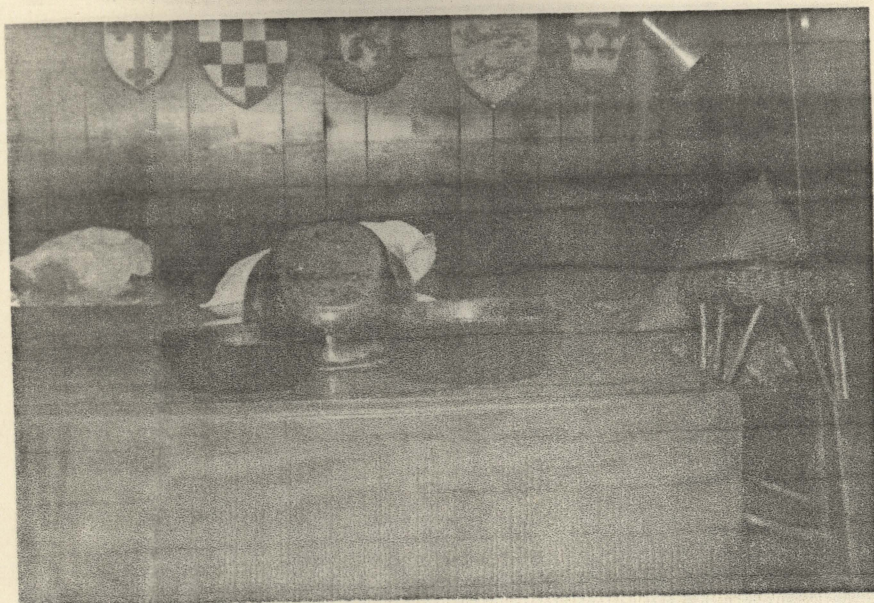








6.

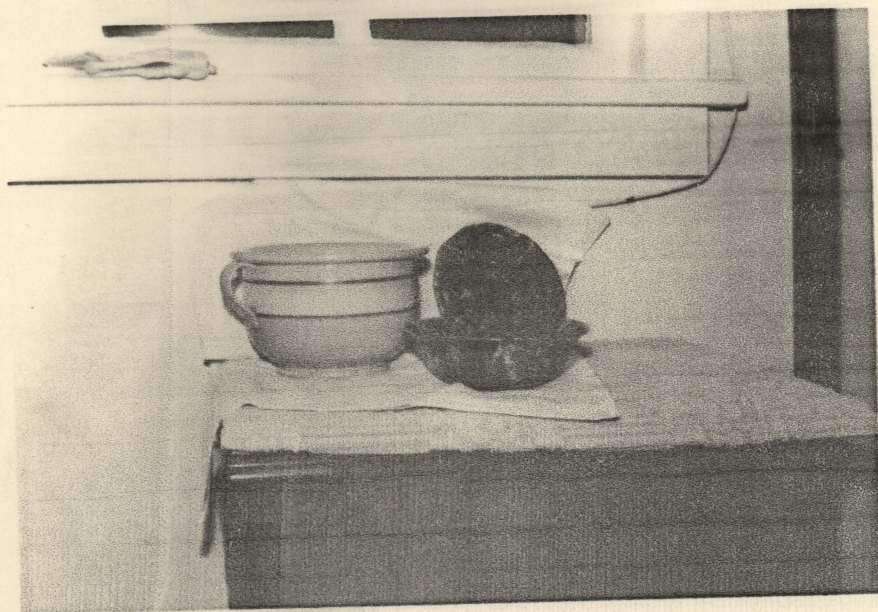


7.





8.

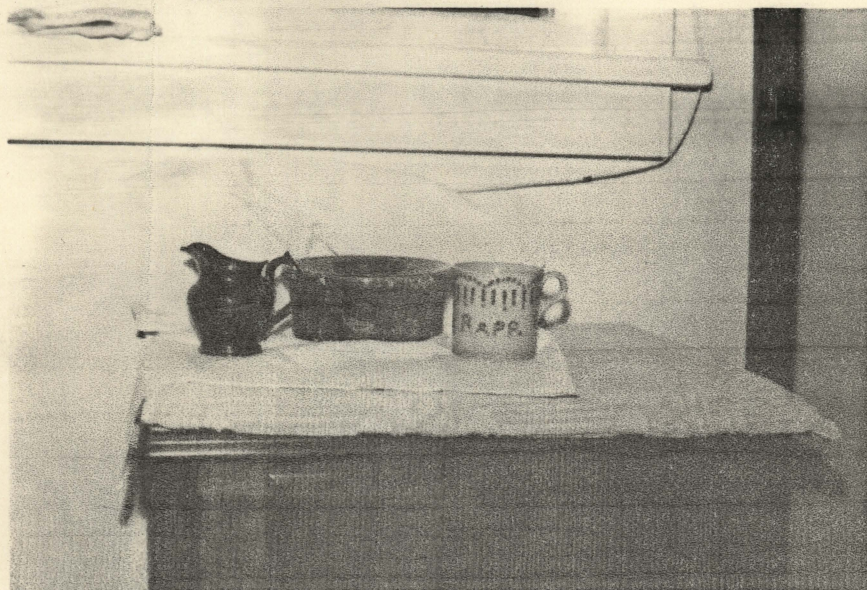


9.





