

ROTATION: “Color Woodcuts in the Arts and Crafts Era”

Gallery 315 (U.S. Labels)

Arthur Wesley Dow

American, 1857–1922

River Reflections, c. 1910

Color woodcut (variants on yellow and gray paper)

Lent by Steven Thomas Inc.

Born into the craft tradition (his father was a weaver), Arthur Wesley Dow was a natural to ignite the U.S. color woodcut revival in the early 1900s. Inspired by a book of Japanese prints he saw in 1889, he promoted a new art of woodcut based on simple, abstract forms. Images would be carved on blocks and printed by hand. They would interpret nature, not imitate it.

River Reflections is set in Ipswich, Massachusetts, the fishing village where Dow was born. These versions hint at his love of experimentation. Fascinated with color harmonies, he was likely curious how these two paper colors affected mood and the depiction of weather or time of day. The small size is typical; Dow saw his prints more as teaching tools than gallery objects.

Dow inspired many of the artists in this gallery, and for decades he was the most influential art educator in the United States.

Eliza Draper Gardiner

American, 1871–1955

In the Park, c. 1915–25

Color woodcut

2017.126.9

The uneven inking and misaligned orange color on this print are the signs of a handmade work—a valued quality in the Arts and Crafts era. Such irregularities seem to fit the theme of childhood, Eliza Draper Gardiner’s trademark subject. The child’s simplified, unshaded form illustrates Gardiner’s debt to the woodcut innovator Arthur Wesley Dow, whose work hangs nearby. Gardiner used his book *Composition* (1899) during her 31 years of teaching at the Rhode Island School of Design.

Eliza Draper Gardiner

American, 1871–1955

Big Sister, c. 1920–37

Color woodcut on gray paper

Private collection, Minneapolis. Promised gift to Mia.

Norma Bassett Hall

American, 1888–1957

Tourrettes-sur-Loup, 1928–29

Color woodcut

2017.85

Muted shades of plum, mauve, and putty contribute a romantic feeling that suits the ancient walled French town of Tourrettes-sur-Loup, which Norma Bassett Hall visited in 1926. She barely skimmed her woodblock with pigment to imitate crumbly medieval walls. The purple in the sky may be a subtle reference to the area's most famous industry: the cultivation of violets.

Hall was the only woman among the 11 founders of the Kansas-based Prairie Print Makers, organized in 1930 to promote original printmaking. In keeping with the Arts and Crafts principle of integrating art with daily life, she worked at home in rural Howard, Kansas, and made her woodcuts by carving kitchen cutting boards.

Elizabeth Colwell

American, 1881–1954

Seaside Landscape, c. 1910–15

Color woodcut

2017.72.1

The unbridled U.S. industrialization at the turn of the 20th century spurred nostalgia for rural life. That may have motivated this landscape by Elizabeth Colwell. She was born in rural Michigan but lived in Chicago, then the country's second biggest city. There she met B. J. O. Nordfeldt, whose work hangs nearby. He taught Colwell to cut, ink, and print her own woodblocks—a novel practice for a midwestern woman in the 1910s. The elevated viewpoint and the patterning in the avocado-green fields show her interest in Japanese design elements.

After making color woodcuts, Colwell continued working with her hands. In 1916, a Chicago foundry produced a typeface she designed, called Colwell Hand Letter.

Bror Julius Olsson Nordfeldt

American (born Sweden), 1878–1955

The Bridge, 1906

Color woodcut

2017.74

Looking for a studio in 1903, the Swedish émigré B. J. O. Nordfeldt moved into a vacant building erected for the 1893 Chicago World's Fair. That's where he undoubtedly made

this and other color woodcuts using the Japanese approach, which he had learned in England.

For *The Bridge*, Nordfeldt carved a separate woodblock for each color, then brushed water-based paint directly on the block before printing by hand. The snow-laden branches against the sky show just how subtle his inking could be. Although woodblock prints in Japan were made by a team of artisans (designer, block cutter, and printer), U.S. artists typically worked independently and did every step themselves.

Elizabeth Norton

American, 1887–1985

Pair of Cairns, 1932

Color woodcut

Private collection, Minneapolis. Promised gift to Mia.

