

Walter J. Phillips  
Canadian (born England), 1884–1963  
Poplar Bay, Lake of the Woods, 1930  
Color woodcut  
2017.68

Poplar Bay is in Lake of the Woods—the enormous expanse of water that Minnesota shares with Canada. Here, a weather-beaten pine beckons boaters to what may be the best campsite on the bay. To make the print sparkle, Walter Phillips coated the paper with starch before laying down his pigments, so they sat on the surface of the sheet.

Phillips was a successful watercolorist in England before immigrating with his young family to Winnipeg, Canada, at age 28. In 1917 he taught himself how to make woodcuts, always doing a watercolor of a scene before carving. His color sense can be seen in the trunk, where the transparent blue and plum at the bottom blend to form an eggplant color up top.

Frank Morley Fletcher  
British, 1866–1949  
Wiston River, c. 1900–1911  
Color woodcut  
2017.73

Frank Morley Fletcher almost single-handedly popularized the color woodcut in Britain. A lifelong educator, he taught many of the British artists whose work appears in this gallery. He produced just 14 woodcut designs, most with the gentle hues of *Wiston River* (note at least six shades of green). Following the Japanese manner, Fletcher mixed water-based pigment with rice paste and painted directly on his woodblocks. The graduated rosy color along the horizon shows how meticulous he was as a printer.

Frank Morley Fletcher  
British, 1866–1949  
Brotherswater, c. 1900  
Color woodcut  
2017.70

Frank Morley Fletcher grew up just south of Brotherswater, in England's Lake District. (The name was changed from Broadwater to Brotherswater in the 1800s after two brothers drowned there.) Fletcher's affinity for Japanese prints and printmaking is evident in the print's narrow, vertical format, the flat colors, and the exaggerated downward slope.

Fletcher learned the basics of Japanese color woodblocks from a pamphlet published by the Smithsonian Institution in 1893. The Japanese practice was to divide the labor—designing the image, cutting the block, and printing—among three specialists. Fletcher, however, believed in the Arts and Crafts philosophy of personal artistic control, and he taught his followers to perform every step themselves.

Elizabeth Christie Austen Brown  
British, 1869–1942

Evening Pasture, c. 1920  
Color woodcut  
2019.57.6

Autumn, c. 1920  
Color woodcut  
2018.43.3

Elizabeth Christie Austen Brown specialized in the saturated colors of early evening, when it's time to lead the cows and sheep back home. She was skilled at distilling her compositions, jigsaw-like, to their essential forms. These are probably views of the French countryside; Austen Brown and her artist husband had a studio in the artist colony of Camiers, a village in northern France.

Isabel de Bohun Lockyer  
British, 1895–1980  
Gruyères Castle (Château de Gruyères), 1926  
Color linocut  
2018.43.7

*Gruyères Castle* was printed from linoleum, a soft material that lends itself to the repetitive curves and fluid lines we see here. Its nonabsorbent surface is well suited to oils, which can be layered to form crisp new colors. In this Swiss scene, the dark part of the mountain is actually green layered over royal blue.

Invented in 1860s Britain as a floor covering, linoleum consists mostly of linseed oil, cork dust, and rosin. It is easier to cut than wood, and cheaper. Artists began using it in the 1910s after an Austrian professor introduced it to children's art classes.

Sydney Lee  
British, 1866–1949  
The Sloop Inn, St. Ives, 1904  
Color woodcut  
2018.43.4

The Sloop Inn was the artist hangout in St. Ives, an English fishing village that became a popular artist colony in the 1880s. The pub even let artists use its walls as a gallery. Sydney Lee, a regular visitor to St. Ives, gave us an unusual take on this watering hole. Instead of showing the interior filled with people, we see the building in the moonlight, its clientele long since in bed. This place could be any building in an English village.

Inset: <https://britishlistedbuildings.co.uk/101327836-the-sloop-inn-st-ives/photos/6089#.XGQ8wS-ZMo8>



CAPTION: The Sloop Inn still thrives today.