10.

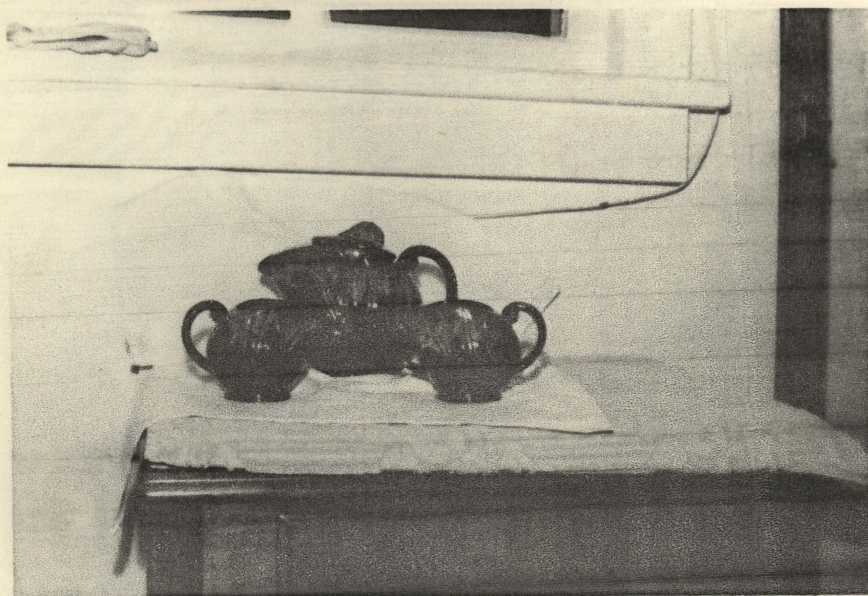


11.





12.



13.



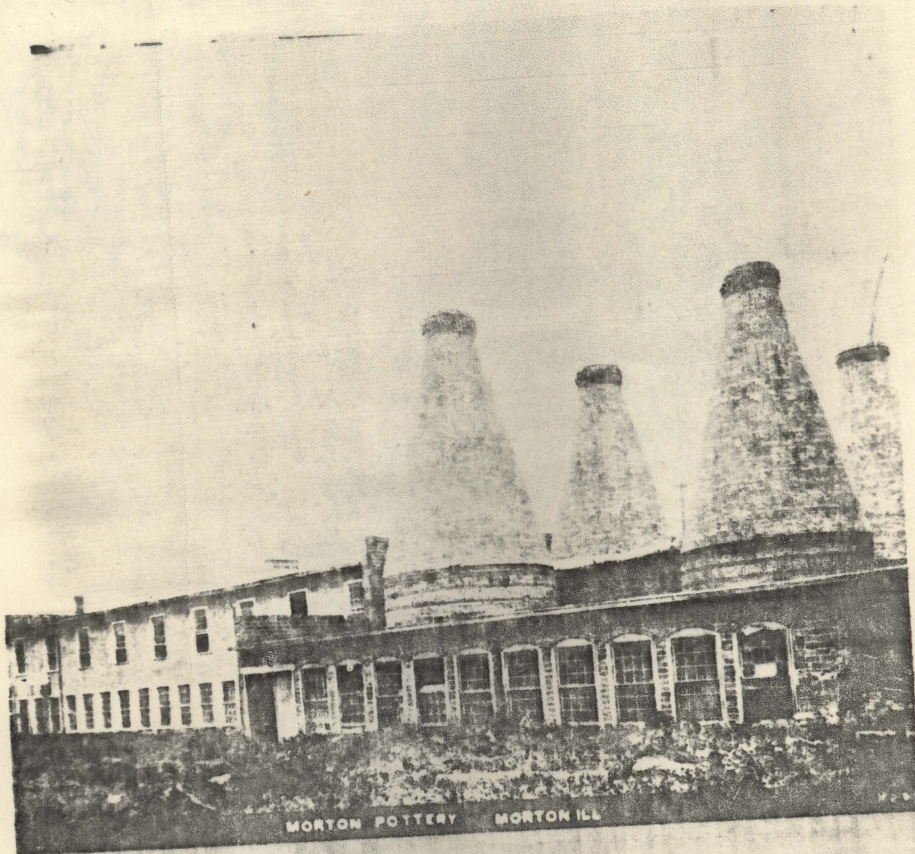


14.



