

A Craft of Their Own:  
Women and Metalworking in the American Arts and Crafts Movement  
in Boston and Chicago

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Submitted in partial fulfillment of the  
requirements for the degree  
Master of Arts in the History of the Decorative Arts and Design  
  
MA Program in the History of the Decorative Arts and Design  
Cooper-Hewitt, National Design Museum, Smithsonian Institution;  
and Parsons The New School for Design  
2012

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## Acknowledgements

This Master's Thesis, and in fact my entire graduate career, would not be possible without the enduring patience, encouragement, and tough love of my best friend and husband, Shawn Erickson. Shawn stood beside me on this journey of self-discovery and historical exploration, by tagging along on research trips around the country and building me new books shelves when my previous shelves were bursting at the seams from all the new research material I had collected. He has kept me going as my editor, in every sense of the word, always reminding me to clearly represent my thoughts and ideas, and helping me to find my voice.

My circle of encouragement through this process goes beyond only Shawn. My sister, Stacie Kaufman, has been an unflinching shoulder to cry on, always offering words of wisdom to keep me going, since she personally understood the pressures of life while writing a Master's thesis. I might never find a way to repay the undying support given to me by my cousin and lifelong friend, Kristina Crowder, who never for a minute let me doubt my own abilities. For their constant push to make the most out of my talents and my life, I have to thank my great aunt and uncle, Judith and Sheldon Kaufman. Had I not spent almost a year living in their apartment, filled to the brim with books on art, I might not have found the path that has led me here. My parents, Jeanne and Lee Kaufman, and my grandparents Florence and Jerome Kaufman, all helped me to strive for excellence and never be satisfied with the status quo and helped me to believe I could achieve all that I set out to do.

The support system of the Cooper-Hewitt & Parsons School of Design program truly made it possible for me to choose my own destiny in this program. Administrators, teachers, and librarians were all there to help me hone the skills necessary to endeavor upon this text. I would like to thank Sarah Lawrence and Ethan Robey and their excellent leadership, and

Cheryl Buckley and Denny Stone for introducing me to the topics which have become my life's work at this point, and teaching me to have a voice. I feel indebted to the staff of the Cooper-Hewitt Museum library, Stephen Van Dyke, Elizabeth Broman, and Jennifer Coleman, for being my sounding board and a constant source of inspiration for research.

And finally, I must thank Janet Zapata. Without Janet's continued encouragement and guidance, I would not have had this amazing opportunity to explore a part of jewelry history that I feel so strongly about. By reeling me in and reminding me constantly to avoid tangents, Janet showed me the way to become the writer and historian I aspire to be.

## Introduction:

### A Craft of Their Own:

#### Women and Metalworking in the American Arts and Crafts Movement in Boston and Chicago

The American Arts and Crafts Movement flourished in the late nineteenth and early twentieth centuries due in large part to the application of small scale production of craft objects, generating viable professional opportunities for its craftspeople in the process, specifically in the areas of jewelry and metalwork. These opportunities were limited, however, as the spread of the movement within the United States was not ubiquitous but was, instead, confined to a few major cities and their outlying regions. This particular moment in artistic history, which abolished the hierarchy of industrialization, allowed many women to rise to prominence in the areas of craft and design.<sup>1</sup> By the 1890s, when the Arts and Crafts Movement had gained a strong following in America, the decorative idioms and aesthetic language associated with the movement had already been separated from the political leanings of the original founders in England.<sup>2</sup> Two major centers in the United States emerged as leaders of American Arts and Crafts style, namely Boston, Massachusetts on the East coast and Chicago, Illinois in the Midwest.

In comparison to its British counterpart, an important distinction of the American version of the Arts and Crafts movement was the large number of women who were recognized by their contemporaries as being at the forefront of their craft. The following pages will focus on seven talented women as representative of the many extraordinary and accomplished female metalworkers of American Arts and Crafts. From Boston, Josephine Hartwell Shaw,

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<sup>1</sup> Catherine W. Zipf, *Professional Pursuits: Women and the American Arts and Crafts Movement* (Knoxville, Tennessee: The University of Tennessee Press, 2007), 2-3.

<sup>2</sup> Whitney Chadwick, *Women, Art, & Society*, 3<sup>rd</sup> ed. (London: Thames and Hudson, 2002), 244.

Margaret Rogers, Elizabeth Ethel Copeland, and Mary Catherine Knight stand out among a group of metalworking practitioners as creative individuals whose work represents some of the most impressive Arts and Crafts output. Clara Barck Welles, Jessie M. Preston, and Florence Koehler all worked in Chicago and, although each had a unique style, they shared some commonalities such as using vernacular decorative themes in their work to convey a specific Midwestern Arts and Crafts ideal.

Craft has traditionally been an accepted endeavor for women, yet female metalworkers are often relegated to the background in the history of the field. The existing scholarship on the American Arts and Crafts rarely focuses on the work and achievements of these women as professionals. In comparing the Arts and Crafts jewelry from these two areas, it is important to shed light on the work and careers of these seven women, who have each been, heretofore, overlooked by historians in the study of the movement. Both the jewelry and careers of these artists can be analyzed in order to draw comparisons of the Arts and Crafts styles generated by two of the major contributing American cities of the Arts and Crafts Movement at the turn of the twentieth century. The movement marks an important moment of social and aesthetic reform in American society which has helped to shape the history of American visual culture with a return to a handmade aesthetic that continued to affect craft revival throughout the next century.<sup>3</sup> By exploring the connections between the making of jewelry and metal objects as well as the social situation that allowed for their creation, a clearer understanding of the American Arts and Crafts movement will emerge. The chapters that follow will explore the movement in Boston and Chicago and compare how female craftspeople in each region have interpreted the writings of Englishmen William Morris, John Ruskin, and Charles Robert Ashbee through the

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<sup>3</sup> American visual culture is defined by the physical objects created by Americans throughout history. Art objects and everyday items alike, these objects make up the visual landscape of each generation which informs each proceeding generation on the ways of their forefathers.

practice, philosophy, technique, and style of their jewelry and metalwork. Through the lens of prominent women involved in the movement, this paper will also examine the gender issues that arose in the world of craft at the turn of the century and will compare extant work of each artisan and how it reveals the regional differences in the interpretations of the Arts and Crafts style and philosophies.

The first chapter to follow will discuss the rise of women in craft, and women as both designers and makers of metal objects. As educational opportunities opened up for women, so did their involvement in the design fields. For many female participants in the Arts and Crafts movement, their artistic production was closely tied to the social reform efforts of the movement, and this too will be further explored in this chapter. In the second chapter, several important Boston women will be identified and introduced. A cumulative body of knowledge has been gathered and analyzed including each artisan's design education, their artistic career, personal life, and extant metalwork. In viewing the work of these four artists, an Arts and Crafts decorative language emerges that is unique to Boston. Chapter three examines several more women artists all working in Chicago. The work of these craftswomen likewise helps to define the Chicago aesthetic of Arts and Crafts in the early part of the twentieth century. The fourth and final chapter of this essay concludes by taking the decorative knowledge acquired through the study of the metalwork coming out of each city and compares how each group has both maintained the American Arts and Crafts aesthetic while also defining a particular decorative dialect distinctive to the city of its origin. The importance of Boston and Chicago as primary and influential Arts and Crafts centers in the American movement is a thread that runs throughout these pages.



Boston's importance in the American Arts and Crafts Movement is undeniable, since it was the first American city to establish an Arts and Crafts society in 1897.<sup>4</sup> Several female metalsmiths were part of the Boston society and are rarely acknowledged in the study of the movement. Margaret Rogers, who is listed as metalworker and jeweler in the official records of the Society of Arts and Crafts Boston, is one such example.<sup>5</sup> Of the many female jewelers in the Boston society, Rogers is one of only a few who attained the status of "Master."<sup>6</sup> Although her work reveals an extraordinary talent, she has not been the focus of museum accessions of Arts and Crafts work and is known only to private collectors and scholars. Another woman jeweler who received the honor of "Master" is Josephine Hartwell Shaw, whose work is represented in the collection of the Museum of Fine Arts in Boston. Elizabeth Ethel Copeland is yet another Boston-native, whose work is featured in both the Museum of Fine Arts in Boston and the Metropolitan Museum of Art in New York. Most well known for her enameled metal boxes, Copeland has a jeweler's precision in executing decorative techniques to create metalwork that is superbly made and is collectible to this day. Although many woman had the ability to make jewelry, to dominate the field of silversmithing proved a bit more challenging. Mary Catherine Knight worked as a silversmith, a male-dominated field of craft, creating elaborate flatware with perforated ornamentation in her particular Arts and Crafts style.

In Chicago, many women came forward to establish organizations in order to practice Arts and Crafts philosophies, including Clara Barck Welles, who, along with several female

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<sup>4</sup> Beverly Kay Brandt, "'Mutually Helpful Relations': Architects, Craftsmen and The Society of Arts and Crafts, Boston, 1897-1917" (PhD diss., Boston University, 1985), 2.

<sup>5</sup> Karen Ulehla, "An Index to the Exhibitors and Members of the Boston Society of Arts and Crafts, 1897-1927" (Masters Thesis, University of Tennessee, Knoxville, 1979), 189.

<sup>6</sup> Ibid.

colleagues, established the Kalo Shop in 1900, with a focus on jewelry and metalwork.<sup>7</sup> Jessie M. Preston made both household metal objects and jewelry and, through her personal workshop, strove to create hand-wrought pieces many of which currently reside in the collection of the Art Institute of Chicago.<sup>8</sup> Furthering the city's dedication to the Arts and Crafts, a group of Chicago's artists and architects established their own Arts and Crafts Society in 1897.<sup>9</sup> Florence Koehler, a Michigan native, moved to Chicago with her husband in 1893. She was associated with several Arts and Crafts organizations in the last decade of the nineteenth century, including Chicago's Hull House and Rookwood Pottery. Both the Metropolitan Museum of Art in New York and the Smithsonian American Art Museum in Washington D.C. have Koehler pieces in their collections. Her training as a watercolorist is apparent in her painterly approach to design and the rich colors on her metalwork.

Historians who focus on the Arts and Crafts seem to have differing opinions on the position of women in the movement. Although the majority of scholars do not directly discuss the female experience, a few have attempted to open the discussion. In 1979 Anthea Callen published the only text that exclusively highlights women in the Arts and Crafts, expressing her single-minded view that the movement did little to further the position of women in the art world. In stating that the Arts and Crafts movement encouraged and supported the existing sexual division of labor within the workforce of the late nineteenth century, Callen leaves no

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<sup>7</sup> Judith A. Barter, ed., *Apostles of Beauty: Arts and Crafts from Britain to Chicago* (Chicago: Art Institute of Chicago, 2009), 152-3, 158.

As a center for both social reform and craft, Hull House adhered to the English Arts and Crafts model, offering a place in which Chicago residents could practice and learn various crafts.

<sup>8</sup> Monica Obniski and Brandon K. Ruud, "Chicago and the Arts and Crafts Movement," *The Magazine Antiques*, vol. 176, no. 4 (October 2009), 96.

<sup>9</sup> Barter, *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, 158.

The Chicago Society of Arts and Crafts was established at Hull House, a Chicago settlement house that will be discussed further in this paper.

room for the possibility of women asserting themselves and crossing over into the position of professional designer-craftsman.<sup>10</sup> In a later article, “Sexual Division of Labour in the Arts and Crafts Movement,” published in the *Oxford Art Journal* in the year following the publication of her book, Callen more strongly commits to her original theories. She explains that the Arts and Crafts movement not only kept women’s position in the art world static, but that the hierarchy of the movement also caused women to regress historically and limited their freedoms instead of furthering them.<sup>11</sup> Almost a decade later, Lynne Walker offers a rebuttal to Callen’s argument in her article, “The Arts and Crafts Alternative.” Walker refers to Callen’s view as “too rigid,” and suggests that “instead of further alienating women, the Arts and Crafts movement provided women with alternative roles, institutions, and structures which they then used as active agents in their own history.”<sup>12</sup> With Walker’s interpretation of the movement as progressive and her citation of women’s involvement in three specific Arts and Crafts exhibitions, Callen’s argument of the passivity of Arts and Crafts women seems incomplete at best. More recent scholarship on the subject supports Walker’s theory that the Arts and Crafts struck at the center of what she called the “gender-power nexus,” marking one of the first instances in art history when women did gain the ability to determine their own path.<sup>13</sup>

A large portion of this paper is dedicated to the position of the female metalworker in the American Arts and Crafts movement. In her 1984 publication, *A Woman’s Touch: Women in Design from 1860 to the Present Day*, Isabelle Anscombe discusses how women were

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<sup>10</sup> Anthea Callen, *Women Artists of the Arts and Crafts Movement, 1870-1914* (New York: Pantheon Books, 1979).

<sup>11</sup> Anthea Callen, “Sexual Division of Labour in the Arts and Crafts Movement,” *Oxford Art Journal* 3 (1980): 22-27.

<sup>12</sup> Lynne Walker, “The Arts and Crafts Alternative,” in *A View from the Interior: Feminism, Women, and Design*, Judy Attfield and Pat Kirkham (London: Women’s Press, 1989), 165.

<sup>13</sup> Walker, 166.

encouraged to participate in the Arts and Crafts and how in America specifically they had the autonomy to establish cooperative and individual ventures.<sup>14</sup> Yet surprisingly, Anscombe deliberately excludes women in the field of metal arts from her discussion. Finally in 1993, in the essay “Crossing Boundaries: The Gendered Meaning of the Arts and Crafts,” Eileen Boris broaches the particular subject of the position of women in Arts and Crafts metalworking.<sup>15</sup> She reveals how many female practitioners of the metal arts were able to slip across once seemingly impenetrable gender lines. But it was not until Catherine Zipf’s 2007 publication, *Professional Pursuits: Women and the American Arts and Crafts Movement*, that there is any substantial academic discussion of important and influential Arts and Crafts women, whose careers and work deserve scholarly attention.<sup>16</sup> These individuals represent an integral component to the study of Arts and Crafts in America. Choosing several women as case studies, Zipf analyzes women in the Arts and Crafts as architects, inventors, ceramicists, business executives, editors, and art critics, but fails to delve into the lives and careers of those women who worked with metal. This paper attempts to pick up where Zipf’s analysis has ended, to explore woman as metalworker, jeweler, teacher, and pupil, but overall as professional craftswoman in the metal arts. By using Shaw, Rogers, Copeland, Knight, Welles, Preston, and Koehler as pivotal characters in the story of American Arts and Crafts metalwork and jewelry, the following pages will examine the idea of a plurality of style that emerged in the early twentieth century, rather than

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<sup>14</sup> Isabelle Anscombe, *A Women’s Touch: Women in Design from 1860 to the Present Day* (New York: Viking Penguin, 1984), 12.

<sup>15</sup> Eileen Boris, “Crossing Boundaries: The Gendered Meaning of the Arts and Crafts,” in Janet Kardon, *The Ideal Home 1900-1920: The History of Twentieth-Century American Craft* (New York: H. N. Abrams in association with the American Craft Museum, 1993), 32-45.

<sup>16</sup> Catherine Zipf, *Professional Pursuits: Women and the American Arts and Crafts Movement* (Knoxville, TN: University of Tennessee Press, 2007).

a ubiquitous one, with multiple interpretations based on the regional vernacular elements unique to both Boston and Chicago.

## Chapter 1:

### From Hobbyists to Professionals:

#### How Women Became Arts and Crafts Jewelers and Metalworkers

From its earliest American incarnation, the Arts and Crafts movement and its ideology were the initiators that enabled women to create professional opportunities for themselves. What Eileen Boris has called the “cultural notions of masculinity and femininity” were being challenged in the sexual division of labor within the movement.<sup>1</sup> This was most prevalent in the metal arts; before the 1890s men had dominated the field.<sup>2</sup> Instead of a moral code in which women were denied artistic expression in certain areas, due to the Victorian ideals of traditionally acceptable “women’s work,” as Anthea Callen has suggested in her seminal book on women of the movement, Boris proposes that the Arts and Crafts movement allowed both men and women to cross over into each other’s formerly separate spheres of masculine and feminine.<sup>3</sup> Whether or not they were actively attempting to overturn the current social order, the women involved in the movement were the most successful participants in wholeheartedly

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<sup>1</sup> Eileen Boris, “Crossing Boundaries: The Gendered Meaning of the Arts and Crafts,” in Janet Kardon, *The Ideal Home 1900-1920: The History of Twentieth-Century American Craft* (New York: H. N. Abrams in association with the American Craft Museum, 1993), 32-33.

The sexual division of labor was defined by women often being assigned small scale tasks, such as decorating and painting, which were deemed appropriate for their “dainty” hands, while men took on the more laborious tasks of creating the forms of objects.

<sup>2</sup> Lynne Walker, “The Arts and Crafts Alternative,” in *A View from the Interior: Feminism, Women, and Design*, Judy Attfield and Pat Kirkham (London: Women’s Press, 1989), 170.

<sup>3</sup> Anthea Callen, “Sexual Division of Labour in the Arts and Crafts Movement,” in *A View from the Interior: Feminism, Women, and Design*, Judy Attfield and Pat Kirkham (London: Women’s Press, 1989), 156. Anthea Callen, *Women Art Women Artists of the Arts and Crafts Movement, 1870-1914* (New York: Pantheon Books, 1979.)

Eileen Boris, “Crossing Boundaries: The Gendered Meaning of the Arts and Crafts,” in Janet Kardon, *The Ideal Home 1900-1920: The History of Twentieth-Century American Craft* (New York: H. N. Abrams in association with the American Craft Museum, 1993), 32-33.

adhering to the principles established by the movement's original founders.<sup>4</sup> By democratizing art and elevating the status of the handmade object, they fulfilled the goals the Arts and Crafts movement set out to attain, while making a living from their talents. The field of metalworking is unique, attracting an extremely talented group of women with a strong work ethic who not only pushed the boundaries of their place in society, but also challenged traditional decorative styles within their designs. Being a woman in the Arts and Crafts movement was not difficult, but making jewelry and other metal objects *and* successfully creating a viable career as a woman was daunting. These female participants are largely responsible for the enduring legacy the Arts and Crafts movement has had on the integration of artistic philosophies and social reform, as women truly understood the link between their own place in the world and the need for change within the status quo.

