

Earth into Art

THE FLOWERING OF AMERICAN ART POTTERY

O B J E C T G U I D E

I. 1876 CENTENNIAL INTERNATIONAL EXHIBITION

In the late nineteenth century, American-made art pottery was internationally recognized for its innovation, quality, and beauty. The story of this distinctly American artistic achievement began with the 1876 Centennial International Exhibition in Philadelphia, which celebrated the one hundredth anniversary of the signing of the Declaration of Independence. Mary Louise McLaughlin (1847–1939) and Maria Longworth Nichols (1849–1932)—accomplished china painters in Cincinnati who would become central figures in establishing the American Art Pottery industry—exhibited in the Women’s Pavilion, but it was what they saw in other buildings that would propel their careers forward in unimagined ways. European and Asian firms exhibited superior examples of porcelain and earthenware that captivated fairgoers. Meanwhile, Horticulture Hall, with its displays of exotic and native plants, riveted attention on gardening. Skillfully rendered botanicals would be important subjects in decorating American Art Pottery.

1) *Top to bottom:*

**“Japanese Pottery” and
“Haviland Faience,” 1876**

Published *Harper’s Weekly*,
November 25, 1876
Newsprint from wood engraving
Engraver: Delorme & Co.,
active 1870s
Photographer: Centennial
Photographic Co., 1876–90
(18005)

In case:

***Visitors Guide to the
Centennial Exhibition
Philadelphia, 1876***

Publisher: J.B. Lippincott
& Co., Philadelphia
(323)



II. CHINA PAINTING



MARY LOUISE
MCLAUGHLIN
Photo courtesy of Tom White,
Cincinnati.

At the Centennial International Exhibition, the exhibits of painted porcelain from Limoges, France, were a sensation. Porcelain—referred to as china after the fine imported ceramics from Asia—had been in production for more than a century in Limoges. Americans, both amateur and professional, enthusiastically took up the decoration of imported porcelain. To support the interest in china painting, decorative art societies and schools began to offer instruction throughout the country. For women, china painting was both an enjoyable pastime and a respectable way of contributing to household income. In 1877, Mary Louise McLaughlin published the influential *China Painting: A Practical Manual for the Use of Amateurs in the Decoration*

of Hard Porcelain. To promote women's work in the industry, she organized the Cincinnati Pottery Club in 1879. Maria Longworth Nichols (later Storer), a member of a prominent Cincinnati family, decided not to join the club but to form her own pottery.

2) Clockwise from back left:

China Painting: A Practical Manual for the Use of Amateurs in the Decoration of Hard Porcelain, 1877

Author: Mary Louise McLaughlin, 1847–1939
Publisher: Robert Clarke & Co., Cincinnati (3455)

McLaughlin's popular 1877 book was followed by ten editions.

Flower Painting for Beginners, 1884

Author: Ethel Nisbet, active 1882–1916
Publisher: Blackie & Son, London (3687)

Pottery: How It is Made, Its Shape and Decoration, 1878

Author: George Ward Nichols, 1831–85
Publisher: G. P. Putnam's Sons, New York (3456)

Journalist and arts patron George Ward Nichols was married to Maria Longworth Nichols, who founded Rookwood Pottery. She made the book's illustrations, basing them on published Japanese drawings.

3) Back to front:

Soup tureen, c. 1890

Glazed porcelain
Haviland & Company,
Limoges, France,
1842–1931
Marks: *H & Co. / L / FRANCE*
(18004)



This tureen is a glazed "blank" for a decorator to embellish using paint kits. After painting, it would be refired at a low temperature.

Trade card, c. 1893

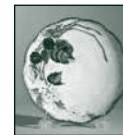
Haviland & Company, Limoges, France, 1842–1931
Printed paper
Printer unknown, American (18003)

4) Amateur-decorated porcelain

Back:

Dessert plate, 1903

Painted glazed porcelain
Haviland & Company,
Limoges, France,
1842–1931



Decorator: Eleanor Ferguson McKean, 1882–1959

Marks: *Haviland / France / E. Ferguson 11/2 '03*
(2018-018:01)

Front row, left to right:

Sauce boat, c. 1890

Painted glazed porcelain
Maker unknown, Limoges, France
Decorator: A. L. Kelley
Marks: *A. L. Kelley. / FRANCE / LIMOGES*
Gift of Gladys C. Trismen
(PO-104-81)

Pin tray, c. 1910

Painted glazed porcelain
Tressemans & Vogt, Limoges France, 1880s–1907
Marks: *T & V / Limoges / France*
Gift of Gladys C. Trismen
(PO-103-81)

Tressemans & Vogt of Limoges, France, produced white porcelain blanks for export as well as professionally painted porcelain. The china craze even spread to the White House, where President Benjamin Harrison's dinner service was commissioned from T&V in 1891.