15.





### Bottle kilns added

The Morton Pottery during more prosperous days when in 1922 it expanded at its present site, adding five large upright "bottle" kilns for the manufacture of pottery.



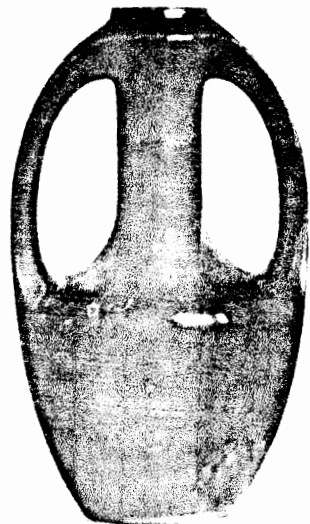
# CLIFTWOOD POTTERY



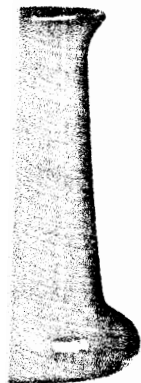
THE CLIFTWOOD POTTERIES  
MORTON, ILLINOIS



VASE  
No. 103  
Height, 10 inches  
Price, \$11.00 per doz.



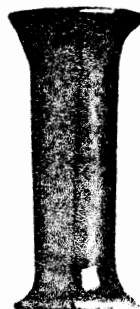
VASE  
No. 127  
Height, 12 1/2 inches  
Width handle to handle, 7 1/2 inches  
Green Design.  
Price, each \$8.00



VASE  
No. 105  
Height, 9 1/2 inches  
Price, \$10.00 per doz.



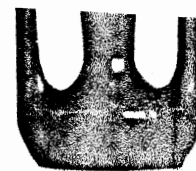
VASE  
No. 104  
Height, 7 1/2 inches  
Price, \$21.00 per doz.



VASE  
No. 102  
Height, 7 1/2 inches  
Price, \$19.20 per doz.



VASE  
No. 112  
Height, 7 inches  
Price, \$13.20 per doz.



VASE  
No. 126  
Height, 8 1/4 inches  
Egyptian design  
Price, \$36.00 per doz.



VASE  
No. 119  
Height, 5 1/2 inches  
Price, \$13.20 per doz.



VASE  
No. 113  
Height, 14 1/2 inches  
Very graceful lines.  
Price, each \$5.40



VASE  
No. 118  
Height, 5 1/2 inches  
Price, \$14.40 per doz.

Made up attractively in all Cliftwood colors.

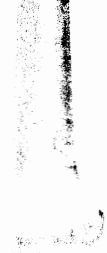
(See Alphabetical Color Chart on Page 4)

812

Made up attractively in all Cliftwood colors.

(See Alphabetical Color Chart on Page 4)

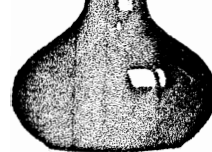
811



VASE

No. 122

Height, 6 1/2 inches  
Price, \$28.80 per doz.



VASE

No. 130

Height, 6 1/2 inches  
Price, \$28.80 per doz.



VASE

No. 107

Height, 8 inches  
Price, \$19.20 per doz.



VASE

No. 108

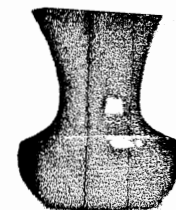
Height, 5 1/2 inches  
Price, \$12.00 per doz.



VASE

No. 109

Height, 10 inches  
The shape is Hexagon  
Spanish design  
Price, \$36.00 per doz.



VASE

No. 113

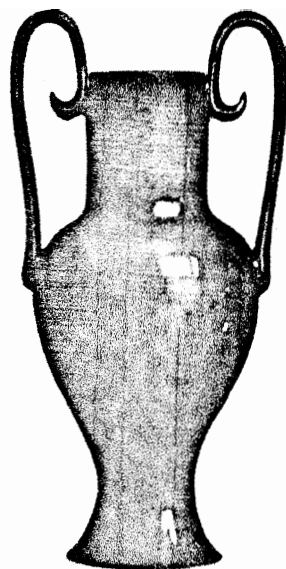
Height, 5 1/2 inches  
Price, \$13.20 per doz.



VASE

No. 123

Height, 8 1/2 inches  
Price, \$14.40 per doz.



VASE

No. 128

Italian Design  
Height, 13 inches over all  
Width, handle to handle,  
7 inches.  
Price, each \$7.00



VASE

No. 116

Height, 7 inches  
Price, \$16.80 per doz.