In hindsight, women's importance in the Arts and Crafts appears to be obvious in light of the basic tenet of promoting morality through well-designed objects, since women had long been described as the possessors and purveyors of desirable moral values such as honesty and humility.<sup>5</sup> Extending this logic, the creation of goods to be used within the home, as well as to adorn the body, should be made by the very people traditionally assigned to this domestic

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<sup>4</sup> The American Arts and Crafts movement is a descendent of its English predecessor, led by John Ruskin and William Morris. The ideology behind the Arts and Crafts was a call to return to the joy of laboring with one's own hands and to promote the making of everyday objects that were both beautiful and useful. The American Arts and Crafts movement is defined as extending from 1875 to 1920 by Wendy Kaplan in the 1987 exhibition at the Museum of Fine Arts, Boston, and subsequent publication of the same title, *"The Art that is Life": The Arts & Crafts Movement in America, 1875-1920*.

<sup>5</sup> Erica E. Hirshler, , Janet L. Comey, and Ellen E. Roberts, *A Studio of Her Own: Women Artists in Boston, 1870-1940* (Boston: MFA Publications, 2001), 45.

sphere.<sup>6</sup> The often described feminine arts of textile embroidery, weaving, and pottery decorating were already pursued by female workers at the turn of the century due to the ease of performing these tasks within the home while allowing women to remain comfortably within their assigned domesticity.<sup>7</sup> Although they were able to easily assume these specific roles within the movement, it was metalworking that proved at first to be a more difficult field to dominate. Much of metalworking and the jewelry arts necessitated furnaces, high temperatures, and studios not easily replicated in a domestic residence. The women who did venture into the metal arts during the time of the Arts and Crafts movement were pioneers, ushering in a new and exciting era for female artisans to flourish, especially in Boston and Chicago.

The women discussed in this paper were all designers *and* makers of jewelry and metal objects. The rise of this unique designer-craftsperson was the result of the availability of educational opportunities. Many women became involved in the movement through their relationship as wife, sister, or daughter to a male participant, but some of the most successful female practitioners in the metal arts rose as a result of their extensive design education.<sup>8</sup> The single greatest thrust to the female position within the American Arts and Crafts movement in the twentieth century was the availability of educational resources. New colleges for art and

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<sup>6</sup> Christopher Reed, ed., *Not A Home: The Suppression of Domesticity in Modern Art and Architecture* (London: Thames and Hudson, 1996), 7-8.

Reed points out in his introduction that feminist art historian Griselda Pollack specifically defines the domestic sphere, calling them “spaces of femininity,” as “dining rooms, drawing rooms, bedrooms, balconies, terraces, and private gardens.”

<sup>7</sup> Wendy Kaplan, “Women Designers of the Arts and Crafts Movement,” in *Women Designers in the USA, 1900-2000: Diversity and Difference*, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 86.

<sup>8</sup> Isabelle Anscombe, *A Women’s Touch: Women in Design from 1860 to the Present Day* (New York: Viking Penquin, 1984), 12.



design became the vehicle by which women could receive professional credentials.<sup>9</sup> At the turn of the century, many new schools as well as new courses within existing programs throughout the United States began accepting female students. By 1900, thirty-seven percent of all college students were women.<sup>10</sup>

In Boston, the New England School of Design for Women, the Massachusetts Normal School of Art, and the Cowles Art School were established just before 1900.<sup>11</sup> The School of the Museum of Fine Arts opened its Department of Design and Decoration around 1884 and, while the female students were originally segregated, they enjoyed the same curriculum as their male counterparts. By 1889, the women outnumbered the men by nearly 8 to 1.<sup>12</sup> The Cowles Art School had a student body of at least fifty percent female students.<sup>13</sup> Many independent craftspeople founded their own programs to continue the tradition of craft such as Arthur Wesley Dow and his Ipswich Summer School of Art in Ipswich, Massachusetts, founded in 1900,

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<sup>9</sup> Wendy Kaplan, "Women Designers of the Arts and Crafts Movement," in *Women Designers in the USA, 1900-2000: Diversity and Difference*, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 91.

<sup>10</sup> Eileen Boris, "Crossing Boundaries: The Gendered Meaning of the Arts and Crafts," in *The Ideal Home 1900-1920: The History of Twentieth-Century American Craft*, Janet Kardon (New York: H. N. Abrams in association with the American Craft Museum, 1993), 34.

<sup>11</sup> Beverly Kay Brandt, *The Craftsman and The Critic: Defining Usefulness and Beauty in the Arts and Crafts-Era Boston* (Amherst, MA: University of Massachusetts Press, 2009), 85.

<sup>12</sup> Erica E. Hirshler, Janet L. Comey, and Ellen E. Roberts, *A Studio of Her Own: Women Artists in Boston 1870-1940* (Boston: MFA Publications, 2001), 91.

<sup>13</sup> Hirshler, 89.

The Cowles Art School in Boston, Massachusetts was the alma mater of Josephine Hartwell Shaw.

and The School of Miss Amy Sacker beginning in 1901.<sup>14</sup> Practitioners made the best teachers, and since teaching had long been an acceptable career path for women, many were instrumental in helping perpetuate their craft to the next generation. Shaw was involved in the arts as an educator early in her career and apprenticed young Society members in jewelry-making.<sup>15</sup>

Women in Boston had long been involved in the arts, always straddling the line between hobbyists and professionals, as well as that of the fine and applied arts. But, with the introduction of Arts and Crafts ideals, they were able to cross over into the respected arena of professional applied arts such as jewelry-making and metalworking. Because of the newly instated Arts and Crafts-based curriculums within America's art colleges, female metalworkers had strong design backgrounds that extended beyond their medium of choice. This accounts for the varying stylistic elements each artisan employed in her own work.<sup>16</sup>

Women created nearly one third of the objects on display at the first Arts and Crafts exhibition in the country, which took place in Boston's Copley Hall in April 1897.<sup>17</sup> Two months after the premier exhibition, several women rose to prominent positions of respect within the movement with the establishment of the Society of Arts and Crafts. The founding president of the Society of Arts and Crafts Boston, Charles Eliot Norton, helped to establish women in the

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<sup>14</sup> Brandt, *The Craftsman and The Critic*, 85.

Art Institute of Chicago, Judith A. Barter, Kimberly Rhodes, Seth A. Thayer, and Andrew Walker, *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago, IL: Art Institute of Chicago, 1998), 339.

Both Dow and Sacker were instrumental in the careers of the most successful Boston craftswomen in metalworking. Josephine Hartwell Shaw studied with Dow when he was still teaching at Pratt Institute in Brooklyn, New York, and Elizabeth Ethel Copeland was a pupil of Amy Sacker's.

<sup>15</sup> Shaw went on to apprentice the young jeweler, Edward Everett Oakes, who himself rose to prominence in the latter years of the movement, working in the Boston area throughout his career and into the 1960s.

<sup>16</sup> The specific stylistic elements of each artist will be further discussed in Chapters 2 and 3.

<sup>17</sup> Brandt, *The Craftsman and The Critic*, 99.

society by including Julia deWold Addison and Sarah Wyman Whitman as founding members.<sup>18</sup> With their multi-faceted backgrounds, both Addison, described as an author, craftswomen, composer, and collector and Whitman, a painter, craftswoman, patron, and socialite, paved the way for women to gain respect and artistic currency within the Society. Another important female figure, Sarah Choate Sears, a photographer, painter, metalworker, and textile artist was elected to the first governing council of the Society of Arts and Crafts Boston and served as both friend and patron to Elizabeth Ethel Copeland.<sup>19</sup>

Year after year nearly fifty percent of the membership of the Boston society was female.<sup>20</sup> Even more impressive, by the tenth anniversary exhibition of the Society, thirty-four out of a total of forty-seven jewelry exhibitors were women.<sup>21</sup> Norton subsequently brought in more influential women to chair committees and act as jurors for exhibitions. As the father of two bright young women himself, he furthered his support of female craftspeople by serving as an administrator for the New England School for Design for Women.<sup>22</sup> But it was his successor, the second president of the society, Arthur Astor Carey, who fought to bolster the position of female metalworkers within the Boston arm of the movement. By placing two talented metalworkers, Mary Ware Dennett and Mary Catherine Knight, in charge of the Handicraft Shop,

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<sup>18</sup> Brandt, *The Craftsman and The Critic*, 58.

<sup>19</sup> *Ibid*, 107.

<sup>20</sup> Hirshler, 47.

The membership of the Boston Society was nearly fifty percent women in the first several years of its existence, many having active roles in the governing board, discussed elsewhere in this paper. This was not so by its predecessor and English counterpart, whose board of directors and committee members were primarily male.

<sup>21</sup> *Ibid*, 51.

<sup>22</sup> Brandt, *The Craftsman and The Critic*, 95.

the first commercial cooperative workshop endeavor of the Society, Carey helped to crystallize the role of the female metalsmith in the movement.<sup>23</sup>

In Chicago in the latter half of the nineteenth century, the prevalence of design education was mainly the responsibility of the newly formed Chicago Society of Decorative Art, whose board of directors was made up of powerful and influential women Chicagoans.<sup>24</sup> The society went on to establish the Chicago Academy of Fine Arts in 1879, which was renamed The Art Institute of Chicago in 1882.<sup>25</sup> The School at the Art Institute was the most influential educational source for the Arts and Crafts movement in the region and, because of the numerous women involved in the formation of the school, it had always been supportive of women in the arts. By offering instruction by experienced professionals, fair prices for classes, and evening courses for working students, the school graduated some of the most important women metalsmiths of the twentieth century, namely Clara Barck Welles and Jessie M. Preston.<sup>26</sup> Welles perpetuated the educational tradition of Arts and Crafts metalworking in her own Kalo Art-Craft Community, established at her home in the Chicago suburbs, where young men and women came to study and practice silversmithing.<sup>27</sup> Through the influence of the women of the Chicago Society of Decorative Art, the first person to achieve the title of Curator

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<sup>23</sup> ARK Antiques, *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog*, #912, Fall/Winter 1991-92 (New Haven, CT: ARK Antiques, 1992), 5.

<sup>24</sup> Carolyn Kelly, "The Kalo Shop: A Case Study of Handwrought Silver in the Twentieth Century" (master's thesis, Cooper-Hewitt, National Design Museum and Parsons School of Design, 2006), 12. Founded with the aid of the influential interior designer Candace Wheeler, the Chicago Society of Decorative Art was the project of many historically important Chicago society women, namely Mrs. J. J. Glessner, Mrs. S. M. Nickerson, Mrs. Potter Palmer, Mrs. J. Young Scammon, all organizing directors, and Mrs. Cyrus McCormick and Mrs. Martin Ryerson, members.

<sup>25</sup> *Ibid*, 13-14.

<sup>26</sup> Sharon S. Darling and Gail E. Farr, *Chicago Metalsmiths: An Illustrated History* (Chicago: Chicago Historical Society, 1977), 39.

<sup>27</sup> Kelly, 36.

of Decorative Arts at the Art Institute of Chicago was the female metalworker and jewelry designer, Bessie Bennett, who held the position for twenty-five years.<sup>28</sup>

It is important to note that many women were instrumental in furthering the socially responsible aspects of the Arts and Crafts movement, believing that a better aesthetic environment would improve society as a whole.<sup>29</sup> This is a particularly significant aspect in discussing the movement in Chicago since the second American Arts and Crafts organization was established there, within the walls of a local settlement house. Only a few months after the formation of the Society of Arts and Crafts Boston, the Chicago Society of Arts and Crafts was founded at Hull House.<sup>30</sup> Modeled after Charles Robert Ashbee's endeavor with his Guild of Handicraft at Toynbee Hall in England, Hull House integrated social reform with Arts and Crafts ideology to improve the lives of the less fortunate.<sup>31</sup> Design reform of the late nineteenth century was entwined with social reform in the settlement movement, which consisted of

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<sup>28</sup> Art Institute of Chicago, Judith A. Barter, Kimberly Rhodes, Seth A. Thayer, and Andrew Walker, *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago, IL: Art Institute of Chicago, 1998), 30.

With Bennett's interests and personal involvement within the Arts and Crafts movement, the Decorative Arts department amassed the extensive collection of important early twentieth-century objects it maintains today.

<sup>29</sup> Nonie Gadsden, "Reaction and Reform: The Late Nineteenth and Early Twentieth Centuries," in *American Decorative Arts and Sculpture*, Gerald W. R. Ward, Nonie Gadsden, and Kelly L'Ecuyer (Boston: MFA Publications, 2006), 157.

<sup>30</sup> Darling, *Chicago Metalsmiths: An Illustrated History*, 37.

Judith A. Barter and Monica Obniski, "Chicago: A Bridge to the Future," in *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, Judith A. Barter, ed. (Chicago: Art Institute of Chicago, 2009), 152-153. Hull House was founded in 1889, several years after Jane Addams' visit to Ashbee at Toynbee Hall. While not an Arts and Crafts practitioner herself, Addams put a high value on art and art education. Because Chicago's population had tripled between 1880 and 1900, settlement house like Addams' Hull House aided in providing essential assistance for the poor, often immigrants.

<sup>31</sup> Charles Robert Ashbee, architect, designer, and writer, attempted to combine the arts with socialism in the same vein as William Morris. He started both the Guild and School of Handicraft in the late 1880s in the London settlement House of Toynbee Hall, where he had studied the plight of the poor as a student. Although his model would eventually prove financially unsuccessful, his influence was widespread, and through his many visits to America he lectured and encouraged American Arts and Crafts followers who did eventually succeed in using Arts and Crafts principles to improve local society.

establishments like Toynbee Hall and Hull House.<sup>32</sup> By providing housing for the poor and mostly immigrant class of large, newly industrialized cities such as Chicago, these settlements also helped teach valuable craft skills to unskilled men and women who would otherwise be forced to take what were considered by the Art and Crafts community as dehumanizing factory jobs. By breaking down gender barriers and class divisions, activists like Jane Addams and Ellen Gates Starr, the founders of Hull House, became leaders in reform.<sup>33</sup> Addams visited Ashbee in England in 1888 and saw firsthand how his Guild of Handicraft at Toynbee Hall brought handicrafts to the less fortunate. Believing the working class was not just materially, but also culturally impoverished, she determined to imitate Ashbee's efforts and bring this same theory of social reform to Chicago's working class. In 1899, ten years into its mission, courses in metalwork began to be offered at Hull House.<sup>34</sup> These female pioneers of the settlement movement had an enormous influence on how metalworking in the Arts and Crafts movement developed and flourished in America, causing the aesthetic characteristics to be intricately intertwined with the social aspects.<sup>35</sup>

It is impossible to discuss the Arts and Crafts movement in America without addressing the turning point it represents for the rights of women. Aside from blurring the line between

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<sup>32</sup> Judith A. Barter and Monica Obniski, "Chicago: A Bridge to the Future," in *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, Judith A. Barter, ed. (Chicago: Art Institute of Chicago, 2009), 152-153.

<sup>33</sup> Both Addams and Starr visited England and received much of their Arts and Crafts teachings directly from the sources of the British movement. While Addams had spent time with Ashbee, Starr had studied book-binding at the Doves Bindery with T. J. Cobden-Sanderson, who is credited with coining the term "Arts and Crafts."

<sup>34</sup> W. Scott Braznell, "Metalsmithing and Jewellerymaking, 1900-1920," in *The Ideal Home 1900-1920: The History of Twentieth-Century American Craft*, Janet Kardon (New York: H. N. Abrams in association with the American Craft Museum, 1993), 55.

<sup>35</sup> Henrietta Startup, "Women Architectural Patrons and the Shaping of an Arts and Crafts Culture," in *Double Vision: Perspectives on Gender and the Visual Arts*, Natalie Harris Bluestone (Madison, NJ: Fairleigh Dickinson University Press, 1995), 96-100.

what was then considered appropriate female work, women were also dealing with larger political issues such as the right to vote. Although not every female Arts and Crafts metalworker was directly involved in the appeal for suffrage, by asserting their financial independence with successful careers, they did help to liberate womankind from the restrictive nineteenth-century Victorian oeuvre of feminine domesticity.<sup>36</sup> Clara Barck Welles was perhaps the exception. As an ardent advocate for women's suffrage, she actively used her career and position as a financially independent woman to support the cause.<sup>37</sup> She was elected the Publicity Officer for the board of the Illinois Equal Suffrage Association, acting as Chairman for the state of Illinois in the inaugural suffragette parade in Washington, D.C., and worked for the Chicago Political Equity League.<sup>38</sup> Often described as energetic and charismatic, she was frequently asked to give lectures for the numerous organizations in which she was involved.<sup>39</sup> She expressly utilized the tenets of the Arts and Crafts movement to promote equal rights for women, as stated in a talk she gave and then published in the *Chicago Daily Tribune* in December 1907 titled, "Women of the Arts and Crafts Movement."<sup>40</sup>

Women in America did not receive the right to vote until 1920, at which point the Arts and Crafts movement and its popularity had begun to wane.<sup>41</sup> Yet it seems probable that the

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<sup>36</sup> Irene Cockcroft, *New Dawn Women: Women in the Arts & Crafts and Suffrage Movements at the Dawn of the 20<sup>th</sup> Century* (Compton, Guildford: Watts Gallery, 2005), 6.

<sup>37</sup> Kelly, 43.

Clara Barck Welles became financially independent through the success of the Kalo Shop. As evidenced by its longevity, the workshop was extremely profitable. All of Welles's employees were encouraged to buy into the company and in turn were able to profit from its financial success.

<sup>38</sup> *Ibid*, 44.

<sup>39</sup> Polly Ullrich, "Arts and Crafts at the Kalo Shop in Chicago," *Metalsmith* v. 19, no. 5 (Fall 1999): 37.

<sup>40</sup> Kelly, 41.

<sup>41</sup> Cockcroft, 6.

assertive nature of women of the Arts and Crafts helped the country's political system to accept the inevitable. Aesthetic appreciation was instrumental in women's fight for suffrage, as rational and reform styles of dress aided in the proliferation and popularization of Arts and Crafts style jewelry. The suffragette colors of green, (*G-Give*), white, (*W-Women*), and violet, (*V-Vote*), were sometimes used within jewelry as a discreet method of pledging one's allegiance to the cause.<sup>42</sup> The simplicity of dress styles adopted by feminists and reformers was both convenient and comfortable for women who worked with their hands daily in a studio or workshop. This wardrobe choice also acted as the perfect backdrop for Arts and Crafts jewelry. A shirtwaist blouse could be worn with a bifurcated skirt and were both complemented with an Arts and Crafts buckle or brooch.

Extant examples of Arts and Crafts jewelry tend to be specific jewelry items such as large necklaces, pendants, and brooches to emphasize the high neckline of blouses, and decorative buckles to emphasize a belted waistline.<sup>43</sup> Brooches were perhaps the most popular because they were versatile and could be worn on the lapels of both tailored blouses and jackets. Rings were prevalent as well, often showcasing large colorful cabochon stones. Bracelets were less common in the earlier part of the century because women often wore long sleeves with cuffs. It was not until the 1920s that bracelets would become fashionable. For that reason, there are few extant examples of early twentieth-century Arts and Crafts bracelets.