Goldfish #1, 1924

Color woodcut

2019.39.5

Elizabeth Norton’s love of animals dates to her childhood in Chicago, where she spent hours drawing at the Lincoln Park Zoo. The inscription “del., sc. et imp.” stands for *delineavit*, *sculpsit*, and *impressit*—Latin for drawn, carved, and printed. In an era of growing mass production, Norton may have wanted to specify that her woodcuts were original art personally made by her.

Grace Rhoades Dean

American, 1878–1930

Lotus, Growing, c. 1920–30

Color woodcut

2017.126.8

We can almost see Grace Rhoades Dean making a last-minute decision to blur the upper part of this print with dove-gray paint. Perhaps it's supposed to be mist, or atmospheric perspective (a technique to imply distance by depicting faraway objects in a lighter color). Either way, Dean's approach suggests the direct and immediate interaction that Arts and Crafts artists had with their materials. Compare her repetitive design to Anna Heyward Taylor's modernist interpretation of a lotus elsewhere on this wall.

Jane Berry Judson

American, 1868–1935

Capt'n Seth's Doorway, c. 1933

Color woodcut

Private collection, Minneapolis

No one knows why Jane Berry Judson waited until her 60s to start making color woodcuts. The colors are so transparent, her prints could be mistaken for watercolors.

She also could exert exceptional control, as in the way she strengthened the red at the edges of her hollyhocks, perhaps to suggest ruffles. Judging from the title, this door apparently belonged to a ship captain's house. It was probably in New England, where Judson found most of her subjects.

Anna Heyward Taylor

American, 1879–1956

Golden Lotus, 1933

Color woodcut

2017.65

Displaying a flower with its seed head, bud, and leaf is how botanical illustrators recorded specimens beginning in the 1500s. Those illustrators wanted to imitate reality, whereas U.S. woodcut artists in the early 1900s were more intent on conveying natural beauty through broadly defined shapes.

Born into an old South Carolina family—her family home became the state capitol building in the 1790s—Anna Heyward Taylor specialized in flowers. Here she carved rough, tentative marks on the seed head, perhaps befitting expectant little seeds. For the flower, she mixed butter yellow and blue directly on the woodblock, achieving the tonality of a painting. Taylor’s bold simplification, unusual colors, and disregard for spatial depth add to the print’s spirit of modernity. The background color could be a reminder that this lotus will close up again at nightfall.

Eva Auld Watson

American, 1888–1948

Moonlight on the Konkapot, c. 1926

Color linocut

2017.126.11

Many summers, Eva Auld Watson escaped New York City for the Berkshire Mountains of Massachusetts, where she made prints from linoleum (an alternative to wood) alongside her printmaker husband, Ernest Watson (1884–1969). The Konkapot River, named after a Mohican chief, flowed near their studio. Perhaps this print represents the creative charge she got from being in nature. After plowing between a narrow space in the rocks, the glowing water resolves into pale, lavender-hued fringes.

Tod Lindenmuth

American, 1885–1976

Along Side, c. 1930

Color linocut

2017.126.10

The local fishing fleet was a big attraction in the art colony of Provincetown, Massachusetts, in the early 1900s. Tod Lindenmuth's house was just steps from the Atlantic Ocean, so the artist could observe boats coming and going even at night. His printing medium of choice was linoleum, originally invented as a floor covering. It was

soft and easy to carve and had no wood grain to contend with. Linoleum also allowed for precise layering, seen in the thin blue rims around the small boat and its occupants.

Anders Gustave Aldrin

American (born Sweden), 1889–1970

California Hills, c. 1935

Color woodcut (three variants)

2017.69.2, 2017.77.1, 2019.57.3

Most printmakers want each impression to look exactly like the ones made before and after it. Not Anders Aldrin. He gave each impression of *California Hills* a new color scheme, perhaps reflecting the weather, season, or time of day. The setting is Griffith Park, a mountainous expanse on the eastern edge of Los Angeles. Consider how the mood shifts with the color changes in each print. Such experimentation characterized the Arts and Crafts sensibility.

