

GALLERY XIII AMERICAN ARTS AND CRAFTS

OBJECT GUIDE

1) *Left to right:*

Vase, 1921

Glazed porcelain
Robineau Pottery,
Syracuse, New York,
c. 1904–29
Designer: Adelaide Alsop
Robineau, 1865–1929
Marks: [conjoined AR] / 17 / 1921
(PO-052-85)



Vase, c. 1904

Poppies
Glazed white clay
Pauline Pottery,
Chicago, then
Edgerton, Wisconsin,
1883–1911
Decorator: Pauline
Bogart Jacobus, 1840–1930
Retailer: Marshall Field & Co.,
Chicago, 1852–2006
(2000-009)



Vase, c. 1900

Losanti ware
Glazed porcelain
Mary Louise McLaughlin,
1847–1939
Marks: [conjoined MCL] /
CO / 70
(PO-021-84)

2) **Newcomb Pottery, New Orleans, 1895–1940** Glazed white clay

Top shelf, left to right:

Vase, c. 1910

Potter: Joseph Fortune Meyer,
1848–1941
Marks: [conjoined NC] / JM
(PO-068-68)

Vase, 1918

Shape No. 209
Decorator: Sarah Agnes Estelle
“Sadie” Irvine, 1887–1970
Potter: Joseph Fortune Meyer,
1848–1941
Marks: [conjoined NC] / JM /
JK [72 in pencil] /
[conjoined SI] / 209
(PO-018-69)

Vase, 1921

Shape No. 260
Decorator: Sarah Agnes
Estelle “Sadie” Irvine,
1887–1970
Potter: Joseph Fortune
Meyer, 1848–1941
Marks: [conjoined NC] / LP 35 /
1 / JM / [conjoined SI]
(PO-006-71)



WOMEN IN ART POTTERY

The booming American art pottery industry provided early opportunities for women to have dignified employment and financial independence. In New Orleans, H. Sophie Newcomb Memorial College, the coordinate women's college of Tulane University that established Newcomb Pottery, advertised in 1905 that "a large number of women have been educated [and] are now employed in an industry which affords them both profit and reputation." In Boston, Paul Revere Pottery offered young women "good work, pleasant conditions and fair pay" by working a few hours just one day a week. There, nearly sixty women known as the Saturday Evening Girls financed their educations while gaining practical experience. Elsewhere, Adelaide Alsop Robineau (1865–1929), a graduate of Alfred University's ceramics program in upstate New York, and Pauline Bogart Jacobus (1840–1930), who learned her craft at Cincinnati's Rookwood Art School, became leading ceramic artists and formed their own potteries. The technical innovations and books by artist Mary Louise McLaughlin (1847–1939), who studied at Cincinnati's McMicken School of Design, were foundational for the American industry.

Vase, 1906

Decorator: Leona Fisher Nicholson, 1875–1966
 Potter: Joseph Fortune Meyer, 1848–1941
 Marks: [conjoined NC] / [conjoined LN] / [conjoined JM] / AV94 / Q
 (PO-027-70)



Vase, c. 1920

Potter: Joseph Fortune Meyer, 1848–1941
 Marks: [conjoined NC] / JM
 (PO-049-67)

Lower shelf, left to right:

Vase, 1905

Decorator: L.H.
 Potter: Joseph Fortune Meyer, 1848–1941
 Marks: [conjoined NC] / JM / AK88 / L.H. / W
 (PO-048-67)



Vase, 1920

Shape No. 260
 Decorator: Sarah Agnes Estelle "Sadie" Irvine, 1887–1970
 Potter: Joseph Fortune Meyer, 1848–1941
 Marks: [conjoined NC] / JM / [conjoined SI] / 260 KZ98 / [paper label]
 (PO-047-67)

Vase, 1928

Shape No. 61
 Decorator: Anna Frances Simpson, 1880–1930
 Potter: Jonathan Browne Hunt, 1876–1943
 Marks: [conjoined NC] / RB86 / RS / [conjoined JH] / 61
 (PO-080-80)