The female jewelers and metalworkers including Josephine Hartwell Shaw, Margaret Rogers, Elizabeth Ethel Copeland, Mary Catherine Knight, Clara Barck Welles, Jessie M. Preston,

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<sup>42</sup> Elyse Zorn Karlin, *Jewelry & Metalwork in the Arts and Crafts Tradition* (Atglen, PA: Schiffer Pub., 2004), 32.

<sup>43</sup> Lois Banner, *American Beauty* (New York NY: Knopf, 1983), 12. This look is presented in the iconic "Gibson Girl," which marked a shift in women's dress styles to a more simplified fashion suitable for working women. The look was made popular in the late nineteenth century by the American graphic artist, Charles Dana Gibson.



and Florence Koehler, all had individual styles and specific techniques for which they became known. Although the geographical locations of Boston and Chicago influenced their particular styles, they all succeeded as Arts and Crafts designer-craftswomen due to their unique application of both design education and their experience as women in a world of possibilities that had not been available to previous generations. Yet, by analyzing the lives of this group of craftswomen, it is clear that there was a significant amount of personal sacrifice required in order to succeed as a professional woman in the movement. Most of these women were able to make a fair living for themselves through their metalsmithing, but none became extraordinarily wealthy from their endeavor. Out of the seven artisans, four of them never married, two married artistic men who were also involved in the movement, one divorced her spouse in order to dedicate all her efforts to her life's work, and one was widowed before she became recognized for her artistic endeavors. Essentially out of the seven women, only Josephine Hartwell Shaw was successful in spite of her romantic attachment, in large part due to her husband's own involvement with the Arts and Crafts movement. There is no record of any of these seven women having any children, leaving behind their work as their only offspring.

Although each woman was educated either formally or through apprenticeships to master craftsmen, none enjoyed immediate or widespread success. Copeland and Welles did not begin their careers in the arts until after the age of 30, and only Preston had a personal studio in an urban center. Welles stands alone in the group as the leader of a successful cooperative workshop enterprise. Knight, also, worked in a cooperative situation in her managerial position for the Handicraft Shop of the Society of Arts and Crafts Boston. The remaining metalworkers worked independently, renting studio space or enduring the expense of setting up a studio within their homes and consigning work to various shops and Arts and Crafts societies throughout the country.

The lack of national acclaim for their work did not deter them or inhibit their creative output and, through the strong community ties created in the Arts and Crafts movement, many of these craftswomen were aided by dedicated patrons. Luckily, many philanthropic upper class women supported their fellow female Arts and Crafts practitioners. Elizabeth Ethel Copeland received sponsorship from her classmate and patron Sarah Choate Sears, who arranged for Copeland to travel to England in 1908 to study enameling which became her specialty.<sup>44</sup> Florence Koehler was supported through the patronage of her wealthy socialite friends after the death of her husband, namely Emily Crane Chadbourne, for whom she made many pieces of jewelry.<sup>45</sup> Knight's rise to notoriety came about from the collaboration of her former instructor Mary Ware Dennett's recommendation and Arthur Astor Carey's financial support of the Handicraft Shop.<sup>46</sup> Through her own hard work and after obtaining the status of "Master," Shaw moved up the ranks of the Society of Arts and Crafts Boston, serving on the Society's mostly male governing board.<sup>47</sup> In 1914 she was awarded a bronze medal by the Boston Society for distinction as a craftsperson and, by the following year, three examples of her work became part of the permanent collection of the Museum of Fine Arts, Boston; a rare honor for a living jeweler.<sup>48</sup>

Each of these seven metalworkers had productive careers, creating a large body of work. However, most of them have been overlooked in art historical scholarship. In order to

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<sup>44</sup> Karlin, 223.

<sup>45</sup> Florence Koehler papers, Smithsonian Archives of American Art, Washington, D.C.

<sup>46</sup> ARK Antiques, *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog*, #912, Fall/Winter 1991-92 (New Haven, CT: ARK Antiques, 1992), 5.

<sup>47</sup> Museum of Fine Arts, Boston and Edward S. Cooke, *Collecting American Decorative Arts and Sculpture, 1971-1991* (Boston: Museum of Fine Arts, Boston, 1991), 76.

<sup>48</sup> Martha Gandy Fales, *Jewelry in America, 1600-1900* (Woodbridge, Suffolk, U.K.: Antique Collectors' Club, 1995), 401.  
Ralph Bergengren, "Some Jewels and a Landscape," *House Beautiful* (1915).

have a well-rounded discussion of the history of Arts and Crafts metalwork, it is important to recognize the impact female jewelers and metalsmiths had on both the Arts and Crafts movement and the role of women in the history of art. Although recognized in their time, the metalwork of women is often relegated to the background in modern histories, regarded as less important than that of their male counterparts. In the chapters to follow, the work and careers of seven extraordinarily talented women will be explored and analyzed for its contribution to design reform in America at the turn of the twentieth century. Each woman enjoyed the privilege of practicing her craft within one of the two most important American cities in the Arts and Crafts movement, providing her with the highest quality resources as well as the greatest recognition. Some of these artisans had a larger impact on design than others, but each represents an aspect of the Arts and Crafts metalworking tradition.

## Chapter 2:

### A New England State of Mind:

#### The Women of the Boston Movement

In the 1890s Boston, Massachusetts became the birthplace of the American Arts and Crafts movement. With its historical significance as one of the oldest American cities, Boston held the position as this country's first cultural capital. The Boston aesthetic developed as a multifaceted style, combining New England colonial revivalist forms with decorative styles common to the English Arts and Crafts movement. Because of a close relationship between many of Boston's elite and those involved in the movement in England, the various ornamental styles and historical references used in England, like Renaissance and Medieval styles, made their way into Bostonian work.<sup>1</sup>

Since women accounted for the large majority of metalworkers and jewelers in the Society of Arts and Crafts Boston, it is no surprise that the cumulative aesthetic styles of Josephine Hartwell Shaw, Margaret Rogers, Elizabeth Ethel Copeland, and Mary Catherine Knight account for the gamut of stylistic elements that personify Boston work of the early twentieth century. Although each craftswoman developed an individual approach to her medium, the extant work of these women is representative of the many influences that are seen in most of Boston's Arts and Crafts output. By combining historical techniques and influences with modern taste and technology, metalsmiths from the Boston area created pieces that are essentially American and, most importantly, Bostonian.

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<sup>1</sup> Charles Eliot Norton, first president of the Society of Arts and Crafts Boston, and John Ruskin, English proponent of the English Arts and Crafts movement, began a friendship in 1874 that continued until Ruskin's death. Since both men were highly respected art historians and professors at prestigious universities, they were able to utilize their positions to influence design reform in their respective countries. Their relationship helped to link the English movement to the early days of the Boston movement.

Josephine Hartwell Shaw found her way into the movement with her husband, the sculptor and silversmith Frederick Shaw.<sup>2</sup> Despite his involvement, Shaw paved her own way, gaining prestige through her hard work and exquisite workmanship. After receiving a formal education in design from the Massachusetts Normal School (now the Massachusetts School of Art), Shaw went on to train with many of the movement's great instructors of the early twentieth century, including Denman Ross, at Harvard's Summer School, and Arthur Wesley Dow, at Pratt Institute in Brooklyn.<sup>3</sup> Her ornamental style developed by way of these varied influences and through a visual analysis of her extant pieces, a mature and strong aesthetic becomes apparent, making her one of the most prominent art jewelers to come out of the Boston movement.

Shaw drew inspiration from Asian art, an affinity she shared with Dow, which she perhaps assimilated while under his tutelage. By utilizing carved jade and other hard stones as the central motif in many of her works, her jewelry stands apart from that of her contemporaries (figures 2.1, 2.2, & 2.3). Her work is intricate and detailed, highlighting her strength as a jeweler and her ability to fully work each and every millimeter, forcing the viewer to study the entirety of a piece rather than focus on any singular detail. This is illustrated in a white jade, glass, and gold necklace in the collection of the Museum of Fine Arts, Boston, where Shaw's treatment of the white jade clasp at the back of the necklace is as detailed as the central carved pendant in the front (figure 2.1). Shaw keeps visual interest throughout the piece, alternating the delicate gold chain links with those of the green glass cloisons, whose rich color and sheen contrasts with the matte finish of the white jade. This piece is among some of Shaw's

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<sup>2</sup> Wendy Kaplan, "Women Designers of the Arts and Crafts Movement," in *Women Designers in the USA, 1900-2000: Diversity and Difference*, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 204.

<sup>3</sup> Janet Koplos and Bruce Metcalf, *Makers: A History of American Studio Craft* (Chapel Hill: University of North Carolina Press, 2010), 97.

best work, her genius fully realized by its excellent condition almost one hundred years after its creation.

There is a kinetic sense of movement built into the design of the necklace. Not only does the carved jade plaque dominate the design, but the delicate chain also creates a fluidity on the neck. This dynamic sense of movement created from materials that are expected to be rigid is also seen in another of Shaw's necklaces featuring purple tourmaline and rose quartz (figure 2.3). Again, a central motif of a carved hard stone is featured prominently; but, here the five rows of delicately hand-worked chain help to lighten the overall design of the piece. One can imagine it swinging elegantly around the neck of its wearer, the lower pendant and supplementary chain details swaying along with it. Hanging chain elements are commonly seen in Shaw's necklaces. The chain detail creates yet another surface on which to demonstrate her superb metalworking capabilities (figures 2.4 & 2.5).

Shaw was able to imbue each design with a sense of life and movement, a surprising element of design for a metalworker. Although many jewelers of the Society of Arts and Crafts Boston have been referred to as a "new breed of jeweler," it is Shaw who fully embodies this description.<sup>4</sup> She merged classic jewelry-making techniques with a taste for the exotic, seamlessly combining the ancient and the modern, the East and the West. Having been elected to the Society as a craftsman in 1905, it took Shaw only five years to attain the promotion of "Master."<sup>5</sup> She exhibited work in the Society's exhibition of 1907 and received a Medal of Excellence for her work in 1914.<sup>6</sup> Out of thirty-nine artists honored with a Medal of Excellence,

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<sup>4</sup> Koplos, 97.

<sup>5</sup> Society of Arts and Crafts Boston, JMW gallery, and Craftsman Farms Foundation, *Affirmation and Rediscovery: A Centennial Exhibition and Sale: Objects from the Society of Arts & Crafts, Boston* (Boston, MA: JMW Gallery, 1997), 39.

<sup>6</sup> Ibid.

the highest honor bestowed by the Society of Arts and Crafts Boston, nearly half of those were metalworkers, not surprising upon viewing the work of jewelers such as Shaw.<sup>7</sup>

While still active in the Boston society and sometime after being named “Master”, Shaw relocated her studio and home to the Boston suburb of Duxbury, Massachusetts. It was at her cottage studio that contemporary journalist, Ralph Bergengren, visited in 1915. The consequent interview was featured in the April issue of *House Beautiful* that year. Describing her as a “practical-seeming woman,” Bergengren painted the picture of a contented craftswoman, surrounded by a natural landscape of wild flowers and luscious plants that inspired her work. Likening Shaw’s usage of gemstones in her jewelry to that of a painter using colors in a landscape, Bergengren described what is evident by examining her body of work.<sup>8</sup> Her choice of materials, with their varied colors, shapes, and textures, was methodical and decisive. The individual quality of each material was not nearly as important as the overall impression of the finished work and how the elements played off one another, thereby elevating her jewelry-making from cottage craft to dignified art form. She never failed to create a setting of equal if not greater aesthetic value to that of the gemstone set within it, promoting the tenets of the Arts and Crafts movement to appreciate and utilize materials for their aesthetic significance as opposed to their intrinsic qualities.

Furthering the goals of the Art and Crafts movement, Josephine Hartwell Shaw approached the use of vernacular materials in a slightly unorthodox fashion. By using imported stones such as jade and Mexican fire opals, she took advantage of the availability of materials within the major trading port in her native city (figures 2.1, 2.2, & 2.6). As a large center for

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<sup>7</sup> Jeannine Falino, “Circles of Influence: Metalsmithing in New England,” in Marilee Boyd Meyer, *Inspiring Reform: Boston’s Arts and Crafts Movement* (Wellesley, MA: Davis Museum and Cultural Center, Wellesley College, 1997), 71.

<sup>8</sup> Ralph Bergengren, “Some Jewels and a Landscape,” *House Beautiful* (April 1915).

trade and importation of exotic materials, residing in Boston was essential for her ability to find such stones. By using them in her work, she paid homage to both the influential cultures that inspired her as well as to the importance of trade in her particular locale.

The all-encompassing theme of nature, from which no Arts and Crafts practitioner can escape, is also seen in Shaw's work. Many Boston jewelers tended to use the English-inspired curling vines and tendrils that populated William Morris's work, but Shaw organized these into her own particular brand of floral elements. Using Dow's concept of "ordered nature," she confined vines and foliage within a framed area of metalwork. This technique is seen in several examples, including an emerald and pearl ring from the Museum of Fine Arts, Boston, in the aforementioned fire opal pendant, as well as in a Ceylon sapphire pendant and amethyst brooch (figures 2.7, 2.6, 2.4, & 2.8)<sup>9</sup>. In these four examples, the linear elements of her metalwork are composed within the decorative framework she has created for it. Sometimes straying from this framing method, she utilized the vines or tendrils as a framing device, such as those on the blister pearl pendant made of sterling silver (figure 2.9). Shaw negotiated this organized clustering of elements in two particular ways. Firstly, she used a central form as a focal point and organized the complementary elements radiating outward from this center piece. This is seen in the brooch of gold and pearls in the collection of the Museum of Fine Arts, Boston (figure 2.10). Other examples of this same way of ordering design elements are seen in the aforementioned Ceylon sapphire necklace, the Mexican fire opal pendant, and the emerald and pearl ring (figures 2.4, 2.6, & 2.7).

The second organizational form Shaw employed is one in which an irregularly shaped central gemstone, usually an oblong or oval shape, is set to one side of the composition with a small cluster of complementary elements placed just above or next to the main stone. This

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<sup>9</sup> The pieces represented in figures 2.4, 2.6, 2.7, and 2.8 are all currently held in private collections.



particular composition is more organic than the first and, although it is asymmetrical, it is well balanced and visually stimulating. More often than not, the gemstones chosen for this off-center approach were irregular in form such as blister or baroque pearls (figures 2.11 & 2.12). Although these two organizational approaches differ from one another, each brings out the same strength within Shaw's artistic nature, specifically her ability to adapt a design to particular materials.

A defining element of Shaw's work is her ability to relate her work to historical styles of jewelry. The ball-motif she employed in much of her metalwork recalls the Etruscan technique of granulation. Instead of creating forms with the granules as the Etruscans might have, she used them instead to accent various parts of her metal filigree, most prominently observed in the ring discussed above as well as in a superbly wrought cross pendant, both in the collection of the Museum of Fine Arts, Boston (figures 2.7 & 2.13). The combination of these particular elements has become Shaw's aesthetic signature, allowing her to stand out among Boston jewelers while still remaining uniquely Bostonian in her approach to Arts and Crafts metalwork. While sustaining a long and fruitful career under the aegis of the Society of Arts and Crafts Boston, she also contributed to her own legacy by passing on her techniques to her pupil, Edward Everett Oakes.<sup>10</sup>

Rising to prominence in metalsmithing alongside Shaw, was Margaret Rogers. Unfortunately much less is known of her formative years of training, although it is believed that she, too, studied design at the Massachusetts Normal School of Art in the 1890s.<sup>11</sup> Unlike the other female artisans discussed here, Rogers is regrettably not represented in any public

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<sup>10</sup> Oakes borrowed the ball-motif and intense attention to detail from Shaw, and himself became a leading jeweler within the latter years of the Society.

<sup>11</sup> Society of Arts and Crafts Boston, JMW gallery, and Craftsman Farms Foundation, *Affirmation and Rediscovery: A Centennial Exhibition and Sale: Objects from the Society of Arts & Crafts, Boston* (Boston, MA: JMW Gallery, 1997), 38.

collections. Having studied in Europe, traveling to museums throughout France, England, and Italy, Margaret Rogers developed a style that is at once fresh and classic.<sup>12</sup> Her time spent as a pupil of Albert Munsell, the inventor of the Munsell Color System, is reflected in the bold and decisive color choices within much of her work.<sup>13</sup> Rogers stood out among her contemporaries by using many different colored gemstones within a single piece, such as a rare example of a pendant necklace whose bright cabochons are complemented by her choice of yellow gold for the filigree framework of the setting (figure 2.15). There is a balanced symmetry to her work, a component that marks it as particularly Bostonian.

Rogers's career path followed a similar timeline to that of Josephine Hartwell Shaw's, and it is likely that the two women were familiar with one another's work. Margaret Rogers was elected to the Society of Arts and Crafts Boston as a craftsman in 1905 and attained Mastership by 1910. It was not until 1915 that Rogers received her Medal of Excellence (figure 2.16).<sup>14</sup> Although she is a lesser known figure than Shaw, Rogers was a frequent contributor to Arts and Crafts exhibitions across the country in the early years of the twentieth century, exhibiting with the Society of Arts and Crafts Boston in the 1907 decennial exhibition and in the 1927 thirtieth anniversary exhibition.<sup>15</sup> In a pamphlet listing the exhibiting members and items in the latter

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<sup>12</sup> Irene Sargent, "Technical Excellence as Represented by Some American Art Metalsmiths," *The Keystone* (November 1910).

<sup>13</sup> Albert H. Munsell developed the Munsell Color System with his publication, *A Color Notation*, in 1905. As both an artist and a professor of art, he sought what he referred to as a "rational way to describe color" that would eschew misleading names and prescribe a decimal notation to each color instead. Rogers studied with him at the Massachusetts Normal School of Art in the latter decade of the nineteenth century.

<sup>14</sup> Society of Arts and Crafts Boston, JMW gallery, and Craftsman Farms Foundation, *Affirmation and Rediscovery: A Centennial Exhibition and Sale: Objects from the Society of Arts & Crafts, Boston* (Boston, MA: JMW Gallery, 1997), 38.

Paul Somerson, a private collector of many American Arts and Crafts jewelry pieces and jewelry related items, currently holds Rogers' medal in his collection.