Born in Värmland, Sweden, Aldrin emigrated to the Midwest at age 21. He lived in Minneapolis, where he met and married the daughter of a Swedish minister. Aldrin caught tuberculosis overseas during World War I (1914–18) and was sent to Arizona to recover around 1919. He liked the West so much, he settled in Los Angeles.

Anders Gustave Aldrin

American (born Sweden), 1889–1970

The Sycamore Tree, c. 1935

Color woodcut

Private collection, Minneapolis. Promised gift to Mia.

Elizabeth Colborne

American, 1885–1948

Lumber Mills in Bellingham Bay, c. 1933

Color woodcut

2017.126.1

In 1933, Elizabeth Colborne spent an unusually cold and rainy summer at a cabin in the Pacific Northwest. “I did not come down here to burn up trees but to paint them,” she wrote in her journal. Trees were her favorite subject, a fact that makes this scene of logs awaiting the sawmills at Bellingham, Washington, especially pointed.

Colborne had gone to live with relatives in Bellingham after being orphaned at age 12. In 1903 she moved to New York to study with Arthur Wesley Dow, and his advice to simplify is evident in this bird’s-eye view. It’s here in the flat, flame-colored palette, the abstracted shapes on the dock, and the silhouetted smokestacks, which send their white plumes wafting off the page.

Edna Boies Hopkins

American, 1872–1937

Spider Lily, c. 1915–17

Color woodcut

Gift of Julia Meech in Honor of Kaywin Feldman in Celebration of the 100th
Anniversary of the Minneapolis Institute of Arts 2015.54

A pupil of woodcut pioneer Arthur Wesley Dow, Edna Boies Hopkins shared his love of Japanese prints. She even stopped to study them in Tokyo during her around-the-world honeymoon in 1904 (a trip courtesy of her father, a Michigan banker). The transparent color and delicate lines here reflect the Japanese aesthetic. For the background, Hopkins inked her green block with a dry brush so that areas of lightness might come “shining through,” as she wrote. The long, droopy petals get their color from the uninked paper.

William Seltzer Rice

American, 1873–1963

Tropical Flower Study, c. 1925

White-line woodcut (proof impression)

Private collection, Minneapolis. Promised gift to Mia.

The distinctive outlines on this flower study make it a white-line woodcut, a popular technique in the 1910s and 1920s. Rather than carving a separate block for each color, as most U.S. woodcut artists were doing, white-line artists printed all colors from one block. The trick was to carve a narrow groove between the elements to keep the colors, like the red and green of these stamens, from running into one another. The grooves print white.

William Seltzer Rice

American, 1873–1963

The Thaw, c. 1920

Color woodcut

2019.39.12

William Rice's landscapes get their graphic punch from the key block, or line block, here printed in midnight blue. This block was carved with the print's major details—branches, deep shadows, meandering stretch of creek. As was customary, Rice printed it last, over the other colors. He added texture to the paper by pressing it against canvas when damp.

Rice left Pennsylvania for California in 1900, lured by his friend Frederick Meyer (1872–1961), who founded the California Guild of Arts and Crafts school. Rice taught art there and in public schools in and around Oakland. Meanwhile, he produced some 300 prints. Most celebrate the California landscape, such as this scene of late-spring snow.

Mabel A. Hewit

American, 1903–1984

Rosita, 1957

White-line woodcut and woodblock

2019.36.1–2

Mabel Hewit likely met the potter Rosita on a trip to Mexico or Guatemala in the 1950s. Notice how her rounded hat echoes the pots piled behind her. As the color-stained woodblock indicates, Hewit printed *Rosita* from a single block, carving grooves to keep adjacent colors from mixing. These grooves print white, hence the term “white-line woodcut.”

Hewit learned the technique in 1933 in Provincetown, Massachusetts, where it originated. An analysis of 33 surviving Hewit blocks revealed that she apparently used cast-off wood from lumber mills, construction sites, and furniture makers. The thrifty Hewit usually carved both sides of a block; the back of this one has a farming scene.

[label image:]



[CAPTION:] The scene carved on the back of *Rosita*.