5) Vases, c. 1895

Shape No. 500, Parmian
Lotus Ware
Knowles, Taylor & Knowles Company,
East Liverpool, Ohio, 1854–1931

From 1892 to 1896, Knowles (KTE&K) produced fine porcelain in the style of Ireland's Belleek but named Lotus Ware to allude to well-regarded Asian works. Consumers were provided the option of purchasing a blank vase they could finish themselves (left) or one (right) intricately decorated by the company's artists.

Left to right:

Painted glazed porcelain
Decorator: Eleanor
Ferguson McKean,
1882–1959

Marks: *E. F. M. / '06. / [crown] /*

K. T. K. Co. / [crescent moon, star] / LOTUS WARE / ...
(PO-035-71)

Glazed porcelain

Marked: *[crown] / K. T. K. Co. / [crescent moon, star] / LOTUS WARE / ...*
(PO-035-75)



6) Footed bowl, c. 1890

Painted glazed porcelain
Tressemans & Vogt,
Limoges France,
1880s–1907



Unknown amateur decorator,
American
Marks, bowl: *T & V / LIMOGES / FRANCE / DEPOSE*
Marks, stand: *T & V / LIMOGES / FRANCE*
Gift of Frank McKean
(PO-008-65:2A,B)

7) Pitcher, c. 1890

Painted glazed porcelain
Probably Tressemans & Vogt, Limoges
France, 1880s–1907
Unknown amateur decorator,
American
Gift of Frank McKean
(PO-008-65:1)

III. BARBOTINE POTTERY: “CINCINNATI LIMOGES”

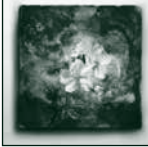


MARIA LONGWORTH
NICHOLS

Haviland & Company in Limoges, France, exhibited a new earthenware line it called barbotine at the Centennial International Exhibition. Each piece was hand decorated with colored liquified clay (called “slip”) by artists who combined the bold brushstrokes of the Impressionists with the asymmetrical compositions of Japanese art. Unlike china painting, these objects were decorated before glazing. Mary Louise McLaughlin developed and improved on the technique for the American market. McLaughlin’s innovations, appropriated by others, became known as “Cincinnati Limoges.” Examples of McLaughlin’s underglazed faience received an honorable mention at the 1878 Exposition Universelle in Paris. McLaughlin and Maria Longworth Nichols had been experimenting out of the same commercial pottery. By 1879, Nichols, was successfully creating art pottery using McLaughlin’s underglaze technique. Disappointed in the support offered to art pottery decorators by the commercial potteries, she founded Rookwood in 1880, naming it after her family estate. It would become one the largest and arguably the most famous of America’s art potteries.

8) Pair of tiles, c. 1877–79

Apple Blossom
Glazed yellow clay
Probably P. L. Coultrey
and Company,
Cincinnati, 1874–82
Decorator: possibly Mary Louise
McLaughlin, 1847–1939
(2018-010:1, 2)



McLaughlin honed the formula for her underglaze technique at P. L. Coultrey and Company. While there Patrick L. Coultrey (1853–1913), artist Thomas J. Wheatley (1853–1917), art instructors John P. Rettig (1858–1932) and Albert Robert Valentien (1862–1925), and others copied her experiments. These unmarked tiles are likely the work of McLaughlin or one of the small group of imitators at Coultrey.

9) Two vases, c. 1881

Glazed earthenware
T. J. Wheatley & Company,
Cincinnati, 1880–82
Marks: *TJW&Co / Pat Sep 28 / 1880*
Gift of Herbert O. and
Susan C. Robinson
(PO-126-86 and PO-127-86)

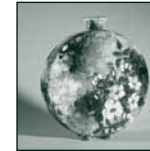
Thomas J. Wheatley was celebrated for his masterful use of Cincinnati’s native yellow clay in creating barbotine pottery. Wheatley claimed Mary Louise McLaughlin’s underglaze technique as his own, but the patent he was granted was unenforceable because the method was in such wide use.

10) Pilgrim vases, 1880

Glazed earthenware
McMicken School of Drawing
and Design, Cincinnati, 1869–87
John P. Rettig, 1858–1932 and
Albert Robert Valentien, 1862–1925,
instructors
Maker: P. L. Coultrey & Company,
Cincinnati, 1874–82
Gift of Herbert O. and
Susan C. Robinson

Left to right:

Decorator: J.M.W.
Marks, base: *R-V / 1880*
Signed, front: *J.M.W.*
(PO-077-93)



Decorator: probably Mary Williams
Cowan, 1857–1945
Marks, base: *R-V / 1880*
Signed, front: *M.W.C.*
(PO-129-86)

To promote Cincinnati as a center for art and industry, Charles McMicken (1783–1858) donated about one million dollars to form this school, later the Art Academy of Cincinnati.