<sup>15</sup> *Ibid.*

exhibition, Rogers had eleven pieces on display, all featuring a combination of precious and colored gemstones including diamonds, colored diamonds, emeralds, various colors of sapphires, pearls, topaz, Australian opals, and olivines. This extraordinary range of gemstones covers a variety of colors, set in both silver and various shades of gold. Rogers was an active participating member of the Society in capacities other than as a jeweler, such as serving on various committees for Society events.<sup>16</sup> She showed her work in Chicago at the annual exhibitions of Arts and Crafts held at the Art Institute of Chicago, winning an award for “best work executed in gold” in 1914.<sup>17</sup>

What set Margaret Rogers apart, aside from the variations of color she used in her work, was the great breadth of both size and shape of the gemstones she employed. As was the case for many Arts and Crafts jewelers, the actual finished design of each piece was dictated by the unique qualities of the elements within it. The gemstone and metal components whimsically played off one another in much of Rogers’s work, highlighting the aesthetic value of each. In many of her rings and brooches the central stone dominated the design due to its large size, but the metal surround played an important subsidiary role. The juxtaposed parts harmonized as a unified hand-wrought work of art. This technique of experimenting with scale is evident in several rings and brooches (figures 2.17, 2.18, 2.19 & 2.20). In each of these examples, one large central stone is flanked by foliate metalwork, often set with smaller contrasting gemstones. Her metalwork is detailed and polished, with fleshy leaves expertly sculpted to frame the smooth edges of the deep pool of color of the central cabochon stone. Rogers used the motif of

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<sup>16</sup> Society of Arts and Crafts Boston papers – 1897- 1960. Archives of American Art, Smithsonian Institution.

Margaret Rogers is listed in the archives of The Society of Arts and Crafts Boston as having served on the committee for “Library and Entertainment” in 1916. Although it is unclear as to what her duties included as a committee member, her involvement within the organizational side of the Society is evidence of her personal dedication to the Arts and Crafts movement in Boston.

<sup>17</sup> Ark Antiques, *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog*, Winter/Summer 1993, #92-2 (New Haven, CT: ARK Antiques, 2003), 8.

gemstones sandwiched between floral metalwork as links on bracelets and necklaces as well, marking it as a signature compositional technique (figures 2.21 & 2.22).

One of Rogers's strongest talents as a jeweler was her juxtaposing textures, playing faceted gemstones off smooth ones, such as a ring in which the faceted central sapphire sits among a nest of smooth bezel-set pearls (figure 2.23). The metal setting is equally as dynamic, with a network of latticed gold-work weaving around the stones, extending to create the shank. Her work has a distinctly Renaissance quality, often featuring swags of linked chain with intricately detailed foliate metalwork (figures 2.24 and 2.25). Rogers repeatedly employed a particularly stylized three-point leaf form that has become a trademark of her work. This shape, part scrolling flowery leaf, part fleur-de-lis, is present in several pieces of her jewelry, while a more elongated, exaggerated version appears on another gold bracelet (figures 2.21, 2.22, 2.26, 2.27, 2.28, 2.29, & 2.30). This stylized leaf motif references the English origins of the Arts and Crafts, evident in the metalwork of the late nineteenth century. With her experience in Europe and proximity to English teachers, it is not surprising that Rogers adopted this form as her own.

As illustrated by the aforementioned work, Margaret Rogers's style was multifaceted. She utilized color and texture in striking ways that, while seeming modern, recalled earlier historical jewelry. The bracelet and necklaces using her three-point leaf motif hearken back to courtly seventeenth-century jewels (figures 2.21, 2.22, 2.28, 2.30 compared to figure 2.31). The way Rogers set pearls seems to reflect even earlier historic jewelry, such as the collet-set pearls of Byzantine jewels (figures 2.23 & 2.29). But it is her non-jewelry metalwork that relates to the colonial heritage so often seen in Boston Arts and Crafts objects. Although not much of her flatware or hollowware is known, the few extant pieces that are marked with her maker's mark, a conjoined "MR," seem to follow in the colonial revivalist style of ornamentation that was

prevalent in early twentieth-century Boston (figure 2.32).<sup>18</sup> The two-pronged fork features a simple five-petal flower and leaf motif, set with three different colors of enamel (figure 2.33). This intricate detailing mirrors that of her jewelry work. The two examples of enameled dishes have broad surfaces of brightly colored enamel, creating central areas with deep pools of color, not unlike how Rogers treated many of her jeweled pieces (figures 2.35 & 2.36). Here, instead of gemstones, she used enamel to achieve the same striking effect. In her green enameled silver charger, the outer rim is ornamented with a punched decoration of a leaf and berry design (figure 2.35). This simple motif is reminiscent of early American work, a departure from Rogers's more intricate Renaissance styling, but still showing her exploration into historical revivalist styles while breathing new life into them for the Arts and Crafts generation.

In yet another historically inspired style adapted by the Arts and Crafts practitioners of Boston, Elizabeth Ethel Copeland is perhaps the most well-known artisan to master the art of medieval-style enamel. Having spent time studying with some of the most skilled English metalworkers responsible for bringing this craft revival to America, Copeland rose to the top of the field. She was a late bloomer in the craft world, beginning her art education in 1900 at the age of 34. She commuted from the suburbs to the Cowles Art School in Boston three times a week in order to take classes in various craft practices.<sup>19</sup> While at the Cowles School, an institution whose student body was made up of nearly fifty percent women, Copeland studied

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<sup>18</sup> Jeannine Falino, "Circles of Influence: Metalsmithing in New England," in Marilee Boyd Meyer, *Inspiring Reform: Boston's Arts and Crafts Movement* (Wellesley, MA: Davis Museum and Cultural Center, Wellesley College, 1997), 73.

<sup>19</sup> Jeannine Falino, "Women Metalsmiths," in *Women Designers in the USA, 1900-2000: Diversity and Difference*, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 227.

metalworking with the noted enamellist Laurin H. Martin.<sup>20</sup> During her education, Copeland befriended several important female Arts and Crafts practitioners whose connections and influence provided her with the basis for a long and fruitful career. As a pupil of Amy Sacker, an already established illustrator and designer of bookplates, Copeland was able to hone her own craft and expand her artistic repertoire.<sup>21</sup> Another important influence on Copeland's early career was a fellow student at Cowles, Sarah Choate Sears. Sears became a close friend, studio mate, and subsequently Copeland's most important patron, sponsoring her trip to England in 1908 to study with the English metalworking masters.<sup>22</sup>

Copeland established herself as an artist quite unlike any other craftsperson of her time. She developed a style that recalled the work on medieval reliquaries and other ancient metalwork, yet was able to modernize her own enamel work to best exemplify the principles of the American Arts and Crafts movement. Working mainly in silver, Copeland fashioned small boxes, some jewelry, and on at least one occasion, candlesticks. The only known remaining example of such a candlestick has the ornamentation enameled in much the same fashion as her jeweled boxes (figure 2.37). Many of her boxes are in the permanent collections of institutions around the country, yet little of her jewelry work remains. One extant example of a brooch from about 1907 is in the collection of the Museum of Fine Arts, Boston (figure 2.38). Here, Copeland

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<sup>20</sup> W. Scott Braznell, "Metalsmithing and Jewelmaking," in *The Ideal Home 1900-1920: The History of Twentieth-century American Craft*, ed. Janet Kardon (New York: H.N. Abrams in association with the American Craft Museum, 1993), 55.

Martin studied in England at the Birmingham School of Arts and Crafts with the renowned enamellist, Alexander Fisher, the man credited with the enamel revival of the late nineteenth and early twentieth centuries.

<sup>21</sup> Amy Sacker went on to encourage Arts and Craft education through the establishment of her own art school in 1901, The School of Miss Amy Sacker, located in Boston, Massachusetts.

<sup>22</sup> Elyse Zorn Karlin, *Jewelry & Metalwork in the Arts & Crafts Tradition* (Atglen, PA: Schiffer Pub., 2004), 223.

By examining her style of enameling, it is possible that Copeland studied with the renowned enamellist Alexander Fisher during her time in England.

has uncharacteristically used gold to frame the large oval turquoise cabochon and opal drop, as well as to create an asymmetrical surround featuring a meandering, leafy vine. This brooch is unusual when compared to the surviving jeweled caskets that make up the majority of her extant work (figures 2.39, 2.40, 2.41, 2.42, 2.43, & 2.44).

By treating the surfaces of these caskets in much the same manner one would treat the surface of any jewel, Copeland juxtaposed brightly colored enameled petals and leaves with cabochon gemstones. The richly decorated exteriors of her boxes are composed of a dense variety of enameled cloisons and cabochons so that they give the appearance of being covered entirely with gemstones. She employed a technique in which she placed chunks of enamel into ready-made cloisons that were created with metal wire adhered to the surface of the box, serving as a bezel. When these areas were fired in the kiln, the enamel chunks melted into the cloisons, creating the effect of set gemstones. Since the enamel surface is not flush with its wire surround, it looks similar to a smooth cabochon gemstone. The boxes in the Art Institute of Chicago and a private collection respectively, both illustrate this decorative technique (figures 2.39 & 2.40). It is difficult at first glance to decipher which elements are set with amethysts and which are enamel. This wonderful visual trick became her signature style, making Elizabeth Ethel Copeland's work distinctive and immediately identifiable.

Although Copeland's characteristic enameling style evokes the Middle Ages, the motifs she employed were particularly unique to her. Each jeweled casket has a different color scheme and design. She utilized one common thread in all her work that identifies it as hers; in each illustrated piece, Copeland used a metal wire outline to delineate both the enameled shapes and also to divide the planes of the decorated surface. While each box has a different floral motif, each is formulaically defined into smaller areas for enameled ornamentation. For the lids of her boxes, she placed the most elaborate decorative enamel in a central, outlined shape,

creating a concentric area around the main motif as a border design device. In a box now in the collection of the Los Angeles County Museum of Art, a four-petal flower is encircled by a floral garland (figure 2.41). Copeland played with the idea of negative versus positive space, leaving the outer ring of flowers empty and without enamel. It is this empty area that helps to highlight the beauty of the enameled detail itself. The front of this box shows how the floral motif has been adapted to the narrow rectilinear space, with the central motif enameled and bordered by an non-enameled area (figure 2.42).

In two smaller square-shaped boxes by Copeland, the artist chose to confine the colored enamel detailing mostly to the surface of the lid (figures 2.43 and 2.44). The sides of the boxes have some color and a few mounted gemstones, but the majority of the space has been left bare. A box from the collection of the Brooklyn Museum features a densely enameled foliate design on the lid, executed in deep shades of purple and blue, with contrasting areas in dull orange and yellow (figure 2.43). Like Rogers, Copeland created a mood through her selection of colors, giving this particular piece a somber and serious quality. Conversely, the square box in the collection of the Metropolitan Museum of Art in New York is whimsical and bright, with a cerulean enameled border featuring small green leaves along a vine surrounding a large inlaid mother-of-pearl, accompanied by several smaller blister pearls (figure 2.44). Copeland's jewelry boxes exhibit both versatility and restraint within her design aesthetic.

Elizabeth Ethel Copeland exhibited throughout the country as a representative of the Society of Arts and Crafts Boston. In addition to the exhibitions of the Society, she was also invited to display her work in several international world's fairs. She exhibited at the 1904 Louisiana Purchase Exposition in St. Louis, Missouri and at the 1915 Panama-Pacific



International Exposition in San Francisco, California, where she was awarded a bronze medal.<sup>23</sup>

The fact that she displayed work in 1904 is a great testament to the caliber of her skill due to the strict selection process at this particular fair. The superintendent of the applied arts division, Frederick Allen Whiting, was the former secretary of the Society of Arts and Crafts Boston and, by utilizing the strict jury system of the Society, prevailed to display only the most highly skilled craftspeople.<sup>24</sup> Beginning in 1907, Copeland is known to have consigned much of her work to the Detroit Society of Arts and Crafts, exemplifying the far reaches of artisans to exhibit and sell their work throughout the country.<sup>25</sup> The primitive, naturalistic motifs of Copeland's work were also shown in exhibitions organized by the Chicago Society of Arts and Crafts at the Art Institute of Chicago, just like her contemporary Margaret Rogers, showing the crosspollination of American Arts and Crafts works throughout the major centers of Boston and Chicago.<sup>26</sup>

The well-respected critic and teacher, Irene Sargent praised Copeland's work in the February 1906 issue of *The Keystone*, stating, "The traditional figure of the enamellist [...] is masculine [...] Miss Copeland working at her furnace [...] possesses attractions quite other than those belonging to the woman who paints a portrait or who illustrates a book."<sup>27</sup> The

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<sup>23</sup> Koplos, 99.

Art Institute of Chicago and others, "The American Arts Collection: The Modern Era" in *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago: Art Institute of Chicago, 1998.), 339.

<sup>24</sup> Beverly Kay Brandt, "Worthy and Carefully Selected: American Arts and Crafts at the Louisiana Purchase Exposition, 1904" *Archives of American Art Journal*, vol. 28, no. 1 (1988): 5-6.

<sup>25</sup> Wendy Kaplan and Eileen Boris, *"The Art that is Life": The Arts & Crafts Movement in America, 1875-1920* (Boston: Little, Brown, 1987), 268.

<sup>26</sup> Judith A. Barter and Monica Obinski, "Chicago: A Bridge to the Future" in *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, ed., Judith A. Barter (Chicago: Art Institute of Chicago, 2009), 161.

<sup>27</sup> Quotations taken from: Erica E. Hirshler, Janet L. Comey, and Ellen E. Roberts, *A Studio of Her Own: Women Artists in Boston 1870-1940* (Boston: MFA Publications, 2001), 52. Irene Sargent, art critic of the Arts and Crafts movement, played a pivotal role in the promotion of American Arts and Crafts practitioners as the editor of Gustav Stickley's *Craftsman*.

description Sargent used, categorizing enameling as “masculine,” was a common preconception, due to the arduous process of heating and re-heating enamel and the uncomfortable conditions created by the large furnaces. Copeland gladly dispelled this notion throughout her career. Shortly after returning from her studies in England, Copeland was elected to “Master” status by the Society of Arts and Crafts Boston, joining the ranks of successful craftswomen like Shaw and Rogers.<sup>28</sup> With this recognition, she was able to go on and have a successful career, supporting herself with her craft. She never married, continuing to work outside the home, until she retired at the age of 71.<sup>29</sup>

Mary Catherine Knight, formerly a silversmith for the Gorham Silver Company in Providence, Rhode Island, was already an experienced craftsperson when she took the position of manager at the Handicraft Shop in 1901. As the first commercial endeavor of the Society of Arts and Crafts Boston and the brainchild of the Society’s second president, Arthur Astor Carey, Knight was placed in an extremely important position within the Society.<sup>30</sup> Mary Ware Dennett, founder of the Decorative Design program at the Drexel Institute in Philadelphia, remembered Knight as an apt student in the program and sought to recruit her.<sup>31</sup> As one of only a few female silversmiths practicing the craft at the time, it was an honor to be chosen for this position. Knight was expected to supervise the workshop and help maintain a spirit of cooperation amongst the designers and craftspeople, by upholding the principals of good design established by the Society. Carey hoped that each artisan would be able to exercise his or her individuality

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<sup>28</sup> Hirshler, 58.

<sup>29</sup> Art Institute of Chicago and others, “The American Arts Collection: The Modern Era” in *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago: Art Institute of Chicago, 1998.), 339.

<sup>30</sup> ARK Antiques, *Fine, Early 20<sup>th</sup> Century American Craftsman Silver, Jewelry & Metal Catalog*, Fall/Winter 1991-92, #912 (New Haven, CT: ARK Antiques, 1992), 5.

<sup>31</sup> Jeannine Falino, “Women Metalsmiths,” in *Women Designers in the USA, 1900-2000: Diversity and Difference*, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 229.

and profit from it in this dedicated commercial workspace. Although Knight had a position that kept her in Boston, her affiliation with the Society allowed her the ability to exhibit her work in the Chicago Society of Arts and Crafts, spreading the word of Boston work throughout the country.<sup>32</sup>

Knight's unique approach to the various hollowware pieces she created made her work recognizable. By appropriating leatherworking tools for her own purposes, she created floral and foliate patterns in borders around both the interior and exteriors of bowls and plates and at the edges of handles of matching flatware pieces by employing punching and stamping techniques. These lacy designs were then enameled in the recessed metal spaces. An elegant and well preserved example of this can be seen in the sauce set in the collection of the Art Institute of Chicago, whose symmetric, turquoise enameled flowers and simple repeated pattern evoke an earlier American decorative language (figure 2.45). Her approach to silver decoration was unusual, but her design aesthetic clearly calls upon the colonial revivalist style that was common in Boston work and appealed to the Boston buying public who frequented the shop.<sup>33</sup> Through their cooperative system, the metalsmiths of the Handicraft Shop reinterpreted traditional forms, collaborating on the design, formation, and ornamentation of the objects they produced. Mary Catherine Knight signed much of her silverware, making it possible to assign her as designer, maker, and decorator of many extant pieces. Her work is often marked with both her personal mark and that of the Handicraft Shop, acknowledging the importance of both entities (figures 2.46 & 2.47). Knight's tendency towards simple forms allowed her a large surface area in which to apply her specific detailing. Taking cues from the colonial revivalist

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<sup>32</sup> Judith A. Barter and Monica Obinski, "Chicago: A Bridge to the Future" in *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, ed., Judith A. Barter (Chicago: Art Institute of Chicago, 2009), 161.

<sup>33</sup> Charles L. Venable, *Silver in America, 1840-1940: A Century of Splendor* (Dallas, Texas: Dallas Museum of Art, 1995), 267.

movement in Boston, she created folk-art inspired motifs featuring a heart shape formed from two tendrils folding in towards each other, as seen in the border and center design of two plates (figures 2.48 & 2.49).

The strapwork and geometrically precise floral motifs that make up Knight's work are mostly executed in shades of blue and green. These signature colors define her hollowware and are unlike the work of other silversmiths of her time who rarely employed color in this way. The excellent craftsmanship has helped to maintain the enamel design on the extant pieces of her work over one hundred years after their creation (figures 2.50 & 2.51<sup>34</sup>). On the silver dish, Knight has used several shades of blue to enamel the grape-like motif she has created (figure 2.50). There is a simple yet dynamic nature to her design, with the thin black swirling line weaving in and around the blue shapes, unifying the border motif. This example is perhaps the most elaborate of her designs, with enameled sinuous tendrils and tiny flowers budding in every direction filling the entire width of the exterior rim. Even with its seemingly bold motif, there is an organization to the elements within the design. This sense of order characterizes much of Knight's work, clearly emphasized in the shallow enameled bowl (figure 2.51). Two concentric border designs adorn this piece; the smaller inlaid border is a modified version of the larger one that surrounds the outer rim of the bowl. Using only two shades of green enamel, the five-petal flowers are each enclosed within a unifying rope design. The floral motif is abutted with a row of tiny circular punches along either side. Knight's chasing is consistent and regular within the floral elements of the design, but the rope detail has a painterly quality, changing consistency throughout and allowing the artist's hand to be visible on the finished piece, as seen more clearly in a detail (figure 2.52). Having only a limited surface, Mary Catherine Knight played with

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<sup>34</sup> Some of the most ornate examples of Mary Catherine Knight's work, although they have survived in good condition, have not made it into public collections. The pieces illustrated in figures 2.50 and 2.51 are currently owned by private collectors

scale and line to best present her talent as a silversmith and enamellist.

