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

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)

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
Tressemanes & Vogt, Limoges France, 1880s–1907
Marks: T & V / Limoges / FRANCE / DEPOSE
Gift of Gladys C. Trismen (PO-103-81)

Tressemanes & 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 (KT&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:

Pitcher, c. 1890
Painted glazed porcelain
Knowles (KT&K), East Liverpool, Ohio, 1882–1959

Footed bowl, c. 1890
Painted glazed porcelain
Tressemanes & Vogt, Limoges France, 1880s–1907
Marks: T & V / Limoges / FRANCE
Unknown amateur decorator, American
Gift of Frank McKean (PO-008-65:2A,B)

6) Footed bowl, c. 1890
Painted glazed porcelain
Tressemanes & Vogt, Limoges France, 1880s–1907
Unknown amateur decorator, American
Gift of Frank McKean (PO-008-65:2A,B)

Knowles was married to Maria Longworth Nichols, who founded Rookwood Pottery. Nichols was married to Maria Longworth Storer, a member of a prominent Cincinnati family, decided not to join the club but to form her own pottery.

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Left to right:

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

Glazed porcelain

6) Footed bowl, c. 1890
Painted glazed porcelain
Tressemanes & Vogt, Limoges France, 1880s–1907
Unknown amateur decorator, American
Gift of Frank McKean (PO-008-65:2A,B)

7) Pitcher, c. 1890
Painted glazed porcelain
Knowles (KT&K), East Liverpool, Ohio, 1880s–1907
Unknown amateur decorator, American
Gift of Frank McKean (PO-008-65:1)
III. BARBOTINE POTTERY: “CINCINNATI LIMOGES”

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, 1847–1939

8) Pair of tiles, c. 1877–79
Apple Blossom
Glazed yellow clay
Probably P. L. Coultry 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. Coultry and Company. While there Patrick L. Coultry (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 Coultry.

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. Coultry & 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. Coultry and Company, Cincinnati, 1874–82
Decorator: Thomas J. Wheatley, 1853–1917
Marks: TJ. 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.

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)

Pilgrim 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).
Kataro Shirayamadani (1865–1948), one of the firm’s finest decorators. 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 Nichols, widowed in 1885, married Bellamy Storer (1847–1922) in 1886. Western plants such as bamboo and unusual creatures like bats and spiders that were commonly used for porcelain. The varied decoration demonstrates each artist’s originality.

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

**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)

**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)

**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)

**Vase, 1884**
Glazed clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Albert Robert Valentien, 1862–1925
Marks: ROOKWOOD / 1884 / 312 / ARV
(Po-053-68)

**Pilgrim flask, 1884**
Shape No. 85
Glazed ginger clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Albert Robert Valentien, 1862–1925
Marks: ROOKWOOD / 1883 / W 85 / CHIRCH
(Po-046-66)

**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.

**Pitcher, 1882**
Shape No. 152
Glazed clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: E. Wallace
Marks: ROOKWOOD / 1882 / CC
(PO-052-68)

**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)

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.”

**Flat vase, 1883**
Shape No. 97
Glazed clay
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Albert Robert Valentien, 1862–1925
Marks: ROOKWOOD / 1883 / 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
Rookwood Pottery, Cincinnati, 1880–1967
Decorator: Albert Robert Valentien, 1862–1925
Marks: ROOKWOOD / 1895 / [encircled W] / [Japanese kanji]
(Po-004-92)

**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
Decorated: Probably Harriet Wenderoth, active 1881–87
Marks: ROOKWOOD / S / 1884 / 61
(2018-010:4)

Glazed red clay
Decorated: William Purcell McDonald, 1863–1931
Marks: ROOKWOOD / 1883 / R / 61 / [kiln mark] / WPM&D
(2018-010:3)

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

Glazed white clay
Decorated: Harriet Wenderoth, active 1881–87
Marks: ROOKWOOD / 1883 / W 61 / [kiln mark] / H.W.
(2018-010-93)

**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)
**Front row, left to right:**

**Flat jug, 1883**
Shape No. 60
Glazed ginger clay
Decorators: Nicholas Joseph Hirschfeld, 1860–1927
Marks: ROOKWOOD / 1883 / G / 60 / (conjoined NJH) / M / [kiln mark / anchor]

**Flat jug, 1883**
Shape No. 60
Glazed red clay
Decorators: Albert Robert Valentien, 1862–1925
Marks: ROOKWOOD / A.R.V. / 1883 / 158 (PO-049-66)

**Tea jar, 1883**
Shape No. 97, English model
Glazed sage green clay
Decorators: Matthew A. Daly, 1860–1937
Marks: M.A.D. / ROOKWOOD / [kiln mark] / 412 / 1889
(PO-250-89: A, B)