11) Back to front:

Vase, 1879

Glazed yellow clay
P. L. Coultrey and
Company, Cincinnati,
1874–82
Decorator: Thomas J.
Wheatley, 1853–1917
Marks: *T.J. Wheatley / Cincinnati / 1879 / [cross in arch] / [clover]*
(PO-005-70)



This Paris street scene likely paid homage to Haviland & Company’s studio in Auteuil, a Paris suburb, that produced Limoges faience.

Vase, c. 1879

Glazed earthenware
Cincinnati Pottery Club, 1879–93
Decorator: Laura A. Fry, 1857–1943
Maker: Frederick Dallas Hamilton
Road Pottery, Cincinnati, 1861–82
Marks: *Cincinnati / Pottery / Club / [conjoined LAF]*
(PO-116-81)

The Cincinnati Pottery Club, the first women’s ceramic club in the United States, first met at the Women’s Art Museum Association and experimented out of the Frederick Dallas Hamilton Road Pottery. By 1882, it moved into its own section at Rookwood Pottery. Fry, an early member, later became a decorator at Rookwood.

12) Left to right:

Pilgrim vase, c. 1881

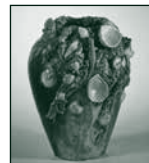
Glazed earthenware
T. J. Wheatley & Company,
Cincinnati, 1880–82
Marks: *T.J.W. & Co. / Pat Sep 28 / 1880*
Gift of Herbert O. and
Susan C. Robinson
(PO-270-89)

Pilgram vase, c. 1881

Glazed earthenware
T. J. Wheatley & Company,
Cincinnati, 1880–82
Marks: *T.J.W. & Co. / Pat Sep 28 / 1880*
(PO-001-72)

13) Vase, c. 1880–82

Glazed white clay
T. J. Wheatley &
Company, Cincinnati,
1880–82
(PO-090-94)



French barbotine was often decorated with life-like applied decoration. Thomas J. Wheatley was one of the few potters to revive the relief pottery associated with French potter Bernard Palissy (c. 1509–90).

14) Vase, 1882

Shape No. 97, English model
Glazed clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Cora Crofton, 1865–1902
Marks: *ROOKWOOD / 1882 / CC* (PO-052-68)



15) Pitcher, 1882

Shape No. 152
Glazed clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: E. Wallace
Marks: *ROOKWOOD / 1882 / E. Wallace*
Gift of Herbert O. and Susan C. Robinson (PO-251-89)

Washed and refined, the native clay of the Ohio River Valley was smooth and easily pressed into molds. With limited use of expensive imported materials, the typically yellow clay could be made white for broader applications in art pottery. Red and blue clays, also native to Ohio, expanded the spectrum of body colors available for "Cincinnati Limoges."

16) Plaque, 1881

Glazed clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Albert Robert Valentien, 1862–1925
Marks: *ROOKWOOD / POTTERY. / Cin. O. / A.R.V. / 81.* (PO-003-70)



17) Vase, 1882

Glazed clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Albert Humphreys, 1864–1926
Marks: *ROOKWOOD / 1882 / AH*
Gift of Herbert O. and Susan C. Robinson (PO-142-86)

18) Flat vase, 1883

Shape No. 125
Glazed ginger clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Albert Robert Valentien, 1862–1925
Marks: *ROOKWOOD / 1883 / 125 / G / ARV* (PO-053-68)

All works are from Rookwood Pottery, Cincinnati, 1880–1967.

19) Clockwise from back left:

Claret jug, 1885

Moth
Shape No. 101 C
Glazed red clay
Decorator: Matthew A. Daly, 1860–1937
Marks: *101C / ROOKWOOD / 1885 / R / M A.D* (PO-138-86)



Vase, 1896

Bee
Glazed clay
Decorator: Maria Longworth Nichols [Storer], 1849–1932
Marks: [conjoined *RP* surmounted by 9 flames] / *MLS / '96* (PO-003-92)

Vase, 1895

Tadpoles
Glazed white clay
Probably Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Maria Longworth Nichols [Storer], 1849–1932
Marks: *M.L.S. / 1895 / [encircled W] / [Japanese kanji]* (PO-004-92)

20) Four jugs, 1883–84

Shape No. 61

These vases of the same shape have been created with different clays. Ohio yellow and blue clays could be mixed to make a sage green. White clay included some imported materials like kaolin, the clay used for porcelain. The varied decoration demonstrates each artist's originality.