VASE

No. 111

Height, 13 1/2 inches  
Price, each \$6.00



VASE

No. 129

Italian design  
Very new  
Height, 10 inches  
Width, handle to handle, 9 inches  
Price, each \$7.00

Made up attractively in all Cliftwood colors.

(See Alphabetical Color Chart on Page 4)

End

Made up attractively in all Cliftwood colors.

(See Alphabetical Color Chart on Page 4)

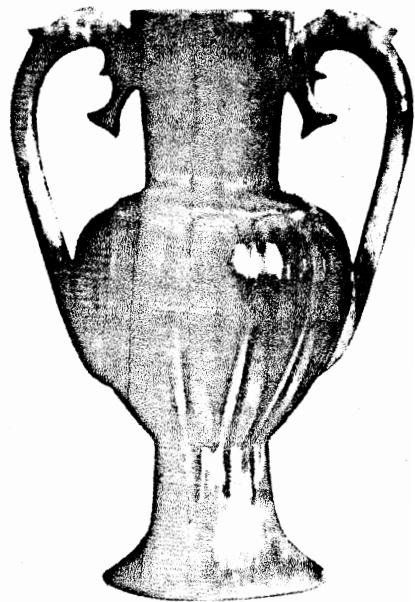
Yon



VASE

No. 130

Height, 7 inches  
Price, each, \$5.00 per doz.



VASE

No. 132

Height, 18 1/4 inches  
Width handle to handle, 12 inches  
A real Egyptian design  
Massive appearance and very suitable for  
interior decoration.  
Price, each, \$20.00



VASE

No. 131

Height, 6 inches  
Price, \$12.00 per doz.  
The shape is Octagon

Made up attractively in all Cliftwood colors and glazes.

(See Alphabetical Color Chart on Page 4)

Eleon



VASE

No. 120

Height, 18 inches  
Price, each, \$10.00



VASE

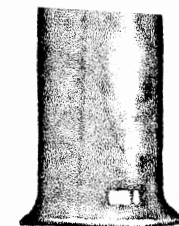
No. 124

Height, 18 1/4 inches  
Egyptian Design  
Price, each, \$15.00

Made up attractively in all Cliftwood colors.

(See Alphabetical Color Chart on Page 4)

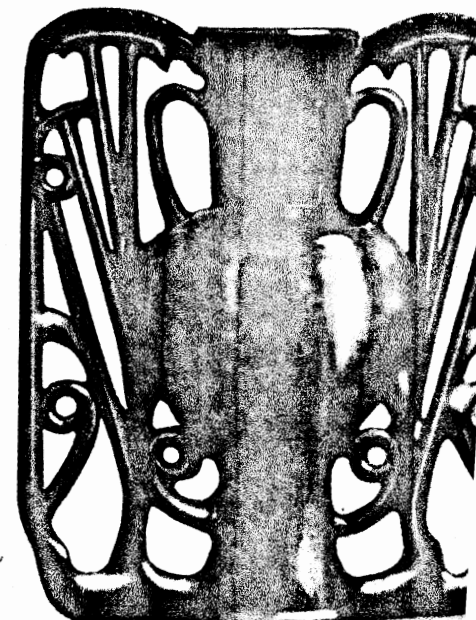
Eleon



VASE

No. 121

Height, 14 inches  
Price, each, \$6.00



VASE No. 125

Height, 18 1/4 inches. Width, 15 inches  
A real show piece for interior decoration  
piece of original vase taken from Egyptian  
Price, each, \$30.00

xliv



#### COMPOTE SET

No. 226

One Fruit Bowl, Height, 6 inches  
Width, 9 inches  
Two Candle Sticks, Height, 10 inches  
Price per set, 3 pieces, \$8.00



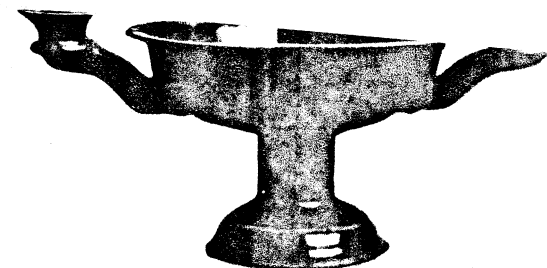
#### COMPOTE SET

No. 227

One Fruit Bowl, Height, 5 inches  
Width, 8 1/2 inches  
Two Candle Sticks, Height, 10 inches  
Price per set, 3 pieces, \$8.00

Made up attractively in the following Chiffwood colors—Yellow, Black, Old Rose, Multi-Blue, Brown, Blue Pink, Green and Blue White.