**Cuspidor, 1883**
Glazed clay
Decorators: William Auckland, 1840–88
Marks: ROOKWOOD / 1883 / R / 60 / [kiln mark]
Gifts of Herbert O. and Susan C. Robinson (PO-015-88)

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

**French crushed vases, 1882**
Shape No. 102, Nancy ware model
Glazed clay
Gifts of Herbert O. and Susan C. Robinson

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

**Sculpture, 1883**
Glazed white clay
Decorators: John Jacob Menzel 1841–1925
Marks: ROOKWOOD / [kiln mark] / 329 / 1891
(PO-040-90)

**Syrup, 1893**
Species rose (Rosa spp.)
Shape No. 239
Glazed white clay
Decorators: Josephine Ella Zettel, 1874–1954
Shape designer: William Watts Taylor, 1846–1915
Marks: [conjoined RP surmounted by 5 flames] / 567 / W / [MAD. / L] (PO-021-66)

**Coffee pot, 1890**
Daffodil (Narcissus spp.)
Shape No. 555, from three-piece set
Glazed white clay
Decorators: Sarah Alice Toohoy, 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
Decorators: Matthew A. Daly, 1860–1937
Marks: [conjoined RP surmounted by 5 flames] / 567 / W / [MAD. / L] (PO-021-66)

**Ewer, 1891**
Rose (Rosa canina)
Shape No. 468 B
Glazed white clay
Decorators: Anna Marie Book printer [Valentien], 1862–1947
Shape designer: William Watts Taylor, 1846–1915
Marks: [conjoined RP surmounted by 5 flames] / 468B / W / [amv / L] (PO-039-65)

**Left to right:**

**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.**

23) **Pitcher, 1883**
Shape No. 188
Glazed red clay
Decorators: 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

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
Decorators: Sarah Alice Toohoy, 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)

The barbotine pottery of Émile 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.

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23) **Pitcher, 1883**
Shape No. 188
Glazed red clay
Decorators: 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

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
Decorators: Sarah Alice Toohoy, 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)

The barbotine pottery of Émile 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.
26) Back row, left to right:

**Vase, 1892**
Carnation (Dianthus caryophyllus)
Shape No. 640
Glazed white clay, silver
Decorator: Sara Alice Tooley, 1872–1941
Shape designer: Pitts Harrison Burt, 1837–1906
Silver maker: Gorham Manufacturing Company, Providence, Rhode Island, 1831–present
Marks: [conjoined RP] / 534C / [conjoined EB]
Gift of Charlotte King
(PO-013-68)

**Vase, 1895**
Goldenrod (Solidago altissim)
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)

**Vase, 1897**
Carnation (Dianthus caryophyllus)
Shape No. 537 E
Glazed white clay
Decorator: Amelia Browne Sprague, 1870–1951
Marks: [conjoined RP] surmounted by 5 flames / 537E / W / [conjoined ABS] / [L]
Gift of Herbert O. and Susan C. Robinson
(PO-042-90)

**Vase, 1899**
Red clover (Trifolium pretense)
Shape No. 586 C
Glazed clay
Decorator, lid: Elizabeth Neave Lincoln [Lingenfelter], 1876–1957
Shape designer: William Watts Taylor, 1846–1913
Marks: [conjoined RP] surmounted by 12 flames / 586 / C / R.E.
Marks, lid: LNL
Gift of Herbert O. and Susan C. Robinson
(PO-108-86:A, B)

**Vase, 1901**
Apple blossom (Malus spp.)
Shape No. 462 D
Glazed white clay
Decorator: Caroline Francis Steenle, 1870–1944
Shape designer: William Watts Taylor, 1846–1913
Marks: [conjoined RP] surmounted by 8 flames / 462D / W / C.E.S.
Gift of Herbert O. and Susan C. Robinson
(PO-028-86)

**Vase, 1903**
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)
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 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)

**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
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
Gift of Herbert O. and Susan C. Robinson
(PO-039-84)

Vase, 1900
Conquering Bear, Sicangui (Brûlé) 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)

Vase, 1900
Standing Bear, Pocatello, Southern Shoshone
Shape No. 568 E
Glazed clay
Decorator: Grace Young, 1869–1947
Gift of Herbert O. and Susan C. Robinson
(PO-031-84)

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 11 flames / 568B / [conjoined GY] / / Chief Wolf Robe / Cheyenne –
Gift of Herbert O. and Susan C. Robinson
(PO-039-84)

Wolf Robe, or Ho’nehvotoomhe, 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 tracts of Indian territory to the US government.

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

**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)

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