Pedro de Lemos

American, 1882–1954

Old Pines at Monterey, c. 1921

Color woodcut

2017.64

Pedro de Lemos epitomized the Arts and Crafts spirit in California. To prevent an old oak from being chopped down in downtown Palo Alto, he bought the property it was on. As editor of *School Arts Magazine*, he spread Arts and Crafts ideas to his readership of art teachers. He invented colored cement to beautify sidewalks. And having studied in New York with Arthur Wesley Dow, he transmitted Dow's design philosophies through his prints.

Lemos was known for the elegant, stylized patterns he found in nature. Perhaps mindful of his mentor's playful approach to color, he mixed up sherbet colors for *Old Pines at Monterey* and put flecks of lavender in the sky. To finish, he printed a thin layer of pastel ink over the dark foliage, adding a hazy feel to the summer air.

Pedro de Lemos

American, 1882–1954

The Cliff Dweller, c. 1915–20

Color woodcut

2019.39.11

This tree is likely Old Veteran, a famous Monterey cypress that even today clings to the rocky cliff at Point Lobos, along California's Pacific coast. Pedro de Lemos used opaque white to accentuate the tree's weather-ravaged roots and bark. He then fortified the upper parts with rich, velvety blacks.

While researching Spanish involvement in North America, Lemos discovered a Spanish nobleman with the last name of de Lemos. In 1933, the artist decided to adopt that lineage as his own (his actual ancestry was Portuguese). He went back through his earlier prints and squeezed the aristocratic-sounding "de" into his signature, as he did here.

Jessie Arms Botke

American, 1883–1971

Ducks and Hollyhocks, c. 1930

Color block print

Private collection, Minneapolis

After attending art school in Chicago, Jessie Arms Botke designed tapestries and murals in New York City. She decided to specialize in birds after creating a peacock frieze for the actress Billie Burke (Glinda the Good Witch in the 1939 movie *The Wizard of Oz*).

“My interest in birds was not sentimental,” Botke said. “It was always what sort of pattern they made.”

These ducks undoubtedly lived on the California ranch where Botke settled in 1928. The Japanese paper gives them a luminous sheen, perhaps recalling the gold and silver leaf used in Botke’s murals. The leaves get their pop from a surprising underlayer of red ink.

Gustave Baumann

American (born Germany), 1881–1971

Hillside Woods, 1917

Color woodcut

2017.69.1

Spring Day, 1918

Color woodcut

2019.39.1

Gustave Baumann found these views at the New York estate of his wealthy friend Lydia Coonley Ward, whom he visited in 1917. An introvert who found his greatest inspiration

in nature, he had his new printing press delivered to him there from Chicago, presumably so that he could capture these scenes.

Both prints represent Baumann's early style of printmaking. In *Spring Day*, the artist suggested an overcast sky with subdued colors and printing so understated that the naked paper fibers show through. The more forcefully inked *Hillside Woods* (at top) demonstrates the intricacy Baumann could wrest from a plank of basswood and cutting tools; his collection of whetstones, which he used to sharpen his tools, eventually topped 200.

Gustave Baumann

American (born Germany), 1881–1971

Redwood, 1928

Color woodcut

The Richard Lewis Hillstrom Fund 2007.120

Redwood grew out of a car trip Gustave Baumann took to California while living in New Mexico. Rather than focusing on the postcard-worthy girth that redwoods are famous for, he presented the hopeful image of a sapling, looking a bit like a toddler standing amid the legs of grownups.

Baumann was a German émigré who moved to Chicago as a child. Very quickly his father abandoned the family. By 1904 Baumann had saved enough money to study printmaking at the Royal School of Arts and Crafts in Munich. There he adopted the German tradition of printing with a manual press and using oil-based inks. He also explored German folk art, which may have influenced the repeating forms and simple hatch marks of the decorative foliage here.