Back row, left to right:

Glazed sage green clay
Decorator: Probably Harriet Wenderoth, active 1881–87
Marks: *ROOKWOOD / S / 1884 / 61* (2018-010:4)

Glazed red clay
Decorator: William Purcell McDonald, 1863–1931
Marks: *ROOKWOOD / 1883 / R / 61 / [kiln mark] / WPMcD* (2018-010:3)



Front row, left to right:

Glazed sage green clay
Decorator: Harriet Wenderoth, active 1881–87
Marks: *ROOKWOOD / 1883 / S 61 / [kiln mark] / H.W.* (2018-010:5)

Glazed white clay
Decorator: Harriet Wenderoth, active 1881–87
Marks: *ROOKWOOD / 1883 / W 61 / [kiln mark] / H.W.* (PO-070-93)

21) Back:

Pilgrim flask, 1884

Shape No. 85
Glazed ginger clay
Decorator: Edward Pope Cranch, 1809–92
Marks: *ROOKWOOD / 1884 / G / 85 / CRANCH* (PO-046-66)



IV. ROOKWOOD AND THE EXOTIC: ORIENTAL SOURCES

The asymmetrical composition and flora and fauna depicted in imported Asian art fascinated painters and designers in the second half of the nineteenth century. The Japanese displays at the 1876 Centennial International Exhibition were among the most celebrated at the fair. At Rookwood, artists created designs based on Asian ceramics, woodblock prints, ink drawings, metalwork, and netsuke. Decoration included non-Western plants such as bamboo and unusual creatures like bats and spiders that were common in Asian art. By 1883, Nichols had hired William Watts Taylor (1846–1913) to run the company while she focused on experimentation with incised decoration and new glazes. Nichols, widowed in 1885, married Bellamy Storer (1847–1922) in 1886. Though her day-to-day involvement decreased, she was keenly interested in expanding Rookwood's line of offerings in the Japanese style. In 1887, she hired Japanese artist Kataro Shirayamadani (1865–1948), one of the firm's finest decorators.

Front row, left to right:

Flat jug, 1883

Shape No. 60
Dragonfly
Glazed ginger clay
Decorator: Nicholas Joseph Hirschfeld, 1860–1927
Marks: *ROOKWOOD / 1883 / G / 60 / [conjoined NJH] / M / [kiln mark / anchor]*
(PO-012-68)

Flat jug, 1883

Shape No. 60
Glazed red clay
Marks: *ROOKWOOD / 1883 / R 60 / [kiln mark]*
Gift of Herbert O. and Susan C. Robinson
(PO-015-88)

22) Left to right:

Cuspidor, 1883

Glazed clay
Decorator: Nicholas Joseph Hirschfeld, 1860–1927
Marks: *ROOKWOOD / 1883 / [conjoined NJH] / [kiln mark]*
(PO-007-66)



Vase, 1885

Shape No. 47 B
Glazed red clay
Shape designer: William Auckland, 1840–88
Marks: *47 B / ROOKWOOD / 1885 / R*
(PO-034-80)

Tea jar, 1883

Shape No. 97, English model
Glazed sage green clay
Decorator: Matthew A. Daly, 1860–1937
Marks: *M.A.D / ROOKWOOD / [kiln mark] / 1883 / [anchor mark] / 97 / S*
(PO-034-65:A-C)



23) Pitcher, 1883

Shape No. 158
Glazed red clay
Decorator: Albert Robert Valentien, 1862–1925
Marks: *ROOKWOOD / A.R.V. / 1883 / 158*
(PO-049-66)

24) French crushed vases, 1882

Shape No. 102, Nancy ware model
Glazed clay
Gifts of Herbert O. and Susan C. Robinson

Left to right:

Decorator: possibly Maria Camacho, 1833–1920
Marks: *ROOKWOOD / 1882*
Marks, side: *M.H.C.*
(PO-087-94)

Decorator: Maria Longworth Nichols [Storer], 1849–1932
Marks: *ROOKWOOD / 1882 / 102 / M.L.N.*
(PO-017-68)



The barbotine pottery of Emile Gallé (1846–1904), a French designer mostly associated with Art Nouveau glass, was greatly admired at Rookwood. Gallé's pottery shapes were outright copied and named Nancy ware after the city of his studio.

V. ROOKWOOD AND REALISM: BOTANICAL STUDIES

Even while Japanese art cast a spell over Western artists, floral designs were the most common subject matter for Rookwood Pottery. The firm and its artists were compelled to respond to the fervor for nature in the second half of the nineteenth century. Resources were newly available to help artists create accurate renderings. Horticulture and botany had become serious areas of study as international trade of plants exploded with the era's colonial expansion. Botanists had been busy for decades observing and recording species. Advances in photography also allowed for precise recordings of plants and flowers in various stages of growth and development. These botanical subjects were featured on Rookwood's objects using what became known as the Standard glaze, which changes from brown, red, and yellow in subtle, harmonious gradations.

All works are from Rookwood Pottery, Cincinnati, 1880–1967, unless otherwise noted.