Ethel Kirkpatrick  
British, 1869–1941  
Thames Barges, 1911  
Color woodcut  
2018.43.6

Sailing barges on the River Thames were a common sight in early-1900s London, when Ethel Kirkpatrick was attending the city's Central School of Arts and Crafts. Unmistakable with their huge sails, these flat-bottomed boats were designed to transport larger ships' cargo into London through the Thames estuary, which was too shallow for big ships to navigate.

The curved, streaky brush marks on the trees seem to add motion to the scene, while the mauves and lavenders lend a muted, end-of-day air. Kirkpatrick also darkened the sails, which in real life were a brilliant burnt red.

Inset:

<https://i.pinimg.com/originals/a1/66/ab/a166ab40aa908db10d5a70ad39249f85.jpg>



CAPTION: Restored Thames sailing barges are now tourist attractions.

John Edgar Platt  
British, 1886–1967  
Building the Trawler, 1929  
Color woodcut  
2017.126.7

The trawler was an immense help to the British fishing industry. With fish growing scarce along England's southern coast in the 1800s, boats had to travel farther into the English Channel for their haul. The powerful trawlers made it possible to drag big nets and still return home quickly. Today we recognize overfishing as a problem and might view these practices in a different light.

This print shows the British fondness for the key block, or line block, which carries the dark outline and is usually printed last. John Platt created his black color by soaking Chinese ink sticks, then mashing until they became, in his words, like jelly.



John Edgar Platt  
British, 1886–1967  
The Jetty, Sennen Cove, 1921–22  
Color woodcut  
2017.126.5

Today Sennen Cove, at the southwestern tip of England, is popular with surfers. But in John Platt's day it was for boats; the black roundhouse contained a winch to pull them ashore. Platt used a separate block for each of the seven colors in this bird's-eye view. In the Japanese manner, he blended powdered pigment with rice paste, in his case packets of dried Cream of Rice soup from the grocery store.

John Edgar Platt  
British, 1886–1967  
Snow in Springtime, 1919–20  
Color woodcut  
2017.126.4

This rowdy print, one of John Platt's earliest, was revolutionary for its day. Rarely had British color woodcut artists depicted movement so vividly or in such a modern setting. Nor were such artists inclined to attempt faces, believing wood to be an uncooperative medium for capturing a person's features. Yet Platt not only did faces, he used family members as models. The two girls sharing the swing are his sisters, Marian and Kathleen. Safely on the ground are his children, Anthea and Michael.

Helen G. Stevenson  
Scottish, active 1923–1935  
A Lochranza Croft, c. 1920–30  
Color woodcut  
2019.57.10

For Arts and Crafts proponents, the countryside represented a simpler time, before the world became so mechanized. Nature, they believed, was a place to heal from the onslaughts of modern urban life. This farm, on Scotland's Isle of Arran, may evoke this rural ideal. Helen Stevenson studied with woodcut pioneer Frank Morley Fletcher at the Edinburgh College of Art, which he headed from 1908 to 1923.

William Giles  
British, 1879–1939  
Haunt of the Jay, c. 1930–32  
Color woodcut and metal relief print  
2017.126.3

This bird's pinkish-tan coloring identifies it as a Eurasian jay. Despite its seemingly stern expression, the species is reputedly shy. This jay is probably scouring the riverbank for its staple food, acorns. It collects them in the fall, burying some to eat the rest of the year. A single Eurasian jay has been known to find and bury as many as 11,000 acorns in a season.

A pupil of Frank Morley Fletcher, William Giles often printed from a combination of woodblocks and zinc plates, "carving" relief designs on the metal with acid. Because he found that zinc plates delivered purer color than wood, he probably used them to create this jay. He printed on thick paper that could withstand pressure from both metal plates and woodblocks.

