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
(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

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
(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 Aisop Robineau (1865–1929), a graduate of Alfred University's ceramics program in upstate New York, and Pauline Bogart Jacobson (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.

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 Aisop Robineau (1865–1929), a graduate of Alfred University's ceramics program in upstate New York, and Pauline Bogart Jacobson (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.
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 surrounded by flames] / •XIV/ / • / 203[9] / [conjoined EDH]/ / V
(PO-036-76)

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
Wood
Maker unknown, Persian (14066)

13) Landscape plaques
Glazed white clay
Rookwood Pottery, Cincinnati, 1880–1967
Tip to bottom:

Birches in original frame, 1927
Decorator: Edward George Diers, 1870–1947
Marks: [conjoined RP surrounded by flames] / XXVII / / 87– 3” as lining / 768– 1” / 4 x 8 / 4 x 8 / 4 x 8 / 25
Paper label: [conjoined RP surrounded 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 surrounded by flames] / XV/ / V/ / 190– 15 / cut out rabbit to cover edge
(PO-020-71)

14) Chair, c. 1910
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886 / 1905–present
Oak, leather
Gustav Stickley, Craftsman Workshops, Eastwood, New York, 1903–17
Marks: [maker’s compass around Ali i’kent] / 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, woodsawd
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 1896–1933
Signed, lower right: [conjoined FR]
Marks: [conjoined RP surrounded by flames] / XXVII / / 170– 3” as lining / 668– 3” outside / 780 / 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)