25) Left to right:

Vase, 1889

Rose (*Rosa canina*)
Shape No. 412
Glazed red clay
Shape designer: William Auckland, 1840–88
Marks: [conjoined *RP* surmounted by 3 flames] / *412 / R*
(PO-015-68)



Coffee pot, 1890

Daffodil (*Narcissus spp.*)
Shape No. 555, from three-piece set
Glazed white clay
Decorator: Sarah Alice Toohey, 1872–1941
Shape designer: John Jacob Menzel, 1861–1911
Marks: [conjoined *RP* surmounted by 4 flames] / *555 / W / [conjoined ST] [/L]*
Gift of Herbert O. and Susan C. Robinson
(PO-250-89: A, B)

Pitcher, 1891

Daylily (*Hemerocallis lilioasphodelus*)
Shape No. 567
Glazed white clay
Decorator: Matthew A. Daly, 1860–1937
Marks: [conjoined *RP* surmounted by 5 flames] / *567 / W / [MAD. /L]*
(PO-021-66)



Syrup, 1893

Species rose (*Rosa spp.*)
Shape No. 239
Glazed white clay
Decorator: Josephine Ella Zettel, 1874–1954
Shape designer: William Watts Taylor, 1846–1913
Marks: [conjoined *RP* surmounted by 7 flames] / • / *239 / W / L / [conjoined JEZ]*
Gift of Herbert O. and Susan C. Robinson
(PO-040-90)

Ewer, 1891

Rose (*Rosa canina*)
Shape No. 468 B
Glazed white clay
Decorator: Anna Marie Bookprinter [Valentien], 1862–1947
Shape designer: William Watts Taylor, 1846–1913
Marks: [conjoined *RP* surmounted by 5 flames] / *468B / W / [amv /L]*
(PO-039-65)



26) Back row, left to right:

Vase, 1892

Carnation (*Dianthus caryophyllus*)
Shape No. 640
Glazed white clay, silver
Decorator: Sara Alice
Toohey, 1872–1941
Shape designer: Pitts
Harrison Burt, 1837–1906



Silver maker: Gorham Manufacturing
Company, Providence, Rhode Island,
1831–present
Marks: [conjoined RP surmounted by
6 flames] / 640 / W / [conjoined ST]
Marks, silver: GORHAM MFG.
CO. / R 491
(PO-010-67)

Gorham developed its silver deposit
overlay before the 1893 World's
Columbian Exposition. A thin layer
of silver was electrically deposited over
the surface, then cut away to expose
Rookwood's glazed pottery below.
Awarded a gold medal, these vases
remained a joint venture between
Rookwood and Gorham for another
fifteen years.

Vase, 1892

Carnation (*Dianthus caryophyllus*)
Shape No. 534 C, Japanese model
Glazed white clay
Decorator: Mary Louella Perkins,
1868–1958
Marks: [conjoined RP surmounted
by 6 flames] / 534C / W /
[conjoined MLP] [/L]
Gift of Herbert O. and
Susan C. Robinson
(PO-014-88)

Vase, 1895

Goldenrod (*Solidago altissima*)
Shape No. 583 D
Glazed clay
Decorator: Amelia Browne Sprague,
1870–1951
Marks: [conjoined RP surmounted
by 9 flames] / 583D / [conjoined
ABS.]
Gift of Charlotte King
(PO-070-87)

Pitcher, 1891

Daisy (*Bellis perennis*)
Shape No. 450
Glazed white clay
Decorator: Kataro
Shirayamadani,
1865–1948
Marks: [conjoined
RP surmounted by 5
flames] / 450 / W
Marks, side: [Japanese kanji for
Kataro Shirayamadani]
(PO-021-68)



Vase, 1889

Red clover (*Trifolium pretense*)
Shape No. 346 B, Mexican model
Glazed sage green clay
Decorator: Kataro Shirayamadani,
1865–1948
Marks: [conjoined RP surmounted
by 3 flames] / 346B / S /
[Japanese kanji for Kataro
Shirayamadani] / L
Gift of Harry C. Sigman
(2014-016:72)

Vase, 1898

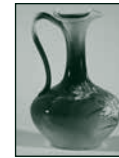
Yulan magnolia
(*Magnolia denudata*)
Shape No. 815
Glazed clay
Decorator: Harriet
Elizabeth Wilcox, 1869–1943
Marks: [conjoined RP surmounted
by 12 flames] / 815 / H.E.W.
(PO-013-68)



Front row, left to right:

Ewer, 1891

Carnation (*Dianthus caryophyllus*)
Shape No. 537 E
Glazed white clay
Decorator: Amelia
Browne Sprague, 1870–1951
Shape designer: Henry Yelland,
1840–1905
Marks: [conjoined RP surmounted
by 5 flames] / 537E / W /
[conjoined ABS] [•/L]
Gift of Herbert O. and
Susan C. Robinson
(PO-042-90)