Margaret Jordan Patterson

American (born Java), 1867–1950

The Bouquet, c. 1920s

Color woodcut

2017.71.2

Heartsease, c. 1920s

Color woodcut

2017.71.1

Zinnias and Marigolds, c. 1923

Color woodcut

Private collection, Minneapolis

Garden Flowers, 1921

Color woodcut

Private collection, Minneapolis

A lifelong teacher, Margaret Patterson usually spent summers sketching in Europe. But during World War I (1914–18) she had to stay home in Boston—and she looked to her garden for subjects. Working in her attic studio, carving up to six blocks per print, she turned flowers into modern still lifes. The rough contours add a fresh-picked spontaneity,

and several bunches seem too big for the paper they are printed on. Patterson rubbed so hard when transferring ink from the blocks that she often indented her sheet, as with the three-dimensional pansies in *Heartsease*.

Patterson was born on Java, Indonesia, while her parents were at sea. Her mother was the daughter of a Maine sea captain, and Patterson's father was a Maine sea captain as well.

Margaret Jordan Patterson

American (born Java), 1867–1950

Windblown Trees, c. 1916

Color woodcut

2019.39.3

Windblown Trees, c. 1916

Color woodcut

Private collection, Minneapolis

Margaret Patterson’s early exposure to art was a correspondence course, an atypical way for an artist to pursue her training. Such individualism characterized the Arts and Crafts mindset, as did other aspects of Patterson’s life. Patterson did regional scenes, like this view of Cape Cod, Massachusetts. Her subjects centered on nature, which founders of the Arts and Crafts movement believed to be uplifting. She personally made every print, as these slightly varied impressions attest. She also tried to make art accessible to ordinary people: in 1922, a Boston bookstore sold her color woodcuts for \$18 each, or about \$270 today.

Margaret Jordan Patterson

American (born Java), 1867–1950

Vignole from a Gondola, 1920

Color woodcut

Private collection, Minneapolis. Promised gift to Mia.

Vignole is one of the smaller inhabited islands northeast of Venice.

Frances Gearhart

American, 1869–1959

Untroubled Waters, 1931

Color woodcut and linocut

2017.67

This view is probably Big Bear Lake in California's San Bernardino Mountains, where Frances Gearhart had a vacation home. In a masterful illusion of depth, shades of mustard and pink draw our eye to the sunlit peak in the distance. The screen of pines at our feet creates the sense that we have happened upon a hidden cove—one that seems tantalizingly inaccessible.

Nearly all Gearhart's compositions get their definition from her key block, or line block, which prints the outlines and main details. For this complicated scene she made two key blocks: the dusty blue one helps define the background, and the black one adds specifics to the foreground.

Frances Gearhart

American, 1869–1959

Above the Sea, c. 1924

Color woodcut and linocut

2017.126.2

Frances Gearhart ended up in the Arts and Crafts hotbed of Pasadena, California, when her parents bought a ranch nearby. Coming from tiny Sagetown, Illinois, the 19-year-old Gearhart found the scenery so enchanting that the California landscape became her lifelong subject. Her enthusiasm is clear in this print.

In 1922, Gearhart stopped teaching English history in the Los Angeles public schools to create prints full time. With her sister and housemate, May, also an artist, she sold prints at a gallery they set up in their home.

Jessie Arms Botke

American, 1883–1971

Landscape, c. 1930

Color woodcut

2019.39.2

Shirley Russell

American, 1886–1985

White Ginger, c. 1936

Color woodcut

2019.39.4

Norma Bassett Hall

American, 1888–1957

Old Sycamore, 1941–42

Color woodcut

2017.72.2

LABELS FOR CASES

Frank Morley Fletcher

British, 1866–1949

Wood-Block Printing: A Description of the Craft of Woodcutting & Colourprinting Based on the Japanese Practice

Letterpress, color woodblock; edition of 2,000

John Hogg, London, 1916

Minneapolis Institute of Art Library

This 1916 handbook demystified color woodcuts for a generation of would-be woodcutters. This first edition includes an original eight-color woodcut designed by the author.

Bertha Lum

American, 1869–1954

The Homecoming, 1905

Color woodcut

Gift of Ethel Morrison Van Derlip P.63

The Homecoming, 1905

Impressions from woodblocks

Gift of Mrs. C.A. Reed P.6,866, P.6,867, P.6,868

These are impressions from the three blocks—one each for yellow, blue-gray, and black—that make up Bertha Lum’s *Homecoming*. The Iowa-born Lum designed, cut, and printed this woodcut herself. Generally, however, she avoided the hands-on approach taken by most Arts and Crafts woodcut artists. Instead, she spent time in Asia employing Japanese block cutters and printers to translate her designs, as was customary in Japanese printmaking.