The painterly quality of line Knight has mastered is best viewed in the grape vine motif on yet another example of her work (figure 2.53). Although this plate has a wide rim, Knight has shown restraint in choosing a design in which she alternated the grape bunch with a grape leaf, echoing the shape of the grape cluster in the painterly outline of the leaf form. Color is used here sparingly and only to highlight the rounded forms of the grapes, allowing the linear quality of the design to dominate. This grape motif is used again by Knight in a sauce set (figure 2.54). This three piece set employs the grapevine motif in three different ways. Whereas the design on the bowl has the same hanging grape style as on the plate, the grape leaf has been omitted, probably due to a smaller border area (figure 2.53). The center of the bowl takes all the elements of the grapevine and deconstructs them into a sunburst pattern alternating blue circles with smaller plain ones. By turning the grape bunches on their sides and placing them end to end, Knight has altered the motif once again, almost removing the connotation of *grapes* completely and creating a geometric border that bears little resemblance to the fruit. This suite shows her versatility as a designer, allowing her to creatively rework her own designs again and again. Knight approached her silver vessels in much the same way the other artists discussed approached their jewelry work, with precision and appreciation for the natural qualities of the materials.

These four Boston women, Josephine Hartwell Shaw, Margaret Rogers, Elizabeth Ethel Copeland, and Mary Catherine Knight, represent a cumulative design aesthetic which allowed Boston to prevail as a leader in the American Arts and Crafts movement. By deriving inspiration from so many sources, there is clearly no singular decorative motif, but rather an aesthetic language that is created and defined through the work of these multifaceted artists. Although many other craftspeople were practicing in and around Boston in styles similar to these artisans,

it is Shaw, Rogers, Copeland, and Knight who truly stand out as representatives of the role women played in the metalworking arena of the Boston Arts and Crafts style. In the work of these four, each technique, style, and mode of inspiration that flourished within the aesthetic of the early twentieth century can be observed. While the common theme of nature runs through all the work, the use of color, texture, and vernacular materials affirms their commitment to the principles of the American Arts and Crafts movement and unites them as essentially Bostonian.

### Chapter 3:

#### A Midwestern Perspective:

#### The Women of the Chicago Movement

Like Boston, Chicago, Illinois was teeming with artisans ready to embrace the ideas and methods of the Arts and Crafts movement as it filtered through America at the turn of the twentieth century. Chicagoans were especially motivated to combine the moral tenets of the movement with their own particular brand of decorative vernacular, inspired from the very landscape of their native city. The flat, continuous horizontals of the landscape that characterize this Midwestern city and its surrounding areas became a defining feature of Chicago Arts and Crafts. The Prairie style, a term derived from the prominent building style of Chicago area architects, was adopted into the decorative language of art objects and became a signature style of Midwestern craftspeople who worked in a variety of media.<sup>1</sup> Clara Barck Welles, Jessie Marion Preston, and Florence Koehler are all diverse in their approach to design, yet the work of each artist can also be described as uniquely Midwestern. There is an obvious association with the elongated and linear landscape for which the Midwestern United States is known in the work of these three metalworkers, yet each woman has taken this inspiration in a new and creative direction from that of her contemporaries. In jewelry, hollowware, and other decorative metal objects, these artists have melded the influence of their surroundings with their personal commitment to the social and moral causes associated with the Arts and Crafts

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<sup>1</sup>Judith A. Barter, "The Prairie School and Decorative Arts at the Art Institute of Chicago," *Art Institute of Chicago Museum Studies*. vol. 21 no. 2 (1995): 113.

The Prairie School was the name adopted by a group of Chicago architects, led by Frank Lloyd Wright, that worked primarily in and around the city and its outlying region. These architects borrowed many ideas from the English Arts and Crafts movement, but utilized them more in the design process rather than in the physical creation. They most importantly followed the concept that their work should be considered as a unified aesthetic whole, taking into consideration both the materials and surrounding environment, integrating the landscape and location into the actual building.

Movement. Together they represent some of the most talented women of their time, truly capturing the zeitgeist of Chicago at the beginning of the twentieth century.

With the three words “Beautiful, Useful, Enduring,” Clara Barck Welles established her workshop, the Kalo Shop, in 1900.<sup>2</sup> Welles had no way of knowing that these words, borrowed from the writings of William Morris, would come to fruition in describing the output of her endeavor. Like many female Arts and Crafts practitioners, she was over the age of thirty when she first became involved in her craft. After completing the two year Decorative Design program at the Art Institute of Chicago, Welles enlisted the help of several fellow graduates, Ruth Raymond, sisters Minnie and Rose Dolese, and Grace Gerrow in establishing her cooperative workshop.<sup>3</sup> Taking their name from the Greek word for “beautiful,” the “Kalo” girls, as they were called, started their work with a focus on leather goods.<sup>4</sup> Although the shop worked in a variety of media, it was not until around 1905 that the Kalo Shop changed gears and began to primarily focus their production on metalwork and jewelry. This change in course, while fortuitous for the business, coincided with Clara Barck’s marriage to the amateur metalworker, George S. Welles. The marriage itself did not last but, for Clara Bark Welles, the choice to work almost exclusively in metal certainly helped to reinforce the enduring aesthetic of the Kalo Shop and keep it in business for the next sixty-five years.

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<sup>2</sup> Wendy Kaplan, “Women Designers and the Arts and Crafts Movement,” in *Women Designers in the USA, 1900-2000: Diversity and Difference*, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 93.

<sup>3</sup> Carolyn Kelly, “The Kalo Shop: A Case Study of Handwrought Silver in the Twentieth Century” (master’s thesis, Cooper-Hewitt, National Design Museum and Parsons School of Design, 2006), 15.

<sup>4</sup> Elyse Zorn Karlin, *Jewelry & Metalwork in the Arts & Crafts Tradition* (Atglen, PA: Schiffer Pub., 2004), 240.



Clara Barck Welles remained the principal designer of the Kalo Shop until her retirement in 1959.<sup>5</sup> The small workshop, comprised mostly of women at first, quickly grew to employ at least twenty-five silversmiths, both men and women, many of whom were Scandinavian immigrants.<sup>6</sup> Throughout the growth of the company, Welles maintained creative control of all output and her strong leadership helped to define the Kalo Shop aesthetic which has become a prominent and defining style of Chicago Arts and Crafts metalwork. Welles foresaw a great future for the Kalo Shop, beyond its simple workshop within the city limits of Chicago. After making the switch into metalwork, Clara and George Welles renamed their group the Kalo Art-Craft Community and moved all their workers from the original 175 Dearborn Street location to a new space at their home in the suburb of Park Ridge, Illinois.<sup>7</sup> Understanding the need to keep a presence in the city, they maintained a storefront in Chicago in the prestigious Fine Arts Building at 203 Michigan Avenue. This new rural setting offered Clara Barck Welles the chance to teach silversmithing to interested young craftspeople. She helped to fill the gap in the metalsmithing teachings of the Art Institute, allowing her students to hone their skills and earn a profit by selling their wares through the shop.

This cooperative teaching community survived almost a decade before Welles decided to relocate the workshop back to Chicago. In an effort to bolster the local economy, Welles felt it was important to move her life and business back into the city. She became personally involved in the fight for women's suffrage and was often asked to speak at rallies and events supporting the cause. In 1916 she filed for divorce from George Welles and, although she

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<sup>5</sup> Barry Shifman, W. Scott Braznell, and Sharon S. Darling, *The Arts & Crafts Metalwork of Janet Payne Bowles* (Indianapolis, IN: Indianapolis Museum of Art in cooperation with Indiana University Press, 1993), 29.

<sup>6</sup> Kelly, 36.

<sup>7</sup> Tod M. Volpe, Beth Cathers, and Alastair Duncan, *Treasures of the American Arts and Crafts Movement 1890-1920* (London: Thames and Hudson, 1988), 146.

remained very independent throughout their eleven year marriage, she further demonstrated her independence by never suing for alimony in the divorce proceedings, stating she was financially viable through her own means.<sup>8</sup> The decision to move the Kalo Shop back into the city helped to secure its place in history. The shop continued to design and create hand-wrought metal objects until it closed in 1970.<sup>9</sup>

In spite of the various locations of the Kalo Shop throughout its long history, the aesthetic developed by Welles in its early years endured throughout her tenure. As in all commercial ventures, public taste did influence Kalo Shop work, but the basic underlying design principles of the workshop prevailed. At its very core, each piece of Kalo jewelry was extremely balanced. This careful balance was not always achieved through symmetry, yet often the pieces were perfectly symmetrical. In the spirit of the Prairie School architectural style, evident in the Chicago cityscape and that of its suburbs, many Kalo Shop pieces utilized strong and repetitive horizontal lines.<sup>10</sup> This rectilinear design principle is echoed most visibly through the paper-clip style handmade chains that accompany each Kalo necklace (figures 3.1, 3.7, 3.9, 3.10, 3.11, 3.14, 3.15, 3.16, 3.17, 3.18, 3.19, and 3.20). Several extant pendants used this geometric style in their base metal surround, conforming to the center stone in the same way Prairie School architects conformed their buildings to their natural environments within the landscape. On these pendants the natural surroundings are replaced with gemstones set within them, such as lapis and coral, a further interpretation of the Arts and Crafts ideal of using natural materials (figures 3.1 and 3.2).

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<sup>8</sup> Kelly, 43.

For women in early twentieth-century America, it was a rare occasion to be as financially independent as Clara Barck Welles was at the time of her divorce for George Welles.

<sup>9</sup> Karlin, 240.

<sup>10</sup> Much of the Prairie Style design that is referenced in Kalo Shop jewelry offers a nice comparison to the architectural style of Frank Lloyd Wright, who was in his heyday in Chicago during this period.

The true dynamism of Kalo Shop jewelry comes from the perfect integration of natural gemstones and metal. Like so much Arts and Crafts jewelry, the beauty of one component can never be truly appreciated without the other, and in Kalo work, although the metalwork is exquisitely created, it is always a perfect complement to the gemstone. A signature style of Kalo jewelry, and one rarely replicated by contemporaries, is the usage of seemingly heavy plaques linked together to create a total work (figures 3.3, 3.4, and 3.5). At least three extant examples of this style are in the collections of prominent museums and private collectors, including one amethyst necklace in the collection of Clara Barck Welles's alma mater, the Art Institute of Chicago (figure 3.5). Each stone in these necklaces is perfectly integrated into an individual plaque, set within a bezel as if rising from its own prairie landscape. Although smooth cabochon gemstones were preferred, the Kalo Shop did sometimes utilize faceted gemstones like those of the Art Institute necklace, probably at the request of a client. This style of linking set gemstones to one another was used in simpler pieces as well, sometimes linking gemstones in very simple metal surrounds without the characteristic details (figures 3.6 and 3.7). In at least one extant necklace, the silversmiths of the Kalo Shop exhibited their superb metalworking skills by eliminating the use of stones completely and, instead used punching techniques that offer a visual play of negative and positive space throughout the silver plaques that make up the necklace (figure 3.8).

Kalo Shop work was often characterized by a strong rectilinear and geometric structure, yet in a survey of their work in the first couple of decades of the twentieth century, a perfect marriage of the organic and geometric proves to be the cohesive style of the workshop. While prairie-esque pendants, like those mentioned earlier, were a large part of their output, there are also a number of extant pendants that display a decorative language concerned more with plant life and curving lines. The Kalo leaf is fleshy and full-bodied, yet delicate and perfectly wrought,

created so skillfully that it appears one could pluck it directly off the surface of the metal object it adorns. They are plump and succulent, full of life despite their monochrome metallic make up. This ability to create life-like flora is something that allowed Welles and her silversmiths to rise above their competition. Often pairing luscious flowers with blister and baroque pearls, Welles designed the metal surrounds of pendants to fully envelop their central gemstone, the petals and leaves elegantly draped around the gemstone. Kalo flowers often feature three petals, but are always smooth and rounded (figure 3.9, 3.10. and 3.11). Primarily known for their silverwork, Kalo jewelers did sometimes create pieces using yellow gold. This organic aesthetic style is particularly suited to the warm tone of gold (3.11, 3.13, 3.14, 3.15, 3.16, and 3.17). One particularly important example, currently in a private collection, is unlike any other extant Kalo piece (figure 3.17). This piece prominently features three blister pearls in various shapes and sizes set in individual gold surrounds, linked one on top of the other. Accented by sinuous gold vines and ornamented with a gold ball-motif, this necklace conveys the highest level of craftsmanship from the Kalo Shop's metalworkers.

The combination of organic and geometric stylization that defines the Kalo aesthetic is fully realized in many extant examples of pendant necklaces. By combining these bulbous plant forms with a geometric frame, balanced with perfect symmetry, these pieces highlight the unique approach to Arts and Crafts metalwork from the Kalo Shop (3.18, 3.19, 3.20, 3.21, and 3.22). Two particular pendants, in a private collection of Kalo jewelry, that utilize oval-shaped blister pearls are perfect examples of Welles's stylistic integration (3.20 and 3.21). Each piece takes its finished form from its central gemstone. The surround is built around the central pearl in an oval shape, while the design of the metalwork is mirrored from left to right. In the first, more delicate version of this style, rectangular cut-outs create open spaces along the top of the pendant and, as the eye moves downward along each side, the applied ornament of a silver rose

reveals itself, curving along the bezel (figure 3.20). The stem of each rose almost comes together, leading the eye to the baroque pearl whose own teardrop shape is reiterated in the overall composition. The floral elements are perfectly integrated into its design and, without them, it would not make the same visual statement. This is also true for the second blister pearl pendant (figure 3.21). Without the open spaces or pearl drop of the previous example, the design of this pendant instead combines recessed rectilinear shapes around the center gemstone with petite roses that sandwich the central pearl.

The integration of floral elements into Kalo work is most prevalent perhaps in yet another silver pendant necklace produced by the workshop (figure 3.22). Veering away from the solidity of the aforementioned pendants, this design is composed of linear metalwork that gradually transforms into the organic element. The central moonstone is surrounded by a meandering silver vine that folds in on itself, creating an openwork look. Perfectly balancing its positive and negative spaces, along with the linear and organic, the lightness of this motif defies the heaviness of its metal. An unexpected, yet whimsical composition is created by the crisscrossing of the sinuous metal vines which is, then finished by a three-leaf motif adorning each side of the center stone.

The fleshy, full-bodied leaves and petals for which the Kalo Shop is known are used on other objects aside from pendants. The brooch was a popular form of female ornamentation for turn-of-the-century dress styles, so the Kalo Shop created brooches with these same organic motifs.<sup>11</sup> Sometimes using small gemstones in the center and other times letting the beauty of the metalwork speak for itself, Kalo brooches utilized the same plump petals to form beautiful designs (figures 3.23, 3.24, 3.25, and 3.26). With a combination of techniques, Welles and her

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<sup>11</sup> Sharon S. Darling and Gail E. Farr, *Chicago Metalsmiths: An Illustrated History* (Chicago: Chicago Historical Society, 1977), 62.

Fashionable daytime clothing of early twentieth-century American women often featured high necklines. These high necked blouses were complemented by brooches worn in lieu of necklaces or pendants.

metalworkers both modeled forms as well as carved details into the metal, creating recesses to bring depth and definition to the forms. This carving technique is most clearly seen in the examples that utilize an acorn motif and a leaf and berry motif, one that appears frequently in small Kalo pieces (figures 3.25, 3.26, 3.27, and 3.28).

Even though the jewelry from the Kalo Shop, as described here, was of high quality in workmanship and design, Clara Barck Welles was also extremely successful in her hollowware design. One cannot discuss the Kalo Shop, and in fact Chicago silver, without an overview of the aesthetic of Kalo silver objects in addition to jewelry. It is perhaps their dishes and bowls that best demonstrate the Kalo Shop's ability to be trendsetters for their region. The smooth curves and sparse ornamentation of Kalo silver pieces are telling symbols of Chicago Arts and Crafts even today. Kalo bowls and trays maintained the hand of the craftsman on their hammered surfaces. The play of negative versus positive space that is seen in much of Kalo jewelry is also apparent in several examples of other silver objects through the juxtaposition of the body of the piece against its own sinuous handles (figures 3.29 and 3.30). The sugar and creamer set in the collection of the Chicago Historical Society bears a keen resemblance to the early silverwork of C.R. Ashbee, yet the interlocking monogram and smooth exterior identify the piece as Kalo work (figure 3.30). The fleshy leaves and flowers of Kalo jewelry are translated to bulbous, fluted edges on several extant vessels and plates (figures 3.31, 3.32, 3.33, 3.34, and 3.35). Each of these examples of Kalo hollowware, having been formed from sheets of silver, utilized the process of its creation as its decorative elements. The fluted sections come together at the point where the metal panels have been seamed together, making this utilitarian aspect of the form part of its beauty. The soft curve of the lip along the opening of each dish was created by bending the metal back in order to reinforce the piece, in turn making it stronger as well as more beautiful.

By staying true to these tenets of usefulness and enduring beauty, Clara Barck Welles not only maintained a successful and long lasting business endeavor, but she also contributed to the legacy of the American Arts and Crafts movement. As an advocate for more than just equal rights within her own establishment, Welles rallied for female equality, embracing the change that characterized turn-of-the-century America. She has been described as a charismatic and energetic speaker and was often invited to speak on behalf of the fight for women's suffrage. Her involvement in social change helps to reinforce the Arts and Crafts ideal that a moral and just lifestyle was possible through artistic means. She taught many women the skill of silversmithing, therefore giving them the freedom to control their own destinies. Even though her business was in fact a commercial enterprise, she adhered to the Arts and Crafts principles of collectivism until the end of her career, selling her workshop and the reputation she had built, to her loyal and talented employees upon her retirement.

A much less widely known metalworker, Jessie Marion Preston, also made an indelible mark on the face of Chicago Arts and Crafts metalwork. Hailing from the Chicago suburb of Oak Park, Preston, like Welles, received her artistic training at the Art Institute of Chicago, earning her degree in 1895.<sup>12</sup> Like so many of her female Arts and Crafts contemporaries, Preston shared her skill and talent with others, offering instruction on ornamentation in the popular artistic periodical, "The Sketch Book," in 1905.<sup>13</sup> She also held a post-graduate position for one year in the Academic Department at the Art Institute after her three years as a student there.<sup>14</sup> From 1900 through 1918, she maintained her own studio and workshop in the Fine Arts Building on Michigan Avenue, the same building where the Kalo Shop relocated after 1914. In her own

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<sup>12</sup> Darling and Farr, *Chicago Metalsmiths: An Illustrated History*, 62-63.