Inkstand, 1898

Red clover (*Trifolium pretense*)
Shape No. 586 C
Glazed clay
Decorator, base: Rose Fehheimer,
1874–1961
Decorator, lid: Elizabeth Neave
Lincoln [Lingenfelter], 1876–1957
Shape designer: Pitts Harrison Burt,
1837–1906
Marks, base: [conjoined RP
surmounted by 12 flames] / 586 /
C / R.F.
Marks, lid: LNL
Gift of Herbert O. and
Susan C. Robinson
(PO-108-86:A, B)

Vase, 1894

Apple blossom (*Malus spp.*)
Shape No. 462 D
Glazed white clay
Decorator: Caroline
Francis Steinle, 1870–1944
Shape designer: William Watts
Taylor, 1846–1913
Marks: [conjoined RP surmounted
by 8 flames] / 462D / W / C.F.S.
Gift of Herbert O. and
Susan C. Robinson
(PO-028-86)



Cream pitcher, 1898

Red clover (*Trifolium pretense*)
Shape No. 692, from 3-piece tea set
Glazed clay
Decorator: Edward George Diers,
1870–1947
Shape designer: John Jacob Menzel,
1861–1911
Marks: [conjoined RP surmounted
by 12 flames] / 692 / [conjoined
E.D.]
Gift of Herbert O. and
Susan C. Robinson
(PO-027-86)

Vase, 1894

Carnation (*Dianthus caryophyllus*)
Shape No. 612 D,
Glass model
Glazed white clay
Decorator: Harriette Rosemary
Strafer, 1873–1935
Marks: [conjoined RP surmounted
by 8 flames] / 612D / W /
H.R.S. / L
(PO-007-82)



Vase, 1891

Cherry (*Prunus spp.*)
Shape No. 162
Glazed white clay
Decorator: Amelia Browne Sprague,
1870–1951
Shape designer: William Aukland,
1840–88
Marks: [conjoined RP surmounted
by 5 flames] / 162 / W /
[conjoined ABS] [/L]
(PO-018-66)

27) *Left to right:*

Vase, 1892

Cherry (*Prunus spp.*)

Shape No. 653

Glazed white clay

Decorator: Artus Van

Briggle, 1869–1904

Shape designer: William

Watts Taylor, 1846–1913

Marks: [conjoined *RP* surmounted by 6 flames] / 653 / W / [AVB./L] (PO-057-67)



Vase, 1898

Maple leaf (*Acer saccharum*)

Shape No. 584 C

Glazed clay

Decorator: Edith Regina Felten, 1878–1962

Shape designer: William Watts Taylor, 1846–1913

Marks: [conjoined *RP* surmounted by 12 flames] / 584C / [trial mark] / E.R.F.

Gift of Mrs. Jessie A. Drey (PO-056-81)



28) *Back:*

Vase, 1890

Pitcher plant (*Nepenthes distillatoria*)

Shape No. 488 F

Glazed white clay

Decorator: Albert

Robert Valentien,

1862–1925

Marks: [conjoined *RP* surmounted by 4 flames] / 488F / W /

[A.R.V./L]

(PO-059-66)



Front row, left to right:

Ewer, 1891

Apple blossom (*Malus pumila*)

Shape No. 433 C

Glazed white clay

Shape designer: William

Watts Taylor, 1846–1913

Marks: [conjoined *RP* surmounted by 5 flames] / 433C / W (PO-004-67)



Jug, 1895

Corn (*Maize*)

Shape No. 767

Glazed clay

Decorator: Caroline

Francis Steinle,

1870–1944

Marks: [conjoined *RP* surmounted by 9 flames] • / 767 / [conjoined *CFS*]

Gift of Herbert O. and

Susan C. Robinson

(PO-147-86)



Vase, 1897

Carolina Moonseed (*Cocculus carolinus*)

Shape No. 595 B

Glazed clay

Decorator: Constance Amelia Baker,

1860–1932

Marks: [conjoined *RP* surmounted by 11 flames] / 595B / C.A.B. / X

(PO-074-68)

VI. ROOKWOOD AND REALISM: NATIVE SOURCES

American art potters embraced the use of local themes and materials, one of the most basic principles of the Arts and Crafts movement. The remarkable Native American portrait pieces produced by Rookwood are among the best examples. The portraits were based upon photographs from government surveys that documented tribal leaders from across the country. Skillfully translating these black-and-white photographic images into subtle but rich colors and tones, Rookwood's artists added dimension to the faces of severely disrupted cultures. Each piece blurred the line between fine and decorative art, proving that American Art Pottery was as significant and artistically challenging as any painting or sculpture. This line of portrait pottery ensured that superb and dignified images of Native Americans would have a meaningful place in art history.