Bertha Lum

American, 1869–1954

Sisters, 1907

Color woodcut

Gift of Ethel Morrison Van Derlip P.88

Sisters, 1907

Woodblock

Gift of the Print and Drawing Curatorial Council 2007.8

This wooden block, called a key block, carried the black ink for Bertha Lum's print *Sisters*. The key block was usually printed last, after the other colors had been applied. It was carved by either Lum or Igami Bonkotsu (1875–1933), who worked with Lum in Japan in 1907.

Micah Schwaberow

American, born 1948

Hana, 1982

Woodblocks and color woodcut

Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by H. Ed Robison, in memory of his beloved wife Ulrike Pietzner Robison 2013.29.562A–F

How do woodcut artists get their colors to line up? These blocks illustrate the Japanese registration method used by several artists in this exhibition.

Artists typically carve a separate block for each color in their design. Micah Schwaberow carved a raised *L* into the corner of each block, and a vertical line higher up. Before printing from a block, he fit the paper snugly into the *L* and against the raised line, thus ensuring that the colors landed in the correct position for each impression. In one case (block E), the black and pink were far enough apart that Schwaberow printed both colors from the same block.

[SMALL CARD FOR VITRINE:]

The Arts and Crafts era was also defined by decorative objects for the home. That aspect of the handcraft aesthetic is displayed in these cases.

William Frend De Morgan, designer

British, 1839–1917

Luster tiles, c. 1880

Glazed earthenware

Maw & Company, English (Shropshire), est. 1850

Gift of Christopher Monkhouse in honor of Ruth and Bruce Dayton 2001.279.9.1,2

Ceramicist William De Morgan found inspiration in ancient motifs. He finished these fantastical tiles with luster, an age-old metallic glazing technique that he reinvented.

Charles Robert Ashbee

English, 1863–1942

Muffin dish, c. 1904

Silver-plated copper, wire mount, and chrysoprase

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.26a–c

The indentations on this silver-plated muffin dish suggest the prestige of hand hammering but were likely machine made, making the piece more affordable.

Gilbert Leigh Marks

British, 1861–1905

Flagon, 1900

Silver

Gift of James Tigerman 2000.171

Keswick School of Industrial Art

England (Keswick, Cumbria), 1884–1984

Brass plate, c. 1884–1930

Private collection, Minneapolis

Newlyn Industrial Class

England (Newlyn, Cornwall)

Copper bowl, c. 1890–1939

Private collection, Minneapolis

In rural England, the Arts and Crafts movement took the form of classes and workshops. The Newlyn Industrial Class taught metalworking to fishermen during their slow season. The Keswick School of Industrial Art was started by a vicar to preserve manual crafts—and to keep the locals out of pubs.

Sarah Agnes Estelle (Sadie) Irvine, designer

American, 1887–1970

Joseph Fortune Meyer, chief potter

American (born France), 1848–1931

Vase, 1912

Glazed ceramic

Newcomb College Pottery, American (New Orleans), 1895–1940

Bequest of Bruce B. Dayton 2016.33.18

Arts and Crafts objects often drew on local motifs. The palm trees (and clay) for this vase were found around New Orleans, where Newcomb College Pottery was located.

Sarah Agnes Estelle (Sadie) Irvine, designer

American, 1887–1970

Joseph Fortune Meyer, chief potter

American (born France), 1848–1931

Plate, c. 1900

Ceramic

Newcomb College Pottery, American (New Orleans), 1895–1940

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.153

Newcomb College began teaching pottery in the mid-1890s to give women skills to earn a living. Sadie Irvine carved this floral design while the clay of Joseph Meyer's plate was still damp.

Handicraft Guild of Minneapolis

Bowl, c. 1904–18

Copper, glass

The Fred R. Salisbury II Fund 2005.78

This bowl's pierced design was a signature feature of the Handicraft Guild of Minneapolis. The glass insert kept the contents from leaking out. Under founder Emma Roberts, the guild offered a women-only art-metal class, the first in the country.