*Twelve*

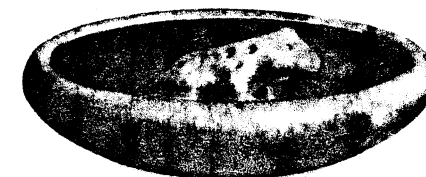
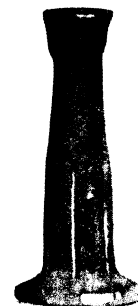


#### COMPOTE

No. 229

A Venetian Design

Here is a new departure in a Compote. Absolutely new and original.  
Height, 6 inches  
Width of Bowl, 8 inches  
Width of Candle Stick to Stick, 13 inches.  
Price, each, \$7.00



#### COMPOTE SET

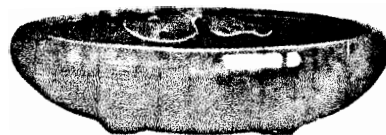
No. 228

One 9 inch Footed Bowl  
Two 7 inch Candle Sticks  
One 5 1/2 inch Frog Insert  
Set complete, 4 pieces, \$5.50

Made up attractively in the following Chiffwood colors—Yellow, Black, Old Rose, Multi-Blue, Brown, Blue Pink, Green and Blue White.

*Thirteen*

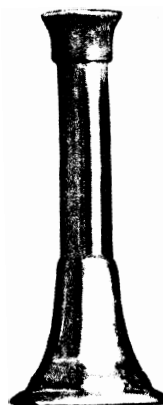




#### COMPOTE SET

No. 230

One 8 inch Footed Bowl  
Two 7 inch Candle Sticks  
One 4 inch Lilly Insert  
Set complete, 4 pieces. \$4.50



#### COMPOTE SET

No. 231

One 10 inch Footed Bowl  
Two 10 inch Candle Sticks  
One 6 inch Lilly Insert  
Set complete, 4 pieces. \$8.00

Made up attractively in the following Chifwood colors—Yellow, Black, Old Rose, Mul-  
Blue, Brown, Blue-Pink, Green and Blue-White.

*Fourteen*



Neatly felted on bottom  
Price per pair. \$4.50



#### THE LORILEI FLOWER INSERT

Height, 6 1/2 inches. Width, 4 1/2 inches



Price, each, \$3.00

The fairest Virgin sitting  
Upon the rock so bare.  
Her precious jewels are sparkling;  
She combs her golden hair.

She combs with a golden comb,  
And sings a song thereby;  
Which has a wonderful tune.  
It's called the Lorilei.



No. XL

Our 10 inch Bowl which is deep, complete  
with The Lorilei Flower Insert  
Price, each, \$6.00

All numbers on this page made up attractively in the following Chifwood  
glazes: Black, Blue, Yellow, Brown, Rose, Mulberry, Blue-White, Green and Blue (all

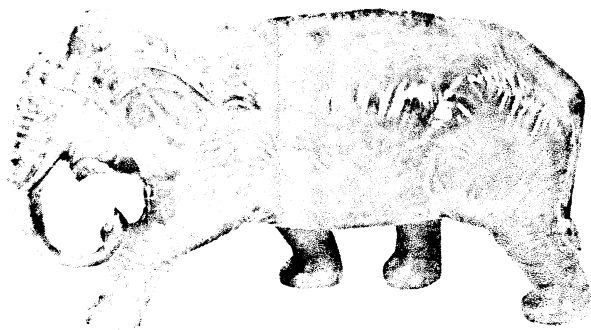
*Fifteen*

XV

# Pliftwood Art Pottery.



Small Bowl  
Height 2 1/2 inches  
Diameter 3 inches  
Color natural



Small Bowl  
Height 2 1/2 inches  
Diameter 3 inches  
Color natural



Small Bowl  
Height 2 1/2 inches  
Diameter 3 inches  
Color natural

## THE MORTON POTTERY COMPANY

MORTON, ILL.