Bowl, 1916

Decorator: Anna Frances Simpson, 1880–1930
 Potter: Joseph Fortune Meyer, 1848–1941
 Marks: [conjoined NC] / [conjoined AFS] / IE79 / M
 (PO-050-67)

3) Vase, 1920

Glazed tan clay
 Saturday Evening Girls' Club of Paul Revere Pottery, Boston, 1908–42
 Marks: SEG / LMD / 11-20
 (PO-088-88)

4) Clock, c. 1910

Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
 Oak, glass, lead, metals
 Tobey Furniture Company, Chicago, 1856–1954
 Marks inside case: TOBEY FURNITURE COMPANY
 Marks on clock face: TOBEY CHICAGO 1856
 (FURN-074-93)



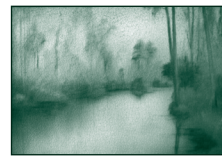
5) Landscape plaques

Glazed white clay
 Rookwood Pottery, Cincinnati, 1880–1967

Left to right:

A Florida River, 1915

Decorator: Lenore Asbury, 1866–1933
 Signed, lower right: L.A.
 Stamped marks: [conjoined RP surmounted by flames] / XV / V
 Marks in pencil: A Florida River / 9 3/8 x 14 3/4 / 384 - 3" - 290 / 50 / X
 Paper label: [conjoined RP surmounted by flames]
 Paper label: A Florida River / L. Asbury
 (PO-002-79)



Sunny Tropics in original frame, 1913

Decorator: Lenore Asbury, 1866–1933
 Signed, lower left: L. A.
 Marks: [conjoined RP surmounted by flames] / XIII / V / . . . / 60 - / Sunny Tropics / 384 - 3" / 290 / 9 3/8 x 14 5/8
 Paper label: [conjoined RP surmounted by flames]
 Paper label: Sunny Tropics / L. Asbury
 (PO-001-79)

6) Harbor Scene, c. 1910

Oil on canvas
 Jonas Lie, 1880–1940
 Signed, lower left: Jonas Lie
 (P-002-83)

7) Umbrella stand, c. 1915

Glazed clay
 S.A. Weller Pottery, Zanesville, Ohio, 1872–1948
 (15002)

8) Rocking chair, c. 1905

Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
 Oak, leather
 Gustav Stickley, Craftsman Workshops, Eastwood, New York, 1903–17
 Marks: [joiner's compass around Als ik kan] / Gustav Stickley
 (FURN-158-89)



9) Ash stand, c. 1915

Artichoke
Bronze
Tiffany Studios,
New York City,
1902–32
Marks: *TIFFANY
STUDIOS / NEW
YORK / 1651*
(69-031:A–C)



10) Mantel, c. 1910

Oak, glass, metal
Maker unknown, American
(FURN-055-85)

Top shelf, left to right:

Vase, 1913

Vellum line, shape No. 1065 B
Glazed white clay
Rookwood Pottery, Cincinnati,
1880–1967
Decorator: Sara Sax, 1870–1949
Marks: [conjoined *RP* surmounted
by flames] / *XIII / 1065B / V /*
V / [conjoined SAX]
Gift of Herbert O. and
Susan C. Robinson
(PO-033-82)



Vase, 1902

Glazed white clay
Newcomb Pottery,
New Orleans,
1895–1940
Decorator: Marie
Medora E. Ross,
1844–1920
Potter: Joseph Fortune Meyer,
1848–1941
Marks: [conjoined *NC*] / [conjoined
MR] / *U* / [conjoined *JM*] / *Q 9*
(PO-093-81)

Vase, 1914

Vellum line, Shape No. 2039
Glazed white clay
Rookwood Pottery, Cincinnati,
1880–1967
Decorator: Edward George Diers,
1870–1947
Marks: [conjoined *RP* surmounted
by flames] / *•XIV / V / [203]9 /*
[conjoined ED••] / V
(PO-036-76)

In niches:

Pair of candlesticks,

c. 1902
Bronze
Robert Riddle Jarvie,
Chicago, 1865–1941
(1998-001:1, 2)