All works are from Rookwood Pottery, Cincinnati, 1880–1967, unless otherwise noted.

29) *Left to right:*

Mug, 1901

Rushing Eagle,

Mandan Dakota,

Upper Missouri Sioux

Shape No. 587 C

Glazed clay

Decorator: Adeliza Drake Sehon, 1871–1902

Marks: [conjoined *RP* surmounted by flames] / I / 587C / *Rushing Eagle* / *Sioux*. / A.D.S.

Gift of Herbert O. and

Susan C. Robinson

(PO-038-86)



Mug, 1897

Chief Sun at Noon Day

(Tar-boo-cha-ket), Tabeguache Ute

Shape No. 837

Glazed clay

Decorator: Frederick Sturgis

Laurence, 1870–1961

Shape designer: Pitts Harrison Burt, 1837–1906

Marks: [conjoined *RP* surmounted by 11 flames] / 837 / [trial mark] / CHIEF "TAH-BOO-CHA-KET." / UTE. / SL

Gift of Herbert O. and

Susan C. Robinson

(PO-032-86)

Mug, 1899

Antonio Jose Vigil, Nambe Pueblo

Shape No. 587 C

Glazed clay

Decorator: Grace Young, 1869–1947

Marks: [conjoined *RP* surmounted by 13 flames] / 587C / [conjoined *GY*] / *Antonio Jose Vigil*. / *Governor of Nambe*.

Gift of Herbert O. and

Susan C. Robinson

(PO-042-84)

Vase, 1901

Jack Red Cloud, Oglala

Lakota, Sioux,

c. 1858–1928

Shape No. 907 E

Glazed clay

Decorator: Grace Young, 1869–1947

Marks: [conjoined *RP* surmounted by flames] / I / 907 / E / *Jack Red Cloud* / *Ogallala* [sic] /

Sioux / [conjoined *GY*]

Gift of Herbert O. and

Susan C. Robinson

(PO-030-84)



Pitcher, 1897

Chief Rain-in-the-Face,
Hunkpapa Lakota, Sioux,
1835–1905

Shape No. 837

Glazed clay

Decorator: Frederick Sturgis
Laurence, 1870–1961

Shape designer: Pitts Harrison Burt,
1837–1906

Marks: [conjoined *RP* surmounted
by 11 flames] / 837 / [inverted *V*] /
CHIEF "RAIN-IN-THE-FACE," /
SIOUX. / *STURGIS LAURENCE,*
/ *DEC. 1897.*

Gift of Herbert O. and
Susan C. Robinson
(PO-030-86)

*This Lakota chief, Ito-na-gaju, from the
Hunkpapa band, fought in the 1876
Battle of Little Bighorn in the southern
Montana Territory, where General
George Armstrong Custer, (1839–76)
suffered a fatal defeat.*

Vase, 1900

Mautchick, Mouache Ute

Shape No. 907 D

Glazed clay

Decorator: Grace Young, 1869–1947

Marks: [conjoined *RP* surmounted
by 14 flames] / 907 / *D* / [conjoined
GY] / (*Mautchick*) / *Ute*—

Gift of Herbert O. and

Susan C. Robinson
(PO-040-84)



Vase, 1900

Conquering Bear,
Sicangu (Brulé) Lakota,
Sioux

Shape No. 900 B

Glazed clay

Decorator: Frederick
Sturgis Laurence, 1870–1961

Marks: [conjoined *RP* surmounted
by 14 flames] / 900 / *B* /

"CONQUERING BEAR" /
SIOUX. / *S L*

Gift of Herbert O. and
Susan C. Robinson
(PO-036-84)



Mug, 1899

Chief White Man, Kiowa Apache

Shape No. 656

Glazed clay

Decorator: Elizabeth Wheldon Brain,
1870–1960

Shape designer: William Watts Taylor,
1846–1913

Marks: [conjoined *RP* surmounted by
13 flames] / 656 / *EWB* /

CHIEF WHITE MAN / *KIOWA*

Gift of Herbert O. and

Susan C. Robinson
(PO-033-84)

Vase, 1901

Wanstall, Northern

Arapahoe

Shape No. 907 D

Glazed clay

Decorator: Grace Young,
1869–1947

Marks: [conjoined *RP*
surmounted by flames] /
I / 907 / *D* /

[conjoined *GY*] / *Wanstall* / *Arapahoe*

Gift of Herbert O. and

Susan C. Robinson
(PO-039-86)



30) Left to right:

Mug, 1898

Man Who Packs the Eagle, Yanktonai
Dakota, Upper Missouri Sioux

Shape No. 837

Glazed clay

Decorator: Matthew A. Daly,
1860–1937

Shape designer: Pitts Harrison Burt,
1837–1906

Marks: [conjoined *RP* surmounted by
12 flames] / 837 / *M.A.D.* /

MAN WHO [PACKS] /
THE [EAGLE] / [illegible]