Article	Illustrated on Page	Dimensions	List Price per dozen	List Price each
.....	8	Height 8 -in.	\$16.80	\$1.40
.....	8	Height 9 1/2 -in.	22.80	1.90
.....	8	Height 8 -in.	19.20	1.60
.....	5	Height 9 1/2 -in.	28.40	2.30
.....	7	Height 7 1/2 -in.	21.60	1.80
.....	4	Height 9 1/4 -in.	30.00	2.50
.....	6	Height 6 1/4 -in.	9.60	.80
.....	5	Height 8 -in.	19.20	1.60
.....	7	Height 5 1/2 -in.	12.00	1.00
.....	6	Height 10 1/2 -in.	39.60	3.30
.....	5	Height 10 1/2 -in.	43.20	3.60
.....	6	Height 13 1/2 -in.	86.40	7.20
.....	8	Height 6 -in.	13.20	1.10
.....	7	Height 15 -in.	64.80	5.40
.....	4	Height 16 -in.	108.00	9.00
.....	5	Height 5 3/4 -in.	13.20	1.10
.....	4	Height 7 -in.	16.80	1.40
.....	9	Height 4 1/2 -in.	8.40	.70
.....	8	Height 5 1/2 -in.	14.40	1.20
.....	7	Height 6 -in.	13.20	1.10
.....	9	Height 12 -in.	120.00	10.00
.....	9	Height 14 -in.	78.00	6.50
I Vase.....	8	Height 6 -in.	9.60	.80
II Vase.....	7	Height 6 -in.	14.40	1.20
ap Mount (with fixture)...	8	Height 11 -in.	69.60	5.80
ap Mount (without fixt.)...	8	Height 7 1/2 -in.	27.60	2.30
ap Mount (with fixture)...	6	Height 11 -in.	69.60	5.80
ap Mount (without fixt.)...	6	Height 7 1/4 -in.	27.60	2.30
ap Mount (with fixture)...	7	Height 23 -in.	150.00	12.50
ap Mount (without fixt.)...	7	Height 11 3/4 -in.	86.40	7.20
ap Mount (with fixture)...	6	Height 23 1/2 -in.	172.80	14.40
ap Mount (without fixt.)...	6	Height 13 -in.	108.00	9.00
ap Mount (with fixture)...	4	Height 16 1/2 -in.	194.40	16.20
ap Mount (without fixt.)...	4	Height 5 -in.	180.00	10.80
ap Mount (with fixture)...	4	Height 11 -in.	37.60	3.12
ap Mount (without fixt.)...	4	Height 7 -in.	16.80	1.40
addestick.....	9	Height 10 1/2 -in.	25.20	2.10
addestick.....	4-5	Height 7 -in.	10.80	.90
dt Bowl.....	9	Height 5 1/4 -in., Dia. 6-in.	20.40	1.70
How Flower Bowl.....	10	Diameter 4 -in.	4.80	.40
How Flower Bowl.....	10	Diameter 5 -in.	7.20	.60
How Flower Bowl.....	10	Diameter 5 1/2 -in.	8.40	.70
How Flower Bowl.....	10	Diameter 6 1/2 -in.	10.80	.90
How Flower Bowl.....	10	Diameter 7 -in.	14.40	1.20
How Flower Bowl.....	10	Diameter 8 -in.	20.40	1.70
How Flower Bowl.....	10	Diameter 9 -in.	25.20	2.10
How Flower Bowl.....	10	Diameter 10 -in.	32.40	2.70

Cliftwood  
ART POTTERY

this emblem is a mark

THE MORTON POTTERY CO.

MORTON, ILLINOIS

Please return to

SAMUEL W. RAPP JR.  
214 N. 3RD ST.  
MORTON, ILL. 61550

XVII

## Foreword

DEEPLY ENGROSSED in the spirit, since 1877, over forty five years ago, that glazed Art Pottery should everlastingly retain its beauty, depth, charm and loveliness—even even improved upon, we proudly announce to the collectors of art—no matter how critical—to those who appreciate unique, time-worn, distinctive shapes and colors, to those who have not yet found the joy in Art Pottery, in fact, to the great masses everywhere, an old Art, earned down from ages unknown to manland, but coated in new glazes, colors and combination of colors that only nature can explain in her mute, self-styled and most wonderful manner—called for your protection—CLIFTWOOD  
"The Pride of Any Home"



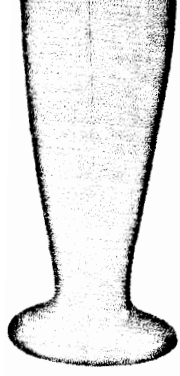
THE BEAUTIFUL EFFECTS obtained by the use of CLIFTWOOD colors, and for these reasons we have reproduced a few of our colors and combination of colors on our various shapes, as near as is humanly possible, in the following pages of this catalog. While CLIFTWOOD Art Pottery carries with it the unique distinction that no two pieces are exactly alike in color, we do not want our readers to interpret the illustrations shown in this catalog as being the limit of our colors and combinations of colors. Almost daily, in fact, upon drawing each kiln, new color effects are brought to light. Our ceramists incessantly devote their labors day and night not only to develop new glazes, but to give CLIFTWOOD collectors a variety of Art Pottery that is both new and beautiful. These new creations will be announced in the order of their development.