<sup>13</sup> Ibid, 62.

<sup>14</sup> Jessie M. Preston Scrapbook, Ryerson and Burnham Archives, The Art Institute of Chicago, Chicago, Illinois.

space and under her own name, Preston was able to keep the integrity and autonomy of her personal design aesthetic. She felt strongly that all adornment should come from the natural geometry of nature, with design radiating from a central focal point. As a practitioner of Arts and Crafts, she believed that the beauty of jewelry must come from the aesthetic value of the materials themselves and not their monetary worth. She favored the most natural and organic looking stones, such as baroque pearls, opal, abalone, even using pebbles and stone fragments in her work. Preston's interest in historic ornament and her study of architectural history is apparent in all of her work, jewelry or otherwise. Her art education was well rounded, and her personal studio allowed her the opportunity to explore various techniques and styles within her metalwork.

Jessie M. Preston's metalwork has a strong relationship with the Chicago landscape from whence it came. The translation of her immediate surroundings has an extremely organic and rustic feel, the effects of which are evident in the surfaces of many of her metal objects. Often straying from the use of precious metals in her non-jewelry work, Preston translated the warm hues of the Midwestern plains through the use of copper and bronze, which were then molded into fascinating decorative structures. Preston took the form of the simple utilitarian candle holder and created a work of art informed by nature yet, at the same time, completely separate from it (figures 3.36, 3.37, and 3.38). In her lily candelabra, each of the four individual sockets takes the form of an open flower (figures 3.36 and 3.37). Each lily's sinuous stem curves down into the central point of the base, itself a mass of twisting and curling vines. With this lily form, Preston has borrowed from French Art Nouveau styles of the late nineteenth century. The piece is a metallic solid, but gives the appearance of liquid in the free flowing forms that comprise it. Though slightly less fluid, the other candelabra form that Preston employed was equally as organic, with each socket in the form of an individual flower, the surface of its pod-



like body decorated with thickets or thorny vines (figure 3.37). Each thorn covered pod is held by a leaf-like form extending outward from the socket; each socket is connected to its base by the curving metal arms that come together to form a thick central stalk. The heavy base is decorated with the same thicket design, creating continuity within the piece.

Preston's metal candelabras are heavy and gothic in design, recalling the work of the early English Arts and Crafts practitioners. This same rustic look appears on a metal jewelry box made by the artist sometime between 1904 and 1907 (figure 3.38). On this piece, Preston seems to have realized the form by chiseling into the metal, creating a box that is both smooth and rough at the same time. In other examples of her work, Preston seems to clean up the rustic exterior to create smooth, more precise lines. This opposing style is evident in a copper inkwell from the collection of the Art Institute, which exhibits the architectural interest of this craftswoman (figure 3.39). The piece stands like a small monument, pyramidal in form, its top portion and cap flattened for the necessity of its use, sealing the object to protect the ink it is meant to hold. The outer four walls are decorated with a repetitive design created with repoussé chasing.

This same slightly Celtic, yet completely original design is used in much of her jewelry.<sup>15</sup> Very few examples of her jewelry are left in public collections. The metal surrounds on several pendant necklaces display what is most definitely Preston's signature aesthetic. There is not one word that can fully translate Preston's aesthetic in jewelry. Vaguely Celtic, slightly Gothic, but completely original, her pendant necklaces are unlike others made by American Arts and Crafts practitioners. Each pendant integrates its various elements within a tight compositional space, creating a unified work that makes it difficult to discern one element from another. The Art

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<sup>15</sup> Celtic motifs were popular in English Arts and Crafts jewelry, prevalent in the work of Archibald Knox and Jessie M. King, but since much of their work in England was made on a larger scale, it seems to have little relationship to Preston's work over a decade later in America.

Institute of Chicago has several examples that beautifully illustrate this unique approach to jewelry (figures 3.40, 3.41, 3.42, and 3.43).

Preferring to use irregular shapes in her work, Preston's sense of balance does not rely on traditional geometric forms. Instead, pendants such as the oval cabochon amethyst example in the Art Institute's collection, take their form in the same flexible aesthetic as her larger metal objects (figure 3.40). Depth is created in the metal form through various carving techniques that reveal several different layers of the design. The oval cabochon is oriented horizontally, held not by the common Arts and Crafts bezel setting, but by thorny prongs that emerge from within the metal surround. This roughly hewn, thorny aesthetic is repeated in another pendant of pink tourmaline and yellow quartz (figure 3.41). On this example, the shape, size, color, and texture of the gemstones are varied in order to add visual interest. The metal setting for these gemstones has more negative space than the previous pendant, achieved by skillfully wrought vine-like metalwork. Preston developed a stylized, sinister leaf and berry motif on this piece. The leaves have a Gothic form, with pointed edges resembling those of holly leaves, complemented by tiny clusters of metal balls serving as the berries. The chain that accompanies the pendant also exhibits Preston's artistry in metalwork and her attention to detail. Each link is composed of a pod with three metal circles, echoing the shape of the metal berry forms in the pendant.

Chain links become an even more important design composition in the third pendant necklace from the Art Institute (figure 3.42). The links on this piece are large and appear weighty, manipulated into a figure-eight shaped link created with a thick gauge wire. These decorative links alternate with smaller, more traditional oval link forms to create the long chain from which the pendant was suspended. Preston's attention to the design of the chains on her necklaces emphasizes how she scrutinized her jewelry, making sure each element was completely integrated. The pendant is set with a central turquoise stone with flecks of amber,

held once again by claw-like prongs. Although seemingly abstract in its form, the metal surround reveals a stylized leaf form that opens towards the central gemstone. The leaves are pointed and roughly hewn, similar to the Gothic-like design seen in earlier examples of Preston's work, and they contrast harmoniously with the strong verticals on the metal base behind the turquoise. The apparent heaviness of this piece is balanced with the thin, narrow lines of the metalwork.

The complete opposite applies to the gold-plated choker Preston created around 1904-1905 (figure 3.43). This neck ornament is quite unusual in form for American Arts and Crafts jewelry, yet is perhaps the most beautiful extant piece made by Jessie M. Preston. Her artistic eye creates a whimsical yet intricate piece composed of four individual metal plaques linked together by four delicate chains. The choice to plate the silver in the warm hue of yellow gold highlights the brilliance of the multi-colored flecks within the bezel-set opals. The central plaque, which would rest at the center of the wearer's neck, contains a teardrop shaped opal. The metal plaque that holds it differs in design from those on either side of it. Similarly, the plaque that would sit at the back of the wearer's neck is adorned with a smaller, oval opal, as this plaque functions as a closure for the necklace. Decorative closures integrated into the overall design of a piece were a common American Arts and Crafts device, but also one that Preston excelled at in this particular example. The plaques each exhibit the liquid quality Preston was able to obtain with her metalwork and, in gold this technique is particularly successful. The play of negative space cannot truly be appreciated in this piece when viewed flat. One can imagine how elegant the piece would look with the skin of the wearer peeking out through the space between the rows of chain and through the slight openings within each plaque. Although this choker is a rare example of her work in gold, it superbly shows her technical abilities and

artistic prowess and seems in fact to be the true masterpiece of the metalwork of Jessie M. Preston.

Perhaps the least well known of the Chicago jewelers discussed here is the Michigan-native, Florence Koehler. Koehler's artistic abilities matured in terms of jewelry-making during her time in Chicago in the early part of the twentieth century. With her husband, she was a member of the upper echelons of Chicago Society, a fortuitous position for an artist looking for wealthy patrons. Koehler's approach to jewelry design and creation is quite unique and very different from any of the artists previously mentioned, particularly because she only created pieces for specific people as gifts or on commission. Because of this, each piece is entirely individualistic, with qualities that stem both from her imagination and the study of art, as well as suggestions from the intended future owner.

Although very little information is known about Florence Koehler's early life and education, as she was an intensely private person, her love and study of various art forms reveals itself through her jewelry. Much of her work displays a clear understanding of historical ornament and techniques, specifically those of the ancient Etruscans who contributed greatly to jewelry history. Throughout her personal notebooks, she collected quotes about jewelry-making techniques and tidbits of information pertaining to historical styles. She was an extremely tactile artist and in collecting textures by creating pencil rubbings of interesting items that appealed to her, she was able to build a personal design library (figures 3.44 and 3.45). Koehler spent much of her artistic career as a painter, having served as a decorative painter of pots and vases at Cincinnati's Rookwood Pottery in Ohio and, in the later years of her life, with oil painting. Her naïve and primitive approach to her painting is evident in much of her jewelry design. Her style is rustic yet refined and, although unique, it does recall the aesthetic of the English Arts and

Crafts movement; which was probably the result of her time spent in England studying with the renowned enamellist, Alexander Fisher.<sup>16</sup>

Favoring 22-karat gold with a dull, matte finish, Koehler pleased her wealthy patrons by using a higher quality gemstone than most other Arts and Crafts jewelers. She was fond of pairing yellow gold with the brilliant hues of emeralds and sapphires, sometimes also employing the opalescent luster of natural pearls (figures 3.46, 3.47, 3.48, 3.49, 3.50, 3.52, and 3.53). Even though she used precious gemstones, she followed the tenets of the Arts and Crafts movement and chose gemstones for their natural beauty, using cabochons in place of faceted gemstones as often as possible. Although her hand is visible in each piece she created, characteristic of American Arts and Crafts jewelers, the design of each piece varies since she made specific design choices based on the personality of the individual for whom the piece was made.<sup>17</sup> Throughout her work, there is a discernible aesthetic that emerges, sharing similarities with other Chicago-based metalworkers. The fleshy, almost heart-shaped leaves that Koehler has affixed to either side of the baguette emerald on the octagonal gold ring in the Smithsonian's collection appear repeatedly in her work and bear a striking similarity to those employed by Clara Barck Welles and the Kalo Shop (figure 3.46). But Koehler's bulbous floral elements are more heart-like in their overall structure than Welles's and she utilizes a heart motif on another ring in the Smithsonian's collection (figure 3.48). Created from linked gold hearts, this tiny gold ring holds the key to Koehler's true artistic ability. Each heart holds within it a small bezel-set cabochon sapphire. Upon first glance, the piece is quaint and folk-like, a pretty Arts and Crafts

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<sup>16</sup> Karlin, 240.

Fischer's precise enameling techniques are evident through his pupil Koehler's work. By choosing very specific colors and small areas to enamel, Koehler is able to highlight the excellently enameled surfaces of her jewelry as the primary visual focal points of her designs.

<sup>17</sup> Laurie Eglinton Kaldis, ed., *Portrait of an Artist: The Paintings and Jewelry of Florence Koehler, 1861-1944* (Providence, R.I.: The Museum at the Rhode Island School of Design, 1947).

piece, yet with further examination, the real masterpiece is revealed. Inside each heart lies a detail that would be hidden by the wearer's finger. This inner surface, with white in the outer portion and red inside, features tiny cloisons of enameled concentric heart shapes that continue along the entire inner portion of the ring. The delicate treatment of the piece conveys an extremely difficult and painstaking technique that was finished with accuracy and expertise.

Koehler's attention to minute details is seen again in another ring in the collection of the Metropolitan Museum of Art in New York (figure 3.47). This piece is larger in scale than the previously discussed rings, but maintains the same elements that Koehler favors. The ring juxtaposes a large, smooth cabochon emerald with an equally large cabochon sapphire. In her signature matte finished gold, the two stones are bezel-set and surrounded by the rich detailing of the metalwork. In the Arts and Crafts tradition, Florence Koehler has managed to integrate all elements within the ring so well that not one detail stands out more than another. The gold detailing in the surround features a dark patina to enhance the floral elements, adding depth and visual interest to the ring. Once again the fleshy leaves of Chicago Arts and Crafts are found on the gold work.

The ring is actually one part of a parure made for a friend and fellow socialite, Emily Crane Chadbourne. The entire set includes a brooch, which could alternately serve as a pendant, a multi-strand pearl necklace, and an ornamental hair comb (figure 3.50, 3.51, 3.52, and 3.52). This group of pieces is held together visually by Koehler's enameled leaf motif. Her heart-shaped leaves are featured on each piece, around the border of the central gemstone on the brooch, at the detailed clasp on the necklace, and around the decorated arch of the comb. Tiny, misshapen seed pearls attached by gold pins simulate berries around the brooch and hair comb along the enameled leafy vine. These pieces convey a sense of whimsy despite their detailed and precious nature. The brooch alone is set with five emeralds and nine sapphires, with several bunches of

seed pearls. On the back plate of the brooch, Koehler has enameled several little leaf and berry motifs, along with Emily Chadbourne's initials "E C" at the base (figure 3.51). This attention to detail is what allows Florence Koehler's work to stand out among the other practitioners of her time.

Not all of Koehler's work was as finely wrought as this parure. Always interested in experimenting and pushing her own artistic limits, she created many simple and rustic pieces, perhaps more in line with the styles of her fellow Chicagoans. A simple gold necklace, also in the collection of the Metropolitan Museum of Art, shows a less intricate version of her leaf and berry vine motif (figure 3.54). Her interest in historical styling is displayed in a gold and pearl necklace in the Smithsonian's Museum of American Art (figure 3.49). The pendant drop is made with three bezel-set pearls, the center surrounded with a laurel wreath of gold stylized leaf shapes, referencing ancient Greek art. The necklace portion appears heavy in comparison, composed of thick barrel-like gold beads. This Greek inspiration is seen in several other examples in the Smithsonian's collection, namely in three pendants that feature portraiture reminiscent of ancient coins or cameos (figures 3.55 and 3.56). This interest in portraiture relates directly to the transition Koehler ultimately makes into painting.

Although both her personal aesthetic and her jewelry career began in Chicago, Florence Koehler moved to Europe after 1910, spending time in London, Paris, and ultimately ending her days in Rome in 1944.<sup>18</sup> She traveled in artistic circles, making the acquaintance of many artists and literary personalities including Henri Matisse, Henry James, and Roger Fry. Fry in particular became enamored with her jewelry work during her time in England, even going so far as to write an extremely detailed and complimentary review of her work that was published in *The Burlington Magazine*. While acknowledging that the applied arts, in which jewelry is categorized,

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<sup>18</sup> Kaldis.

had not quite risen in popularity to that of the fine arts (despite the Arts and Crafts movement's best efforts,) Fry describes Koehler's ability to maintain her aesthetic while still relating each piece to its specific owner as an incredible artistic feat. He goes on to praise her technical grasp of gold-working while retaining a "barbaric" quality of design, describing her work with the appropriate expression, "subdued splendor."<sup>19</sup>

The notion of Roger Fry considering Florence Koehler as a "modern jeweler" helps convey the feeling of newness that the Chicago Arts and Crafts style brought to hand-wrought metal objects, even when they were steeped in historical references. Although Koehler's work was only appreciated by those lucky enough to have known her and commission her work within her lifetime, these precious few items held in public collections continue to teach us about her version of Chicago metalwork.

The work of these female Arts and Crafts practitioners, Clara Barck Welles, Jessie M. Preston, and Florence Koehler, helps to paint the picture of Chicago's decorative art scene at the turn of the twentieth century. Although each artist defined herself with a particularly unique personal style, each looked to the city in which she worked in order to inform her aesthetic decisions. Jewelry and place have never had such closer ties than in the discussion of Chicago jewelry designers in the Arts and Crafts movement, whose sense of place remains strong in all types of pieces. Boston may have historically been considered the seat of American culture, but at the start of the twentieth century, Chicago was emerging as a strong, talented, and fierce design center as evidenced by the array of metalwork created there.

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<sup>19</sup> Roger Fry, "A Modern Jeweller," *The Burlington Magazine* (April 1910), 171.



## Chapter 4:

### Decorative Dialects:

#### A Stylistic Study of Boston and Chicago

The Arts and Crafts movement is often cited by most historians as having no singular, unified style and, in fact that remains true in a national overview of Arts and Crafts output. But, in truth, the ideals and tenets of the movement have been interpreted in each of the practicing locales as the artisans there have created their own, unique plurality of style characterizing their particular city. If we consider the Arts and Crafts style as a decorative language, then in a sense the elements of design as they emerge from each city can be discussed as a distinctive dialect. The dialect is unique to its location in the same way that the English language itself retains colloquial expressions throughout America's different regions. Each dialect of this Arts and Crafts language is the amalgamation of all the elements that characterize the city of its creation. This sense of place is an important distinction to be made in discussing American Arts and Crafts work. The particularities of these local decorative dialects can help to easily assign an object to its place of origin. After careful examination of the work of the seven artists in the previous two chapters, one can discern particular elements of design, compositional considerations, and specific choices of materials that convey the origin of the objects.

When viewed together, the metalwork of the Boston craftswomen highlighted in this text reveal more about the city's aesthetic than perhaps any other type of Arts and Crafts object. Although each artist retains an individual style, there are particular markers that bring each together as practitioners of the Bostonian dialect. The collective work of Josephine Hartwell Shaw, Margaret Rogers, Elizabeth Ethel Copeland, and Mary Catherine Knight exhibits a certain ordered balance that is unlike Arts and Crafts metalwork from other areas. The design of jewelry and hollowware created in Boston for the most part is characterized by symmetry.

Perhaps informed by the long tradition of colonial silversmithing for which the city is home, the techniques utilized by this group of artisans are traditional and precise. In many of Shaw's pendant necklaces and in Rogers's rings, this extreme symmetrical balance is an obvious compositional device. The compositions of these artists are also neat and tight, with a focus on containing all of the elements of a piece in a visually concise manner. Much of the Boston work has a central focal point of the design, with the supplementary elements radiating outward from this point. This is the case with several works by Shaw and, also with the metal objects created by Copeland and Knight. Copeland's metal boxes are most heavily ornamented on the lids, with the remaining four walls of the box worked in complementary shapes that lack the heavy enameling of the upper portion of the object. Knight's dishes, trays, and bowls are similarly decorated, with the bulk of the visual interest located centrally. Although the types of objects themselves help to dictate the decoration, this technique of symmetrical ornamentation is fulfilled on a variety of metal objects created in Boston, making it difficult to overlook as part of the Bostonian dialect.

