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## Embroidered Textiles

Elmslie's unified designs included embroidery and stencil patterns for curtains, decorative panels, table runners, and other textiles to harmonize with the firm's domestic interiors. The textiles exhibited here came from the collection of David and Patricia Gebhard, who over the past sixteen years donated textiles associated with Elmslie to both the MIA and the University of Minnesota's Northwest Architectural Archives. Some may have been used in the

Purcell-Cutts house, though they do not appear in historical photographs. Pictures of the house taken in 1915 for a journal article in *The Western Architect* show embroidered curtains and a matching table runner on the first floor and stenciled curtains in other rooms. A well-worn sewing pattern for the embroidered curtains used in the house survives in the Northwest Architectural Archives. Another possibility is that these textiles were used in Elmslie's own home in Minneapolis and that his wife, Bonnie (who died in 1912), embroidered them.

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Textiles in the Edna S. Purcell house, 1914, with Edna in the writing nook  
Photo: William Gray Purcell Papers, Northwest Architectural Archives, University of Minnesota Libraries, Minneapolis

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**Attributed to George Grant Elmslie, designer**

American (born Scotland), 1869–1952

**Table scarf, c. 1910–15**

Linen, silk thread; embroidered

Minneapolis Institute of Arts, gift of Patricia Gebhard  
2004.171.3

The MIA reproduced this table scarf and other Elmslie-attributed embroideries now in the museum's collection (including the table linen with pink embroidery on display) for the Purcell-Cutts house. Their decorative motifs are similar to those used in the house. This embroidery design resembles the wall stencil on the upper-level landing, which is reproduced as a border in this gallery.

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**Attributed to George Grant Elmslie, designer**

American (born Scotland), 1869–1952

**Table scarf, c. 1910–15**

Cotton, silk thread; embroidered

Minneapolis Institute of Arts, gift of Patricia Gebhard  
2004.171.4

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**Attributed to George Grant Elmslie, designer**

American (born Scotland), 1869–1952

**Possible pillow cover**, c. 1910–15

Linen, silk thread; embroidered

Lent by William Gray Purcell Papers, Northwest Architectural Archives, University of Minnesota Libraries, Minneapolis  
L2013.58.4

Reflecting Elmslie's penchant for plant-inspired motifs, this textile features two symmetrical geometric "flowers" that "grow" the length of the square. The cross-shaped stems with twining vinelike forms encircling the base resemble the design on the gold-embroidered table scarf displayed here.

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## Stenciled Textiles

Elmslie used stencils, on walls and fabric, as an integral element of interior design. Photos of the Purcell-Cutts house show stenciled curtains matching the wall stencils, and surviving objects from the house include stenciled fabric screens (one of which is on view in this gallery).

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### **Attributed to George Grant Elmslie, designer**

American (born Scotland), 1869–1952

**Table runner**, c. 1910–15

Linen, pigment

Minneapolis Institute of Arts, gift of Patricia Gebhard  
2004.171.1

Elmslie often employed repeated quadrilaterally symmetrical shapes, as on the borders of this runner. The stencil recalls decorations created by the Adler and Sullivan firm during Elmslie's time there. A stencil fragment from Adler and Sullivan's Chicago Stock Exchange Building (c. 1893), with a similar repeat, can be seen in gallery 300.

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**Attributed to George Grant Elmslie, designer**

American (born Scotland), 1869–1952

**Scarf, c. 1915**

Silk chiffon, silk thread, pigment

Minneapolis Institute of Arts, gift of Patricia Gebhard  
2004.171.7

The only known example of women's clothing design by the firm of Purcell and Elmslie, this silk scarf is a rare item. Its loose drape and geometric print link it to the fashions created by modernists such as Frank Lloyd Wright and the designers of the Wiener Werkstätte (Vienna Workshops) in Austria.

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**George Grant Elmslie, designer**

American (born Scotland), 1869–1952

**Three-part stencil pattern, c. 1913**

Card stock

For the exterior of the Edna S. Purcell house (now the Purcell-Cutts house), Minneapolis; Purcell, Feick and Elmslie, architects

Minneapolis Institute of Arts, bequest of Anson Cutts

This stencil pattern in three colors is used on the outside of the Purcell-Cutts house at the roofline and inside the house on the sleeping porch.

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Second-floor windows and stencil  
Photo: Christian Korab

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**George Grant Elmslie, designer**

American (born Scotland), 1869–1952

**Stencil pattern, c. 1913**

Card stock

For the guest bedroom of the Edna S. Purcell house (now the Purcell-Cutts house), Minneapolis; Purcell, Feick and Elmslie, architects

Minneapolis Institute of Arts, bequest of Anson Cutts

This stencil pattern is similar to the one used on the fabric screen on view in this gallery.

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**George Grant Elmslie**

American (born Scotland), 1869–1952

**Lantern, c. 1924**

Leaded glass, metal, electrical components, wood

From the First National Bank of Adams, Adams, Minnesota; Purcell and Elmslie, architects

Minneapolis Institute of Arts, gift of Roger G. Kennedy  
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