For the convenience of our customers we have prepared an alphabetical color chart as follows:

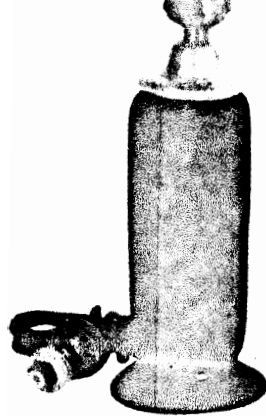
COLOR LETTER	COLOR	DESCRIPTION OF COLORS AND GLAZES
A	Black	A deep blue-black in semi-lustrous finish
B	Yellow	A rich, creamy yellow of velvet tone
C	Old Rose	A soft-toned velvety pink
D	Blue	A clear sky-blue
E	Brown	A tawny brown or brownish yellow
F	Mulberry	Similar to the spectrum between blue and brown
G	Blue-Pink	A dark blue which droops unevenly and gradually blends into a brilliant pink
H	Blue-White	A clear sky-blue which has the effect of mixing over a glossy light gray
I	Sunset	A combination of several colors, each blending naturally with the others
J	Ivory	True to the color of ivory itself
K	Green	The color of herbage and growing plants
L	Blue-Mulberry	A rich blue which appears to melt unevenly and gradually blends into a beautiful mulberry

NOTE: When ordering, specify color by letter.

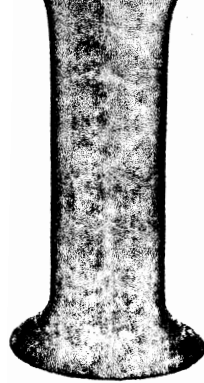
Cliftwood



No. 112  
VASE  
Height, 6 inches



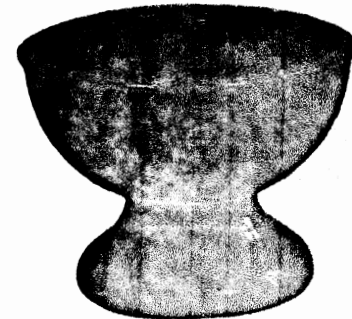
No. 1 LAMP MOUNT  
Height, with fixture, 11 inches  
Height, without fixture, 7 1/2 inches



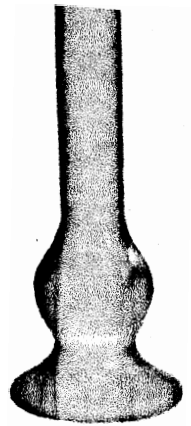
No. 102  
VASE  
Height, 8 inches



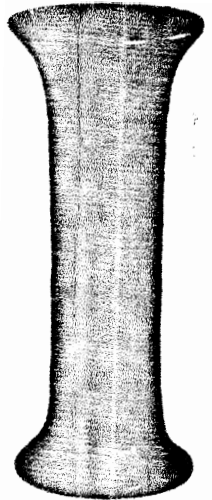
No. 200  
CANDLESTICK  
Height, 10 1/2 inches



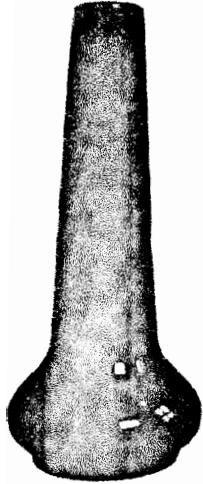
No. 225 Fruit Bowl  
Height, 5 1/2 inches  
Diameter, 6 inches