The forms of the jewelry and silverware themselves are also indicative of their place of origin. Boston jewelers such as Shaw and Rogers tended to work on each piece as a total entity. Instead of making pendant necklaces like many of the examples from Chicago, the chains on which the decorated pendants are suspended from on examples from Boston were also very detailed. Necklaces featuring multiple types of gemstones are more commonly found in Boston jewelry than pieces made in Chicago. Instead of choosing one color scheme for a piece, these Boston craftswomen have created necklaces, bracelets, and brooches that showcase a myriad of colored gemstones in all shapes and sizes. This variety within one jewel is rarely seen in other examples of American Arts and Crafts jewelry. Boston's location as a major northeastern port greatly contributed to the ability of these artists to obtain the large variety of gemstones and

hard stones they employed in their pieces. Even with the precise and tight organization of Bostonian jewelry compositions, the shapes of the stones almost always remain rounded with smooth edges; faceted gemstones only rarely appear in a composition.

Chicago's location in the Midwest afforded its artisans different opportunities for vernacular decorative techniques than those in Boston. The Chicagoan dialect was informed greatly by the prairie landscapes that extended outwards from the city limits. Many of the Chicago artists discussed here relied on this element of their surroundings to inspire their work. At the turn of the twentieth century, Chicago rose as an important industrial American center, boasting a large immigrant culture. The melting pot city became home to many European, specifically Scandinavian, immigrants looking for work in the railroads and slaughterhouses. The decorative styles of Scandinavian silverwork seeped into the collective conscious of Chicago metalsmiths, as evidenced by the plump, fleshy leaf forms used by Clara Barck Welles and Florence Koehler. In fact, Welles had several top silversmiths from Scandinavia on her payroll at the height of the Kalo Shop's success. These luscious leaves and vines resemble the ivy that covers many of the Prairie Avenue historic homes in Chicago, truly connecting this style to its locale. This relationship to place and the people that populated it could not be replicated anywhere else in the world.

The objects created in Chicago's Arts and Crafts movement are particularly Chicagoan, characterized by free flowing forms, often in asymmetrical compositions. Like the Boston artisans, Chicago metalworkers were also concerned with balance, but the balance here was often less contrived and ordered than in Bostonian work. The regional accent that the Chicagoan dialect highlighted was a more direct interpretation of natural elements. In a less stylized way than Shaw, Rogers, Copeland, and Knight, the leaves, vines, berries, and flowers created in the work of Welles, Preston, and Koehler take a more vivid and life-like form. The prairies and plains

of the Midwest are translated through stark geometric forms, utilizing strong horizontals and verticals, like those in many of the Kalo Shop's pendants and in some of Preston's metalwork. Chicago metalworkers also worked exclusively in metal, without the use of set-in gemstones, more frequently than other Arts and Crafts practitioners. If Boston work is defined by a significant use of color, than Chicago work is distinguished by its use of a variety of metals. Although silver was a popular metal for Arts and Crafts metalwork internationally, due to its matte finish and inexpensive price, bronze and copper were prevalent mostly in the Chicago area. These warm metal hues also refer back to the landscape of the area, recalling the rich earth on which the city was built.

The work of Shaw, Rogers, Copeland, or Knight could never be mistaken for that of work of a Chicagoan. The precise and organized nature of the Boston aesthetic, even considering the different styles of these four artists, remains worlds away from the more fluid and rustic work of Welles, Preston, and Koehler. The decorative dialect is akin to the impression of each city itself. The New England city is traditional with old world sensibilities; it is the seat of some of America's earliest cultural institutions, therefore relying on tradition to inform its artistic methods. Chicago is a city of rebirth, of second chances, having been rebuilt after the fire of 1871, only a few decades before the turn of the century. It is an adolescent city when compared to Boston. The work coming out of these places reflects the state of mind of its native city at this particular point in time. Bostonian work is often ordered and symmetrical, perfectly balanced in a mathematical precision, despite the Arts and Crafts hand-wrought mentality. Meanwhile, the work of Chicagoans is free flowing, less rigid, and has more variation. Boston artists seemingly retain a specific style throughout their artistic careers, while many Chicago artists allow their styles to evolve and change over the course of their lives.

As the very first cities to establish Arts and Crafts societies in America, both Boston and

Chicago were at the forefront of artistic reform in the early twentieth century. Founded only several months apart in the year 1897, both the Society of Arts and Crafts Boston and the Chicago Arts and Crafts Society became leading institutions by which the Arts and Crafts movement flourished and proliferated throughout the country. In each society, the craft of metalworking held a particularly well-respected position, in turn helping to bolster the importance of metalworkers themselves. The Arts and Crafts movement boasted an audience for hand-wrought decorative metal objects like never before, and the silversmiths and jewelers of each city recognized this opportunity.

Artists from both Boston and Chicago experienced crossover and integration of decorative ideas. Each city's Arts and Crafts practitioners did not isolate themselves in their particular locations but, instead, worked to bring their specifically local Arts and Crafts aesthetic to other parts of the United States. Boston artists showed work at exhibitions in Chicago, and Chicagoans displayed items in Boston. Some of the most influential exhibitions for the Arts and Crafts took place in these cities; the Columbian Exposition of 1893 in Chicago and the very first American Arts and Crafts exhibition held in Boston's Copely Hall in 1897. Members of each city's Arts and Crafts society exhibited in areas like Detroit, Michigan and various parts of California. Although the movement did not fully spread throughout the United States, it did extend to various pockets throughout the country, affording its followers the chance to experience interpretations outside their familiar surroundings.

The best way to fully determine what separates the distinctive decorative dialects of Boston and Chicago Arts and Crafts is to analyze particular objects side by side. In comparing the emerald and pearl ring by Josephine Hartwell Shaw from the collection of the Museum of Fine Arts, Boston to Florence Koehler's sapphire and emerald enameled ring from the collection of the Metropolitan Museum of Art in New York, we can see how each city's artisans have

interpreted the Arts and Crafts ideals of handcraftsmanship into wearable jewelry items (figures 3.7 and 3.47). Although both rings feature two varieties of stones, Shaw's example juxtaposes two very different surfaces by pairing the central faceted emerald with several blister pearls; Koehler's piece uses two similarly sized cabochon gemstones both with smooth, polished surfaces. Shaw has employed the common Boston technique of centrally locating one major decorative component and organizing all the other elements around this focal point, whereas Koehler's gemstones are simply placed side by side, creating a balance that lacks the symmetry of Shaw's ring. Both rings are large statement pieces and reveal the work of talented metalsmiths. Each ring shows a variety of textures; a tactile expression of Arts and Crafts jewelry that is carried through by the artisans of both Boston and Chicago. Koehler adds a further layer of depth to her ring by enameling the leaf forms that decorate the metal surround. Her fleshy leaves closely imitate nature whereas Shaw's ball-motif is more an inference of nature rather than a reproduction of it. Although both rings are formed in gold with a dull, matte finish, common to Arts and Crafts metal, the treatment of the metal is obviously from two very different sets of hands.

In another comparison of the work of Margaret Rogers and that of Clara Barck Welles for the Kalo Shop, historical and cultural references are interpreted in new and interesting ways (figures 2.21 and 3.5). Both made sets that consist of matching earrings and necklaces, recalling the European Renaissance tradition of demi-parures. Each necklace is created by linking together decorated plaques, yet each artist has chosen to treat this construction in a very different way. Rogers's gold and carnelian set employs her stylized foliate technique, somewhat a signature of her work that again references a Renaissance sensibility. Oval shaped bezel-set carnelian stones are sandwiched between her signature three-leaf motif in gold, then each grouping is then linked together to form the delicate necklace. In contrast, the links of the Kalo

Shop necklace are large and heavy, consisting of gold-plated plaques acting as the surface for faceted bezel-set amethysts. Rogers's piece uses only rounded hard stones, but the Kalo piece is dynamic in its use of a variation of shapes, from oval to rectangular gemstones. Each necklace is simply composed of linked stones with some metalwork interspersed, but the two could never be mistaken for the work of the same artist or even the same city. Welles's metalwork here is less intricately wrought than Rogers's, yet it maintains a Celtic influence with its twisted metal shapes that adorn the central plaque. The Arts and Crafts language has been translated so completely differently through these two pieces of jewelry.

A further revelation of the vast differences in each city's aesthetic language is apparent in an examination of the household items these artists created, more specifically the candle holder. The singular extant candle holder by Elizabeth Ethel Copeland may as well have been made in an entirely different era than Jessie M. Preston's bronze lily candelabra (figures 2.37 and 3.36). Fully worked over in enamel and silver wire, Copeland's candlestick, like her jeweled caskets, was inspired by medieval metalwork. Preston's four-armed candelabra, with its seemingly liquid, free flowing form could have been plucked from 1890s French Art Nouveau. Both artists have so drastically imparted their personal styles and regional accents onto these objects that they are unmistakably from Boston and Chicago respectively. The organization of the compositions alone helps to determine that Copeland's almost perfect symmetry and Preston's asymmetrical balance belong to their particular locations. The same comments can be made in comparing metal jewelry boxes created by both Copeland and Preston (figures 2.40 and 3.38). Copeland again uses a symmetrical design to decorate the surface of her work with colorful enamel. Preston relied on the beauty and textural qualities of the bronze to give her jewelry box the rustic and fluid nature she strove for in all of her work. It is amazing to think that these two objects, created with the same artistic and moral goals, having the same function,

have attained such different levels of visual satisfaction for their respective artists.

One final comparison of hollowware from each region helps to solidify the particular elements that separate these two Arts and Crafts centers. Mary Catherine Knight's work for the Handicraft Shop of the Society of Arts and Crafts Boston was able to reach a wide audience just as the silverware of Clara Barck Welles and the Kalo Shop was able to through their Michigan Avenue storefront. Knight's intricately punched and enameled bowl of silver and turquoise enamel was hand-wrought in the same way as Kalo's five-paneled bowl, yet the finished products are extremely dissimilar (figures 2.51, 2.51, and 3.33, 3.34). The Kalo piece retains much more of the artisan's hand in its finished form, whereas Knight's bowl is clean and hammered to a point of complete smoothness. Knight's intricately wrought decoration surrounds her bowl in two concentric circles. The perfect roundness of the form itself is accentuated by the floral border enameled around it. The Kalo Shop bowl instead uses its actual form as the point of decoration; each of the five panels comes together in a seam to create a bulbous, rounded shape that is a signature look of Kalo silver dishes. Although both objects are intended to be functional pieces, the form of the Kalo bowl is more suited to holding actual food or liquid. Both are successful pieces of Arts and Crafts silverwork, yet each artist has created an entirely different object from the other.

From the early days of America's first Arts and Crafts societies founded in Boston and Chicago, female craftspeople made a name for themselves in the movement. As each artist began to define herself through her unique style and skill, she also helped to write the Arts and Crafts visual history for her particular city. Metalwork is just one portion of the Arts and Crafts style that was created in Boston and Chicago in early twentieth-century America, yet these often small and intricate pieces function to define the aesthetic that each city adopted as the movement flourished in their locations. Both cities embraced the movement wholeheartedly.



As design education was reformed in local schools, female instructors and students flooded the classroom and adopted Arts and Crafts ideas as the platform for the future of decorative art and design. With pride of place and the highest respect for their geographical locations, Shaw, Rogers, Copeland, Knight, Welles, Preston, and Koehler created their city's dialect by making the pieces they have left behind. Their legacy has become our tool to read the artistic history that the American movement created. These women have left an indelible mark on the decorative arts, allowing us to further our knowledge and understanding of the time period from their work and experiences.

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**Chapter 2: Images****Figure 2.1**

Necklace, c. 1910-18

Josephine Hartwell Shaw

Gold, jade, colored glass

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.2**

Detail, Necklace, c. 1910-18

Josephine Hartwell Shaw

Gold, jade, colored glass

Image reproduced from the Collection of the Museum of Fine Arts, Boston



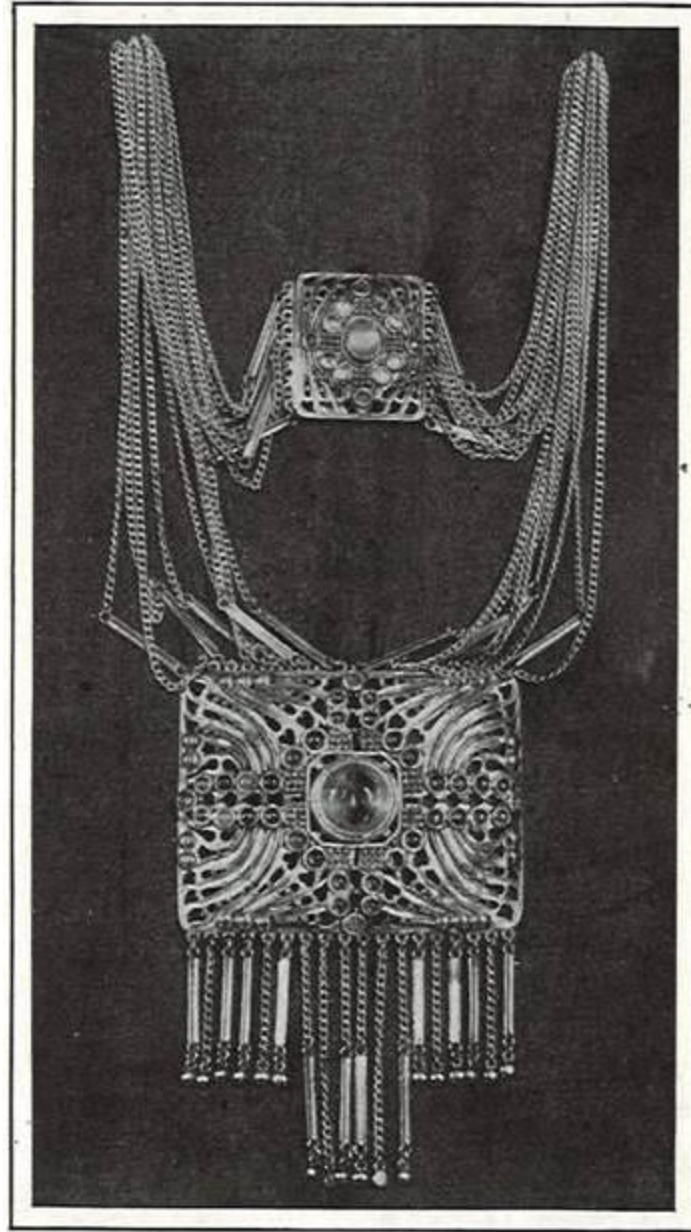
**Figure 2.3**

Necklace, date unknown

Josephine Hartwell Shaw

Rose quartz, purple tourmaline, gold, and silver

Image reproduced from Skinner Auctioneers and Appraisers, from the Fine Jewelry Sale #2330, Lot # 492



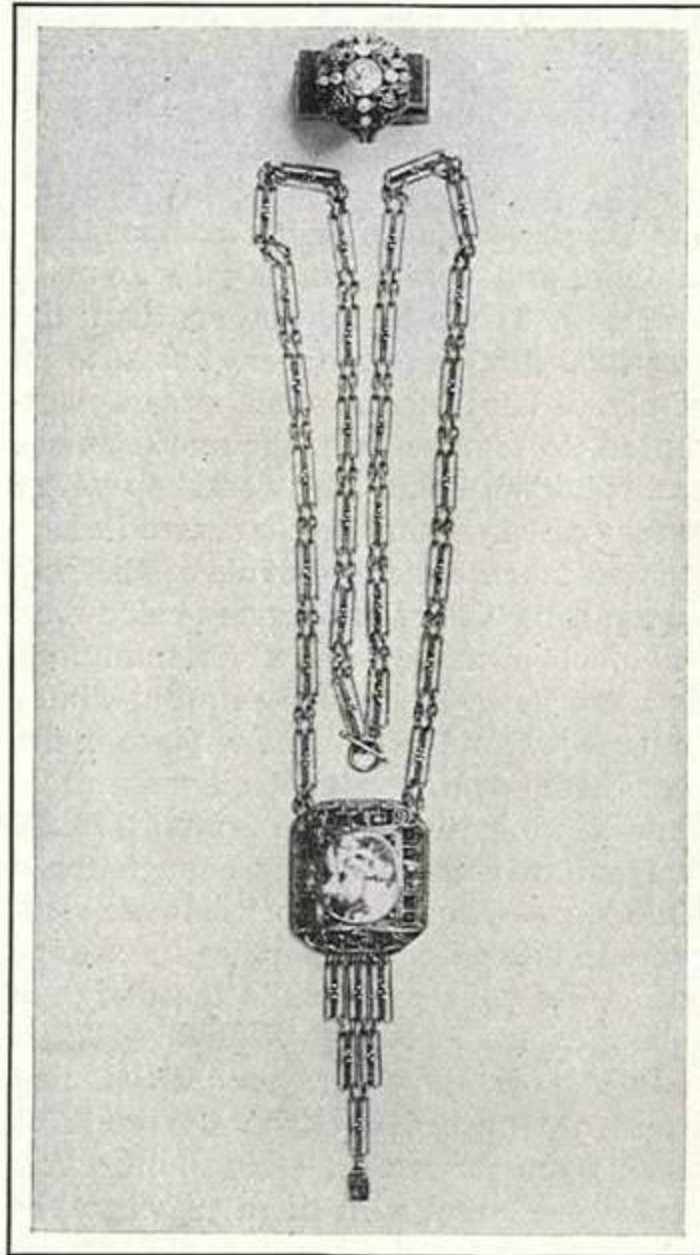
**Figure 2.4**

Necklace, c. 1914-1915

Josephine Hartwell Shaw

Blue Ceylon sapphire and white gold

Image reproduced from April 1915 issue of *House Beautiful*



**Figure 2.5**

Necklace, c. 1914-1915

Josephine Hartwell Shaw

Gold and unknown stone

Image reproduced from April 1915 issue of *House Beautiful*



**Figure 2.6**

Pendant necklace, c. 1912-1920

Josephine Hartwell Shaw

Mexican fire opal and gold

Image reproduced from the publication *Inspiring Reform: Boston's Arts and Crafts Movement*