William Giles

British, 1879–1939

*Sic Transit Gloria Mundi* (Thus Passes the Glory of the World), c. 1924

Color woodcut and metal relief print

2017.76

William Giles was considered the premier color printer of his generation. Frustrated that his water-based colors often dried on the woodblock before he could print them, he added glycerin to make them dry more slowly. He additionally printed from zinc plates, which were less absorbent than wood. To “carve” the metal, he used acid to eat away the background, leaving the slightly raised design.

In this image, the feather colors land on one another but don’t mix, creating a luminous effect. The peacock’s show of bravura has apparently left the peahen unimpressed; she seems more focused on pecking for food. The print’s Latin title, *Sic Transit Gloria Mundi*, commonly means that the things of this world are fleeting.

Allen W. Seaby  
British, 1867–1953

Cuckoo, c. 1915–26  
Color woodcut (final version)  
2018.43.15

Cuckoo, c. 1915–26  
Color woodcut (trial proof)  
2018.43.16

If Allen Seaby's cuckoo has a slight feel of a scientific specimen, that's because it was modeled after a painting he did for *The British Bird Book* (1910–13), a survey of bird behavior. He depicted his subject making its "cuckoo" sound, which, as the text explains, is "uttered with the bill closed, or almost so."

The rare proof of *Cuckoo* shows Seaby trying out a caramel-colored background. He ultimately decided on blue-green, but with an added swipe of dark, wet color behind the bird's breast to set it off.

Mabel Royds  
British, 1874–1941

Foxgloves, 1933–38  
Color woodcut  
Private collection, Minneapolis

Cineraria, 1933–38  
Color woodcut  
Private collection, Minneapolis

Dandelions, 1933–38  
Color woodcut  
Private collection, Minneapolis

Orange Lilies, 1933–38  
Color woodcut  
Private collection, Minneapolis

Too poor to afford anything fancier, Mabel Royds carved her woodcuts on inexpensive kitchen cutting boards from Woolworth's. Raised in Liverpool, she trained at the Slade School in London, known for its focus on drawing from life. Royds's habit was to crop her floral subjects tightly and give them a plain background. This tended to abstract them and emphasize their rhythmic quality. In *Orange Lilies*, this comes across in the cascading pink buds and the dark-blue anthers swinging from wispy filaments.

Mabel Royds  
British, 1874–1941  
The Boat Men, c. 1920s  
Color woodcut  
2019.57.5

Mabel Royds went to India in 1914 when her husband, rejected for health reasons by the British Army, wanted to see whether the Indian Army would accept him. (It did.) This is one of several prints inspired by Royds's time there. The complicated interplay of diagonals—the men's parallel limbs, the pole slicing through the image, the dramatic angle of the front-facing figure—adds tension to the scene, underscoring the men's labors.



Jessie Isabel Garrow  
Scottish, 1899–1993  
The Black Hat, c. 1920s  
Color woodcut  
Private collection, Minneapolis. Promised gift to Mia.

Jessie Garrow studied at Scotland's Glasgow School of Art, which gained a reputation for its Arts and Crafts courses beginning as early as 1893. Garrow went on to a career in fashion writing and illustration, as this image might suggest. One can almost hear the rustle of the midnight-blue fabric, which reveals traces of the pink pigment beneath it. The figure's face takes its color from the uninked paper.

Robert James Enraght-Moony  
Irish, 1879–1946  
The Kite, 1925  
Color woodcut  
2018.43.1

William Giles  
British, 1879–1939  
Summer Solstice, Dawn, Stonehenge, c. 1915–20  
Color woodcut and metal relief print  
Private collection, Minneapolis

Artist unknown  
Slaughtering Stone, Stonehenge, England, undated  
Albumen print  
Gift of Mrs. George Chase Christian 82.72.88

Allen W. Seaby  
British, 1867–1953  
Happy Family, 1921  
Color woodcut  
Private collection, Minneapolis

Murray Griffin  
Australian, 1903–1992  
The Shorn Ones, 1933  
Color linocut  
2017.75

It's probably no coincidence that *The Shorn Ones* appeared in 1933, when Australia was in the midst of the Great Depression, a worldwide economic crisis. Wool from sheep had been an important source of income for the country, but demand dried up as people all over the world fell on hard times.