No. 201  
CANDLESTICK  
Height, 10 1/2 inches

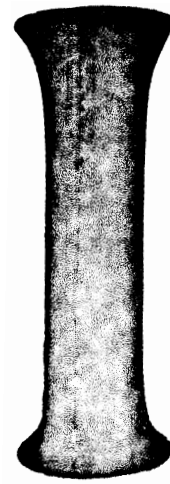


No. 101  
VASE  
Height, 9 1/2 inches

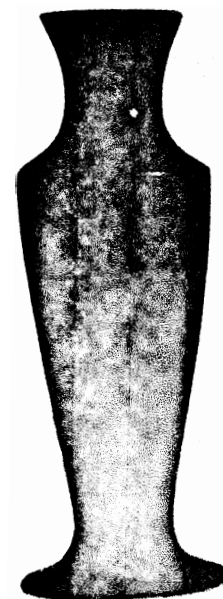


No. 122  
Bell VASE  
Height, 6 inches

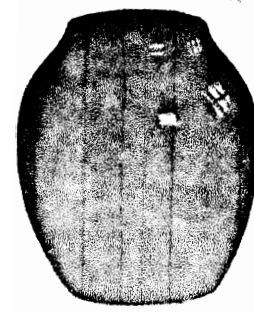
Page Eight



No. 100  
VASE  
Height, 5 inches

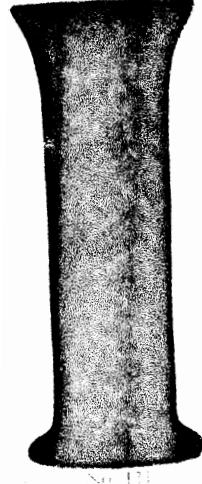


No. 120  
VASE  
Height, 15 inches



No. 117  
VASE  
Height, 4 1/2 inches

Page Nine



No. 111  
VASE  
Height, 12 inches

XX

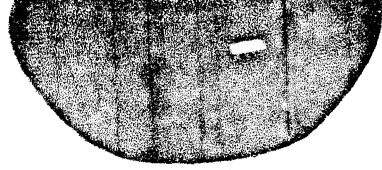
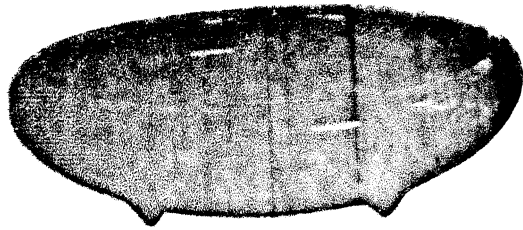
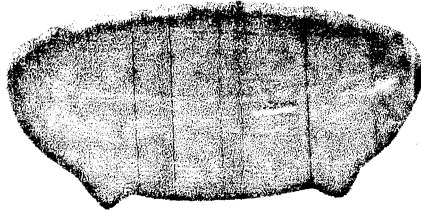


Fig. 1. 18. 18. 18.  
Diameter 1.5 inches  
Length 1.5 inches



## FOOTNOTES

1. John Spargo, The Potters and Potters of Bennington (New York: Dover Publications, 1972) Appendix III.
2. Ibid., Appendix II.
3. Ibid., p. 145.
4. Ibid., p. 150.
5. John Ramsay, American Potters and Potteries (Clinton, Mass.: Hale, Cushman, and Flint) p. 275.
6. Samuel Rapp, Personal Files, Morton, Illinois.
7. Interview with Samuel Rapp, Morton Pottery, Morton, Ill. 7 February, 1975.
8. Ibid., Interview with Samuel Rapp.
9. Ibid., Interview with Samuel Rapp.
10. Ibid., Personal Files, Samuel Rapp.
11. Ibid., Interview with Samuel Rapp.
12. "100 Tons of Clay Molded at Morton Pottery Each Month", Peoria Star, 13 May 1934.
13. "Turn of Pottery Wheel Wins Fame for Rapps" Peoria Journal Star, 17 June 1956.
14. John Rapp, Personal Files, Morton, Illinois.

## SOURCES CONSULTED

## Books

- Ketchum, William C. Jr. The Pottery and Porcelain Collector's Handbook. New York: Funk and Wagnalls, 1971
- Madden, Betty I. Art, Crafts, and Architecture in Early Illinois. Urbana: University of Illinois Press, 1974
- Ramsay, John. American Potters and Pottery. Clinton, Mass.: Hale, Cushman and Flint, 1939
- Spargo, John. The Potters and Potteries of Bennington. New York: Dover Publications, 1972

## Newspapers

- "100 Tons of Clay Molded at Morton Pottery Each Month". Peoria Star, 13 May 1934
- "Rev. Rapp's Death Recalls Molding of Morton Life". Peoria Star, 12 July 1942
- "Probe Cause of Fire At Morton". Peoria Journal Star, 20 September 1944
- "Turn of Potters Wheel Wins Fame For Rapps." Peoria Journal Star, 17 June 1956
- "Morton Firm Produces New-Type Ceramic Tile". Peoria Journal Star, 14 June 1957
- "Morton Pottery Has Filed for Voluntary Bankruptcy". Tazewell County News, 27 January 1971
- "Morton Pottery Co. Bankrupt; Creditors to Meet March 1". Peoria Journal Star, 5 February
- "Morton Pottery Firm to Cease Operations Saturday Unless Sold". Peoria Journal Star, 2 March 1971
- "Morton Pottery Bankruptcy Auction Set". Peoria Journal Star, 12 March 1971



"Owner Of Morton Pottery To Add New Products, Workers". Peoria Journal Star. 25 March 1971

"Morton Pottery Sold to Kansas City Firm; May Add Employees".  
Peoria Journal Star. 12 October 1972

#### Interviews

Rapp, Samuel. Morton Pottery, Morton, Illinois. Interview,  
7 February 1975

Rapp, Erma. Wife of late Carl Rapp. Morton, Illinois. Interview,  
8 February 1975

Terms, Elva. Peoria Pottery Historian and Collector. Morton,  
Illinois. Interview, 9 February 1975

Rapp, John and Fokie. Cliftwood Pottery, Morton, Ill. Interview  
18 March 1975

#### Personal Papers

Illinois, Morton. Personal Files, Samuel Rapp

Illinois, Morton. Personal Files, John Rapp.