Lebolt & Company

United States (Chicago), est. 1899

Coffee and milk set, c. 1920

Sterling silver, ivory

The Pflaum Silver Fund 2000.218a,b

In 1912, jeweler J. Myer Lebolt added a crafts workshop to his store in Chicago's Palmer House hotel. The ivory inserts on this set keep the handle from getting as hot as the coffeepot.

The Kalo Shop

United States (Chicago), 1900–1970

Bowl, 1925

Sterling silver

Private collection, Minneapolis

In the 1700s, these hammer marks would have gotten this bowl rejected as the work of a novice silversmith. Much later, in the context of the Arts and Crafts movement, such marks—once perceived as a lack of refinement—indicated authentic handwork.

The Kalo Shops

United States (Chicago), 1900–1970

Napkin rings, early 20th century

Sterling silver

Private collection, Minneapolis

Clara Barck Welles

American, 1868–1965

Pitcher, c. 1917

Sterling silver

The Kalo Shop, American (Chicago), 1900–1970

Gift of Dolly J. Fiterman 97.163.2

This pitcher's simple, organic form and handwrought construction helped Chicago-based Kalo become the premier silver shop of its day. Founder Clara Barck Welles eventually employed 25 silversmiths, most of them women.

The Kalo Shops

United States (Chicago and New York), 1900–1970

Porringer, c. 1912–16

Sterling silver

Private collection, Minneapolis

Noticeable hand-hammering was desirable in the early 1900s, signaling that an object was not machine made. Chicago silversmiths were known for applied initials; observe how the *A* conforms to the shape of the handle.

Roycroft Shops

United States (East Aurora, New York), 1895–1938

American Beauty bud vase, c. 1912

Hammered copper

Gift of Dolly J. Fiterman 96.130.1

The Roycroft crafts community was built by Elbert Hubbard (1856–1915), a charismatic former soap salesman. He and his wife died in 1915 while traveling on the ocean liner *Lusitania*, which Germany sank at the start of World War I. Roycroft closed in 1938.

Roycroft Shops

United States (East Aurora, New York), 1895–1938

American Beauty vase, c. 1912

Hammered copper

The Ethel Morrison Van Derlip Fund 85.1

The Roycroft Copper Shop marketed this vase in four sizes; this is the largest. It was apparently designed to hold the long-stemmed American Beauty rose.

Maker unknown

American

Bookends, c. 1910

Hammered copper

Gift of funds from Charlotte Gere 2004.123.1

The exposed rivets and pronounced hammering here point to the Arts and Crafts atmosphere that flourished in California. Trees were favorite motifs.

Makers unknown

Handmade articles, early 20th century

Hammered copper

Private collection, Minneapolis

Copper was the preferred metal of the U.S. Arts and Crafts era. It was viewed as less highbrow than silver and was softer to work with.

Mary Chase Perry

American, 1867–1961

Vase, c. 1903–7

Carved earthenware, matte glaze

Pewabic Pottery, American (Detroit), est. 1903

Gift of the Estate of Marion Nelson 2000.225.2

Michigan native Mary Chase Perry let her employees shape the vessels. She focused on formulating the rich and subtle glazes that gave her Pewabic Pottery its reputation.

Grant Wood, designer

American, 1891–1942

Kristoffer Haga, metalsmith

American (born Norway), 1887–1932

Hors d'oeuvre tray, c. 1914

Sterling silver

Volund Crafts Shop, American (Park Ridge, Illinois), 1914–15

Gift of funds from Sandra and Peter Butler 97.143.2

In 1913, Grant Wood, more famous today as a painter, apprenticed at the Kalo Shops, a Chicago metal workshop. The next year he and Kalo foreman Kristoffer Haga started their own shop, Volund, where they produced this tray.

Charles Sumner Greene

American, 1868–1957

Henry Mather Greene

American, 1870–1954

Owl doorplate, c. 1905

Brass

Gift of Roger G. Kennedy 2006.106

Architects Charles and Henry Greene filled their upscale California bungalows with symbolic details. This doorplate was likely designed for the Adelaide M. Tichenor house in Long Beach.