The National Gallery of Victoria in Melbourne has two of Murray Griffin's printing blocks. They show that Griffin used very stiff linoleum, which enabled him to cut the remarkably fine lines we see here. The purple square at right was meant to imitate a Japanese seal.

Vadim Dmitrievich Falileeff  
Russian, 1879–1950  
Autumn Landscape, c. 1916–20  
Color linocut  
Private collection, Minneapolis

Perhaps Vadim Falileeff hoped that these vivid colors would sear the Russian landscape into his memory. He worked to encourage the graphic arts in Russia, teaching printmaking and introducing color linocut to fellow artists. After the Russian Revolution of 1917, however, governmental support for the graphic arts lessened. In 1924 the Soviet regime closed Moscow's Rumiantsev Museum, a faithful promoter of Russian prints. That same year Falileeff left Russia for good.

Over time, oil has seeped from Falileeff's thick colors and darkened the margin of his coarse, oatmeal-colored paper.

Kay Simmelhag  
Danish, 1899–1988  
Frogs Beware!!, 1939  
Color woodcut  
2019.57.12

Several approaches went into making this woodcut. The silken water was formed by stiff brush bristles on the woodblock. The fish scales were likely printed with color-soaked netting. And the waves involved some very fussy carving. If these techniques don't seem to work together perfectly, it may be because in 1939, the year of this print, Kay Simmelhag had bigger fish to fry. The Denmark Aquarium opened that year, and he had been commissioned to decorate the exhibit walls with his mosaics.



Norbertine Bresslern-Roth

Austrian, 1891–1978

Tawny Owl (Waldkauz), 1922

Color linocut

Private collection, Minneapolis. Promised gift to Mia.

With its superior night vision—100 times better than a human’s—this tawny owl will have no trouble spotting a rodent for its midnight snack. Norbertine Bresslern-Roth was a leading animal artist in Austria, and her popularity only grew during World War II (1939–45). While other artists were exiled, she was allowed to keep working because the ruling National Socialists (Nazis) deemed her animal subjects to be inoffensive.

Arnošt Hofbauer  
Czech, 1869–1944  
Roztocká Alley (Roztocká alej), 1910  
Color woodcut  
2019.57.11

The gauzy atmosphere suggests an Impressionist painting, but this work by Arnošt Hofbauer is a woodcut. It satisfies two concerns facing Czech artists around 1910: how to reflect the national culture and be modern. While the woodcut medium harks back to the Slavic tradition of craft work, a complicated woodcut depicting modern life would have been quite new.

Roztocká Alley was in Hofbauer's hometown of Prague, still one of the world's most beautiful cities in which to stroll. The diluted colors, dominated by shades of violet, add to the scene's buoyant mood. Hofbauer invented his red chop mark, modeled on the Japanese signature stamp, after seeing Japanese prints in Paris in 1900.

René Francillon  
Swiss, 1876–1973  
Lady with Peacocks, early 20th century  
Color woodcut  
2019.57.16

This mysterious print shows elements of Symbolism, a movement that arrived in Switzerland around 1890. Symbolist imagery could flow from an artist's inner moods or dreams, or—as might be the case here—texts. Such imagery could also contain a dose of eroticism. According to Ovid's *Metamorphoses*, the Roman god Mercury killed the watchman Argus, who had a hundred eyes. The goddess Juno then honored Argus by putting his eyes on the peacock's tail. Perhaps the figure, outlined in pale blue and highlighted in white, feels the gaze of those hundred eyes.