Gift of Herbert O. and

Susan C. Robinson
(PO-035-84)

Mug, 1897

Standing Bear, Ponca

Shape No. 837

Glazed clay

Decorator: Frederick
Sturgis Laurence,
1870–1961

Designer: Pitts Harrison Burt,
1837–1906

Marks: [conjoined *RP* surmounted
by 11 flames] / 837 / [inverted *V*] /

"STANDING BEAR" / *PONCA* / *SL*

Gift of Herbert O. and

Susan C. Robinson
(PO-031-86)



*In 1879, Standing Bear sued the
federal government regarding his nation's
displacement from land reserved for them
in a previous treaty. Under the Fourteenth
Amendment, his petition for a writ of
habeas corpus was accepted, granting
Native Americans equal protection under
US law.*

Handled vase, 1897

Chief Colorow, Mouache Ute,
c. 1813–88

Shape No. 604 E

Glazed clay

Decorator: Sadie Markland, 1870–99

Shape designer: John Jacob Menzel,
1861–1911

Marks: [conjoined *RP* surmounted
by 11 flames] / 604E / [trial mark] /

[*SM* / *L*]

Gift of Herbert O. and

Susan C. Robinson
(PO-032-84)

*Chief Colorow gained wealth and
prestige among Eastern Americans
negotiating and trading for the tribe. By
the late 1870s, he was making headlines
for leading the White River Utes against
American settlers encroaching on ceded
Ute property in Colorado.*

Vase, 1901

Chief Wolf Robe,
Southern Cheyenne,
c. 1840–1910

Shape No. 568 B

Glazed clay

Decorator: Grace Young,
1869–1947

Marks: [conjoined *RP* surmounted by
flames] / *I* / 568 B / [conjoined *GY*] /

– *Chief Wolf Robe* / *Cheyenne* –

Gift of Herbert O. and

Susan C. Robinson
(PO-039-84)



*Wolf Robe, or Ho'néhevotoomáhe, is
believed to be the model for the profile
depicted on the Indian Head Nickel. He
was presented the Benjamin Harrison
Peace Medal in 1890 by the American
Office of Indian Affairs for his help in the
sale of vast tracks of Indian territory to
the US government.*

Vase, 1898

Black Eye, Yanktonai
Dakota, Upper Missouri
Sioux

Shape No. 857 D

Glazed clay

Decorator: Matthew A. Daly,
1860–1937

Shape designer: William Purcell
McDonald, 1863–1931

Marks: [conjoined *RP* surmounted by
12 flames] / 857 / D / MADALY— /
BLACK EYE— / UPPER YANKTON

Gift of Herbert O. and
Susan C. Robinson
(PO-041-84)



Tankard, c. 1900

Peter Iron Shell, Sicangu
(Brulé) Lakota, Sioux

Shape No. 775

Glazed clay, silver

Decorator: Grace Young, 1869–1947

Shape designer: Kataro
Shirayamadani, 1865–1948

Silver maker unknown
Marks: [conjoined *RP* surmounted
by illegible flames] / 775 /
[conjoined *GY*] / “Peter Iron
Shell” / Sioux.

Gift of Herbert O. and
Susan C. Robinson
(PO-043-84)



Vase, 1898

Big Mane, Lower Brulé Lakota, Sioux

Shape No. 786 D, Coalport model

Glazed clay

Decorator: Frederick Sturgis

Laurence, 1870–1961

Marks: [conjoined *RP* surmounted by
12 flames] / 786D / [trial mark] /
“Big Mane.” / Sioux / SL_

Gift of Herbert O. and
Susan C. Robinson
(PO-031-84)

Mug, 1898

Red Lodge, Yanktonai
Dakota,

Upper Missouri Sioux

Shape No. 837

Glazed clay

Decorator: Matthew A. Daly,
1860–1937

Shape designer: Pitts Harrison Burt,
1837–1906

Marks: [conjoined *RP* surmounted by
12 flames] / 837 / M.A.D. /
R[ED LO]DGE /
UPPER YUKON [sic]

Gift of Herbert O. and
Susan C. Robinson
(PO-034-84)



Mug, 1896

Chief Rain-in-the-Face, Hunkpapa
Lakota, Sioux, 1835–1905

Shape No. 645

Glazed clay, silver

Decorator: Harriet Elizabeth Wilcox,
1869–1943

Shape designer: William Watts Taylor,
1846–1913

Silver maker: Reed & Barton,
Taunton, Massachusetts, 1824–2015
Marks: [conjoined *RP* surmounted
by 10 flames] / 645 / H.E.W.

Silver Marks: [bird][r in shield]

[rampant lion] *STERLING*

Gift of Herbert O. and
Susan C. Robinson
(PO-037-84)



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