11) Fireplace garniture,

c. 1905
Charles Hosmer Morse house,
Osceola Lodge, Winter Park, Florida,
1886/1905–present
Makers unknown, American

Left to right:

Fire tools

Wrought iron
(FURN-133-89:A–D)

Firescreen

Metal
(2013-001)

12) Rug, c. 1910

Wool
Maker unknown, Persian
(14006)

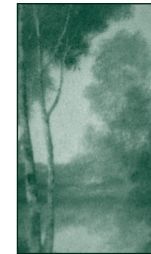
13) Landscape plaques

Glazed white clay
Rookwood Pottery, Cincinnati,
1880–1967

Top to bottom:

**Birches in original
frame, 1927**

Decorator: Edward
George Diers,
1870–1947
Marks: [conjoined
RP surmounted by
flames] / *XXVII /*
. / 87- 1" as lining /
768- 1"- 350 / 4 x 8 / 4 x 8 / 25
Paper label: [conjoined *RP*
surmounted by flames]
Paper label: *Birches and The*
[illegible] / *E. Diers*
Gift of Herbert O. and
Susan C. Robinson
(PO-073-86)



**Untitled landscape in original frame,
1915**

Decorator: Charles (Carl) Schmidt,
1875–1959
Signed, lower right: *C. Schmidt*
Marks: [conjoined *RP* surmounted
by flames] / *XV / V /*
370 -2 . " " 190 / 15 - / cut out
rabbit to / cover edge
(PO-020-71)

14) Chair, c. 1910

Charles Hosmer Morse house,
Osceola Lodge, 1886/1905–present,
Winter Park, Florida
No. 913, Craftsman Furniture
Oak, leather
Gustav Stickley, Craftsman
Workshops, Eastwood,
New York, 1903–17
Marks: [joiner's compass around
Als ik kan] / *Gustav Stickley*
(FURN-082-88:2)

15) Book rack, c. 1905

Charles Hosmer Morse house,
Osceola Lodge, Winter Park,
Florida, 1886/1905–present
Oak
Maker unknown, American
(2001-002)

Top shelf:

Native American baskets, c. 1910

Willow, pine root, bear grass,
maidenhair fern, woodwardia
Hupa tribe, Northern California
(2018-012:1, 2)

**Landscape
plaque, 1927**

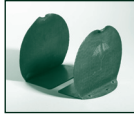
Glazed white
clay
Rookwood
Pottery, Cincinnati, 1880–1967
Decorator: Frederick Daniel Henry
Rothenbusch, active at Rookwood
1896–1931
Signed, lower right: [conjoined *FR*]
Marks: [conjoined *RP* surmounted
by flames] / *XXVII . / 100- / 9 x*
14 . / 170- . as lining / +668 - 3" -
outside - / 700 / 9 . x 14 . R
Gift of Randall M. and
Annie R. Moore
(PO-035-82)



Lower shelf, left to right:

Selected books from the Morse archives, 1851–1911

Bookends, *c. 1923*
Craftsman Studios,
Los Angeles,
California, *c. 1920–40*
Marks: [conjoined CS]
(MET-053-79)



Tobacco jar, *c. 1905*
Louwelsa line, 1896–1924
Glazed earthenware
S.A. Weller Pottery, Zanesville, Ohio,
1872–1948
Marks: *Louwelsa / Weller / M.L.*
(PO-008-76)

16) Table, *c. 1905*
Likely Charles
Hosmer Morse
house, Osceola Lodge,
Winter Park, Florida,
1886/1905–present
Oak
Gustav Stickley, Craftsman
Workshops, Eastwood,
New York, 1903–17
(FURN-086-88)



On top of table:

Reading lamp, *c. 1915*
Printed board, metal
Maker unknown, American
(FURN-165-89)

Table liner, *c. 1915*
Carnation
Monk's cloth, embroidery
Maker unknown, American
(2001-046)

17) Portrait of woman, 1905
Oil on canvas
Frank von der
Lancken,
1872–1950
Signed, upper right:
F Lancken / 1905
(P-084-80)



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