Carl Alexander Brendel  
German, 1877–1945  
Allegory, 1916  
Color woodcut  
Private collection, Minneapolis

The pink horsewoman at lower left is undoubtedly Aurora, the Greco-Roman goddess of the dawn. Just as the sky starts to redden, she emerges from the ocean with her horses—pictured as a roiling cloud of energy—to dispel the dark. At top, two putti, or cherubs, help lift away the night. The figure between them, shaded in watery blue tones, may be Aurora's sister, Luna, goddess of the moon.

For most of the 1800s, woodcuts were associated with mechanical reproduction. To announce that this print wasn't mass produced, Carl Alexander Brendel inscribed the words "Original Holzschnitt Handabzügen" (original woodcut, hand-print).

Carl Thiemann  
German, 1881–1966  
Evening (Abend), 1921  
Color woodcut  
Bequest of Harry Drake 2013.35.662

If this boat and its reflection were smooth and refined, this image would have a very different feel. Much of its impact seems to come from the feeling expressed in the ragged, imperfectly cut lines. For Arts and Crafts proponents, such lines implied authenticity. The influence of Japanese woodblock prints is apparent in the soft, graduated background, the isolated subject, and the narrow, vertical format.

Carl Thiemann  
German, 1881–1966  
Overlook (Ausblick), 1916  
Color woodcut on gray paper  
2019.57.18

This woodcut, printed on gray paper, is striking for the way Carl Thiemann openly incorporated the wood grain into the upper sky. It's possible that he scraped that part of the plank with a wire brush to remove the softer wood, leaving the denser grain slightly raised. An undisguised use of natural materials was a hallmark of the Arts and Crafts era.

Helene Mass  
German, 1871–c. 1930/40

Reflections, c. 1920s  
Color woodcut  
Private collection, Minneapolis

Lakeshore (Seeufer), c. 1920s  
Color woodcut  
Private collection, Minneapolis

The setting for *Lakeshore* could easily be northern Minnesota, but it's likely around Berlin, where Helene Mass lived. The water is calm, the shade plentiful. The mood is very different in *Reflections*, where the setting sun has turned the water golden and the shadows long. A short distance from shore, the reflections on the water begin to fragment, which Mass expressed with squiggles, ovals, hooks, and loops—seemingly any shape her cutting tools could make.

Siegfried Berndt

German, 1880–1946

Sailboats on a Lake (Segelbboten auf einem see), c. 1920

Color woodcut

2019.57.7

Woodcut artists in Siegfried Berndt's day liked to carve planks from cherry, pear, and linden trees. Berndt preferred walnut, a harder, more difficult wood that allowed him the precision of a metal engraver, witnessed by the stiff lines of these sails. The vertical line below the middle sailboat indicates that at some point the block split, perhaps from the pressure of a manual printing press.



Emma Bormann  
Austrian, 1887–1974  
Bosporus, c. 1929  
Color linocut  
Anonymous gift P.11,604

Istanbul, Turkey, straddles the narrow Bosporus strait, with part of the city in Europe and part in Asia. Emma Bormann's viewpoint puts us on the European side, identifiable by the Dolmabahçe Mosque at the bottom of the print. The darkened spires seem to connect us visually to the Asian side across the water.

Bormann developed a unique carving style based on tiny digs and gouges, evident in the sparkling lights on the distant hills. Digging was in fact crucial to her earlier occupation: she earned a doctorate in archaeology and anthropology from the University of Vienna, one of the first women to do so. In 1917, saddened by the death of her father, a professor of Roman history, she left Vienna for Munich, where she carved her first woodcut.

Marianne von Buddenbrock  
German, 1864–after 1930  
Primroses (Primeln), c. 1890–1930  
Color woodcut on thin Japan paper  
Private collection, Minneapolis. Promised gift to Mia.

Johanna Metzner  
German, c. 1880–on or before 1927  
Garden Bouquet (Gartenstrauß), c. 1900–1925  
Color woodcut and monoprint  
2019.57.14

Marianne von Buddenbrock and Johanna Metzner are two of the many women woodcut artists whose history is mostly lost to us. Buddenbrock was active in the Association of Berlin Artists, a women’s collective. Metzner studied in Weimar, Germany, and is thought to have lived in nearby Erfurt. After printing *Garden Bouquet*, she went back in with a brush and added hand coloring to the blues and purples, and decorated the background with slashes of tan.

Because woodcuts didn’t require a printing press, people could make them at home. They simply needed a knife, a block of wood or linoleum, inks, and a wooden spoon to rub along the back of the paper to transfer color from the inked block.

Helene Tüpke-Grande  
German, 1871–1946  
Flamingos, c. 1920–30  
Color woodcut  
Private collection, Minneapolis. Promised gift to Mia.

Helene Tüpke-Grande left gouge marks around the edge of this print, perhaps because the tiny curves echo the ripples in the water. She may have seen these flamingos at the renowned zoo in Wrocław, Poland, where she attended art school.

Eva Langhammer  
German, 1888–1956  
Children on a Dock (Kinder auf einem Steg), 1938  
Color woodcut  
Private collection, Minneapolis

This print's sober palette of browns and muted blues contributes to a sense of quiet contemplation. It was apparently exhibited in 1938 in Dresden, Germany, where Eva Langhammer had studied before moving to Berlin. In just a few short years, World War II (1939–45) would make this idyllic moment on a rickety dock unthinkable.

Hans Neumann  
German, 1873–1957

Last Rays of Sunshine (Letzte Sonnenstrahlen), 1910  
Color woodcut  
2017.77.2

Young Bulls (Jungbullen), 1908  
Color woodcut  
Private collection, Minneapolis

Just three basic colors—and a great deal of planning—went into making *Young Bulls*. (Can you identify the three colors?) *Last Rays of Sunshine* shows a similarly skillful use of color, with a few spots of orange creating the impression of light breaking through a thick, nearly impenetrable forest canopy. Such was the talent of Hans Neumann. He moved to Munich in 1900, just as artists there were rejecting academic easel painting in favor of a straightforward, accessible approach to art and design. Much admired for his craftsmanship, Neumann taught printmaking at the Royal School of Arts and Crafts in Munich.

Gerhard Sy  
German, 1886–1936  
Surf No. 1 (Brandung Nr. 1), 1921  
Color woodcut  
Private collection, Minneapolis

This print may be the perfect example of an Arts and Crafts woodcut: every knife and chisel mark reveals Gerhard Sy's direct, forthright interaction with his materials. *Surf No. 1* is also a dynamic example of hand printing. To create depth, Sy varied the pressure on his blocks so that his colors would print unevenly; notice how he darkened the horizon while leaving the foreground light. Some lines in the surf were printed less crisply so that the ink overpowers the lines, creating a sense of movement.

Arie Zonneveld  
Dutch, 1905–1941  
Blossoming Tree (Bloesemboom), before 1931  
Color woodcut and linocut  
2019.57.13

Arie Zonneveld's printmaking assistant was his wife, Annie, who was trained in needlework and weaving. When Zonneveld died from appendicitis at age 35, Annie continued printing from his blocks—signing Arie's name—to support their three children. Because she had to make do with poor-quality paper, her prints of these blossoms would likely have lacked the lovely cottony auras seen on Arie's tissue-thin sheet here. The Dutch inscription "kleurehanddruk" translates to "color print pulled by hand." During the winter of 1944, beset by the deprivations of World War II (1939–45), Annie reportedly burned most of Arie's wooden printing blocks for heat.

Hans Frank  
Austrian, 1884–1948  
Seagulls, 1923  
Color woodcut  
Private collection, Minneapolis



RURIK: We need cards for the built-in glass cases, to tell people in your hallway what show they are seeing thru the glass.

These are not labels. Can you format like a small announcement?

WE NEED TWO CARDS:

This print is part of "Color Woodcuts in the Arts and Crafts Era," exhibited around the corner in Galleries 315-316.

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