**Figure 2.7**

Ring, c. 1913

Josephine Hartwell Shaw

Gold, pearls, and emerald

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.8**

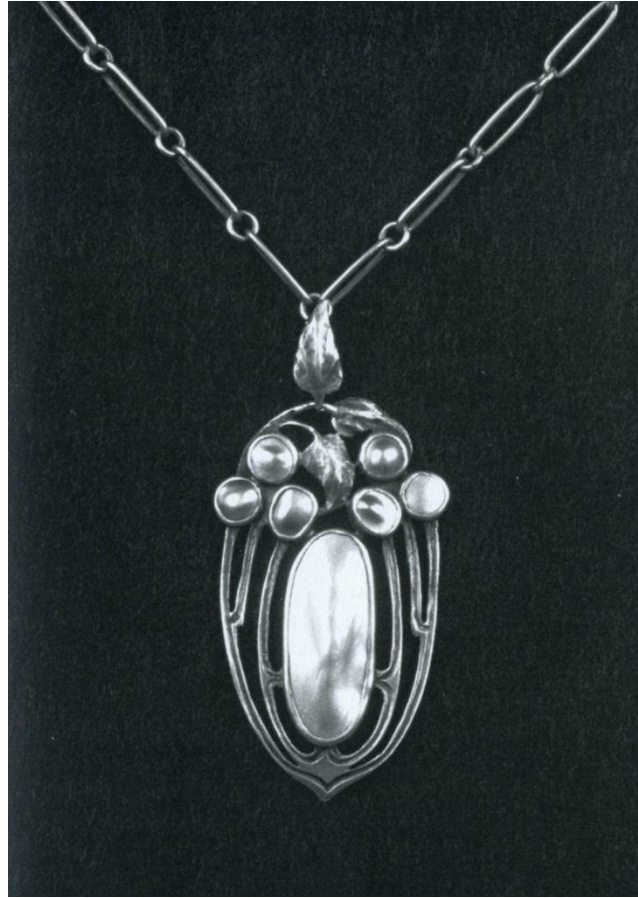
Brooch, date unknown

Josephine Hartwell Shaw

Amethyst and 14k gold

Image reproduced from Skinner Auctioneers and Appraisers, from sale #2243, Lot # 119





**Figure 2.9**

Pendant, date unknown

Josephine Hartwell Shaw

Sterling silver and baroque pearls

Image reproduced from the publication *Affirmation and Rediscovery: A Centennial Exhibition and Sale: Objects from the Society of Arts & Crafts, Boston*



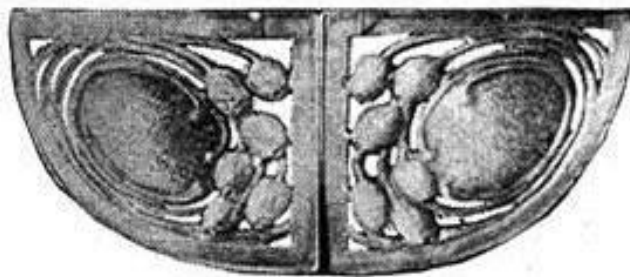
**Figure 2.10**

Brooch, c. 1913

Josephine Hartwell Shaw

Gold and blister pearls

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.11**

Buckle, c. 1911

Josephine Hartwell Shaw

Materials unknown

Image reproduced from the November 1911 issue of *Good Housekeeping*



**Figure 2.12**

Necklace, 1910

Josephine Hartwell Shaw

Silver, gold, and pearls

Image reproduced from the publication *Women Designers in the USA, 1900-2000: Diversity and Difference*



**Figure 2.13**

Detail, Cross & necklace, c. 1913

Josephine Hartwell Shaw

Gold, pearls, amethysts, and other stones

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.14**

Cross & necklace, c. 1913

Josephine Hartwell Shaw

Gold, pearls, amethysts, and other stones

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.15**

Pendant, date unknown

Margaret Rogers

18k yellow gold and various cabochons

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.16**

Medal of Excellence, Society of Arts and Crafts Boston, 1915

Awarded to Margaret Rogers

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



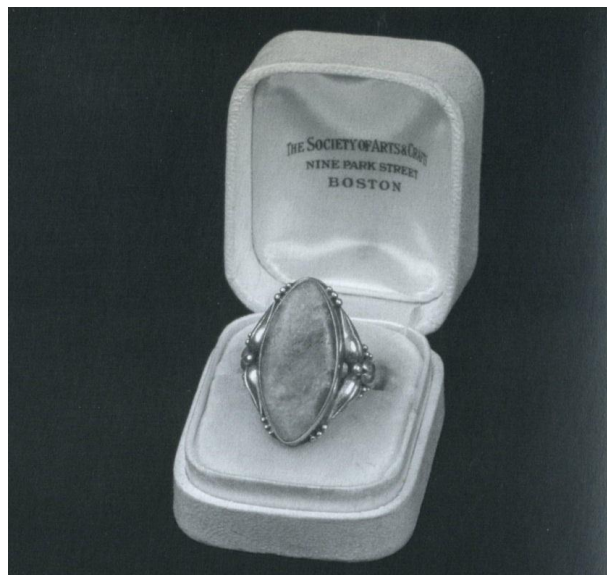
**Figure 2.17**

Ring, date unknown

Margaret Rogers, attributed

14k gold, lapis lazuli, and moonstones

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #92-1, Winter/Spring 1992*



**Figure 2.18**

Ring, date unknown

Margaret Rogers

18k gold and fire opal

Image reproduced from the publication *Affirmation and Rediscovery: A Centennial Exhibition and Sale: Objects from the Society of Arts & Crafts, Boston*



**Figure 2.19**

Pin, date unknown

Margaret Rogers

Gold and black opal

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.20**

Brooch, c. 1910

Margaret Rogers

Rose quartz, gold, and chrysolites

Image reproduced from the November 1910 issue of *The Keystone*





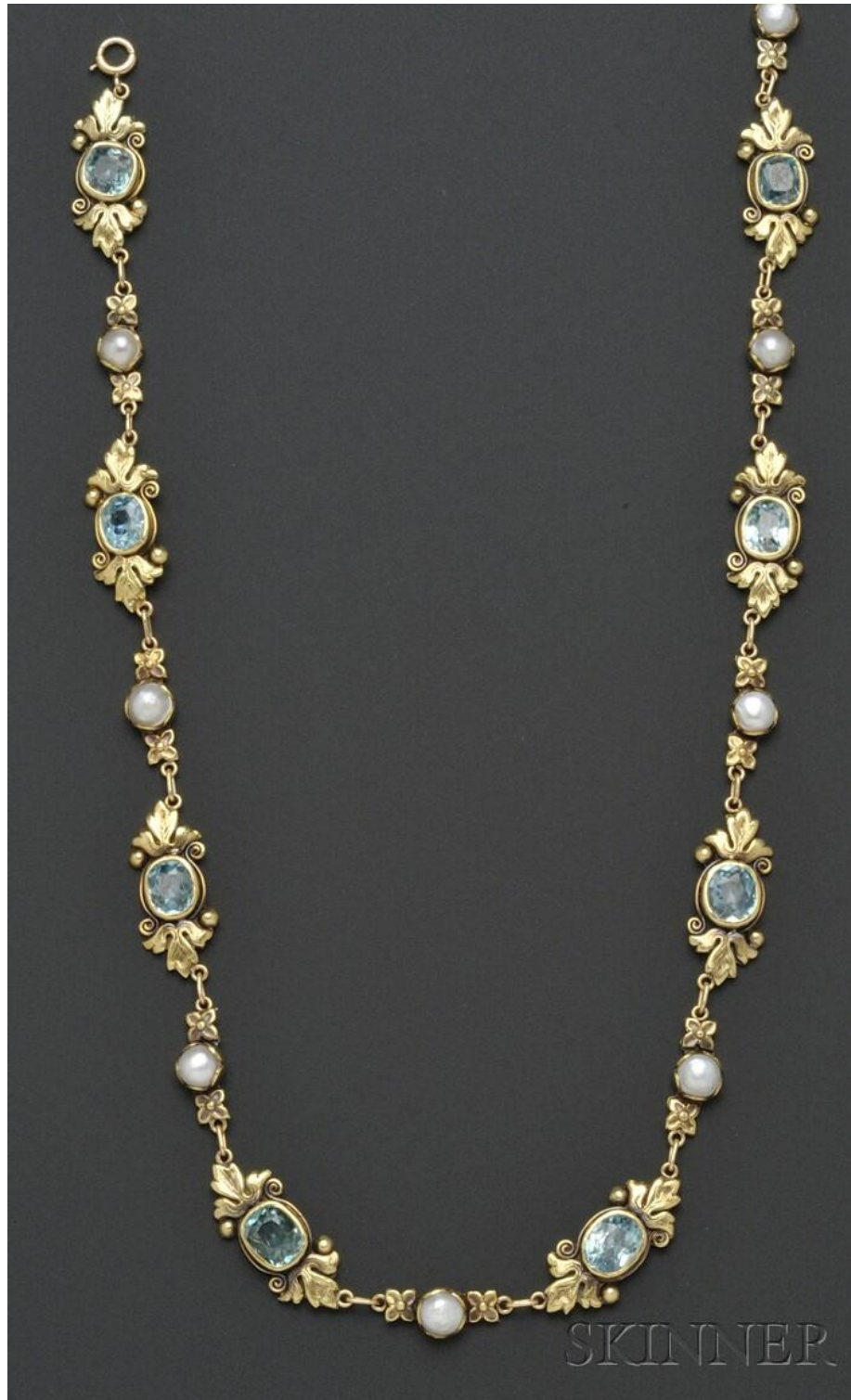
**Figure 2.21**

Necklace & earring set, c. 1920

Margaret Rogers

Gold and cornelian

Image reproduced from the publication *The Ideal Home 1900-1920: The History of Twentieth-century American Craft*



**Figure 2.22**

Necklace, date unknown

Margaret Rogers

18k gold, blue zircon, and pearls

Image reproduced from Skinner Auctioneers and Appraisers, from sale #2550B, Lot # 416



**Figure 2.23**

Ring, date unknown

Margaret Rogers

18k gold, sapphire, and pearls

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #92-2, Winter/Summer 1993*



**Figure 2.24**  
Necklace, c. 1910  
Margaret Rogers  
Green gold and pearls  
Image reproduced from the November 1910 issue of *The Keystone*



**Figure 2.25**  
Necklace, c. 1910  
Margaret Rogers  
Silver and amethysts  
Image reproduced from the November 1910 issue of *The Keystone*



**Figure 2.26**

Detail, Bracelet, date unknown

Margaret Rogers

18k gold, pearls, and onyx

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.27**

Bracelet, date unknown

Margaret Rogers

18k gold, pearls, and onyx

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.28**

Necklace, c. 1915-1920

Margaret Rogers

Gold, chrysoprase, and pearls

Image reproduced from the publication *Inspiring Reform: Boston's Arts and Crafts Movement*



**Figure 2.29**

Brooch, date unknown

Margaret Rogers

Opal, pearls, 18k gold, and yellow topaz

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #95-1, Fall/Winter 1996*



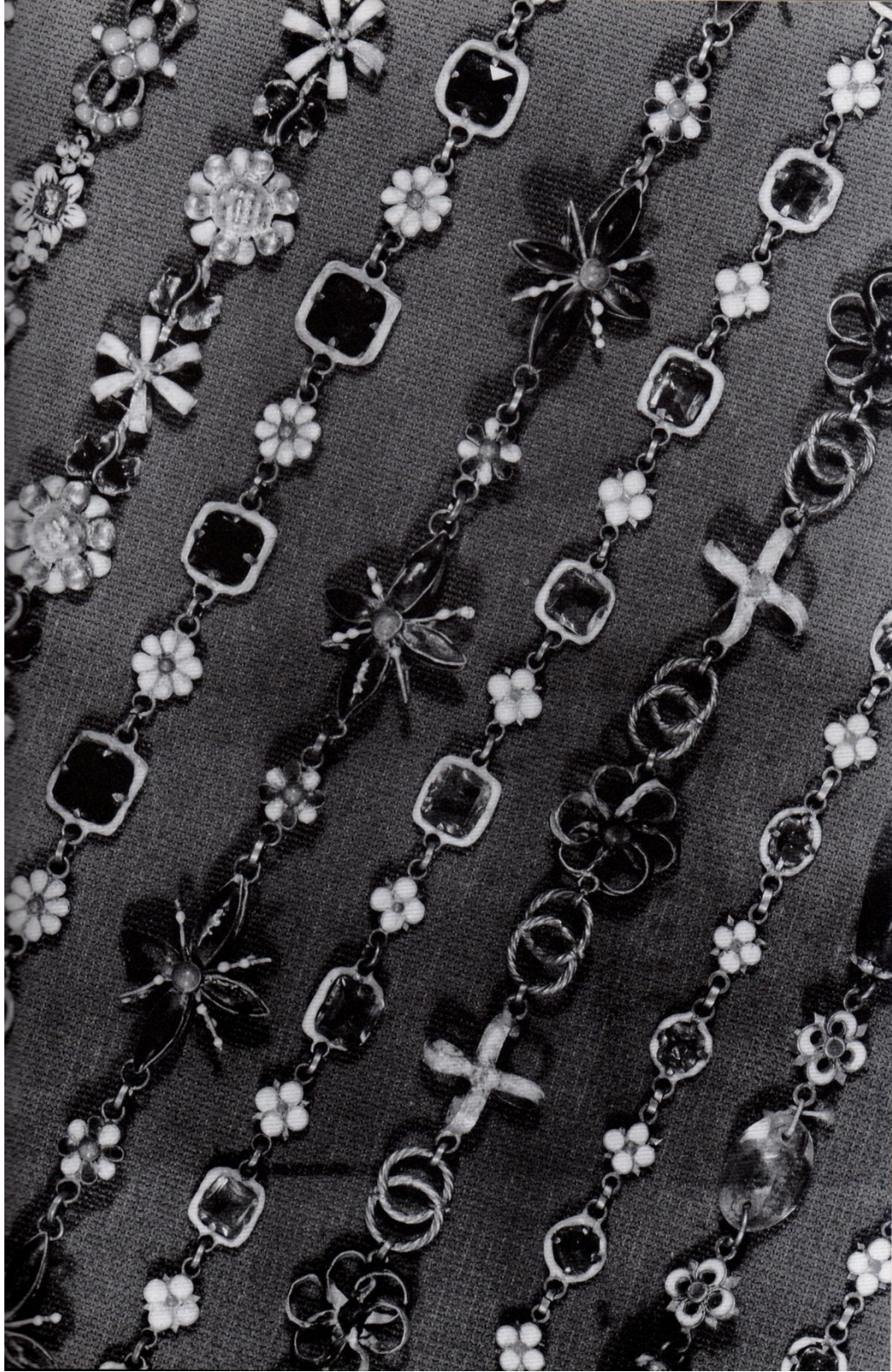
**Figure 2.30**

Bracelet, date unknown

Margaret Rogers

Amethysts, pearls, and 18k gold

Image reproduced from O'Leary Antiques, Needham, MA



**Figure 2.31**

Enameled gold chains, some set with gemstones, early 17<sup>th</sup> century

Image reproduced from the publication *Jewelry: From Antiquity to the Present*





**Figure 2.32**

Margaret Rogers' Makers Mark, conjoined "MR"

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.33**

Small fork, date unknown

Margaret Rogers

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.34**

Detail, Small fork, date unknown

Margaret Rogers

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.35**

Dish, date unknown

Margaret Rogers

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.36**

Dish or Bowl, date unknown

Margaret Rogers

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 2.37**

Candlestick, 1917

Elizabeth Ethel Copeland

Silver and enamel

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.38**

Brooch, c. 1907

Elizabeth Ethel Copeland

Gold, turquoise, and opal

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.39**

Covered box, c. 1920

Elizabeth Ethel Copeland

Silver, enamel, and stones

Image reproduced from the Collection of the Art Institute of Chicago



**Figure 2.40**

Covered box, c. 1915-1937

Elizabeth Ethel Copeland

Silver and enamel

Image reproduced from the publication *Inspiring Reform: Boston's Arts and Crafts Movement*



**Figure 2.41**

Covered box, c. 1915

Elizabeth Ethel Copeland

Silver and enamel

Image reproduced from the Collection of the Los Angeles County Museum of Art



**Figure 2.42**

Side view, Covered box, c. 1915

Elizabeth Ethel Copeland

Silver and enamel

Image reproduced from the Collection of the Los Angeles County Museum of Art



**Figure 2.43**

Covered box, c. 1914

Elizabeth Ethel Copeland

Silver and enamel

Image reproduced from the Collection of the Brooklyn Museum



**Figure 2.44**

Covered box, date unknown

Elizabeth Ethel Copeland

Silver, enamel, blister pearls, and mother-of-pearl

Image reproduced from the Collection of the Metropolitan Museum of Art

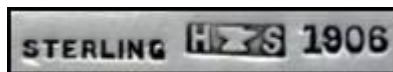




**Figure 2.45**  
 Sauce set, c. 1902-1908  
 Mary Catherine Knight  
 Sterling silver and enamel  
 Image reproduced from the Collection of the Art Institute of Chicago



**Figure 2.46**  
 Mary Catherine Knight's Makers mark, 1906  
 Image reproduced courtesy of Paul Somerson, ChicagoSilver.com



**Figure 2.47**  
 Handicraft Shop, Society of Arts and Crafts Boston, Makers mark, 1906  
 Image reproduced courtesy of Paul Somerson, ChicagoSilver.com



**Figure 2.48**

Charger, c. 1902-1922

Mary Catherine Knight, workshop of the Handicraft Shop

Sterling silver and enamel

Image reproduced from the Collection of the Museum of Fine Arts, Boston



**Figure 2.49**

Plate, 1906

Mary Catherine Knight, workshop of the Handicraft Shop

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson, ChicagoSilver.com



**Figure 2.50**

Plate, 1905

Mary Catherine Knight, workshop of the Handicraft Shop

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson, ChicagoSilver.com



**Figure 2.51**

Bowl, date unknown

Mary Catherine Knight

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson, ChicagoSilver.com



**Figure 2.52**

Detail, Bowl, date unknown

Mary Catherine Knight

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson, ChicagoSilver.com



**Figure 2.53**

Plate, date unknown

Mary Catherine Knight

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson, ChicagoSilver.com



**Figure 2.54**

Sauce set (bowl, underplate, & spoon), date unknown

Mary Catherine Knight

Sterling silver and enamel

Image reproduced courtesy of Paul Somerson, ChicagoSilver.com

**Chapter 3: Images****Figure 3.1**

Pendant necklace, date unknown

Kalo Shop

Silver, lapis

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com

**Figure 3.2**

Pendant (chain not original), date unknown

Kalo Shop

Silver, amazonite

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #92-1, Winter/Spring 1992*





**Figure 3.3**

Plaque necklace, date unknown

Kalo Shop

Silver, unknown peach stone

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.4**

Plaque necklace, date unknown

Kalo Shop

Silver, lapis

Image reproduced courtesy of Paul Somerson at [ChicagoSilver.com](http://ChicagoSilver.com)



**Figure 3.5**

Necklace and pair of earrings, 1905-14

Kalo Shop

Gold wash on silver, amethysts and diamonds

Image reproduced from the Collection of the Art Institute of Chicago



**Figure 3.6**

Choker, date unknown

Kalo Shop

Silver, green onyx

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.7**

Necklace, date unknown

Kalo Shop

Silver, amber

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.8**

Necklace, 1910

Kalo Shop

Silver

Image reproduced from Douglas Rosin Decorative Arts and Antiques company website



**Figure 3.9**

Pendant necklace with pearl, date unknown

Kalo Shop

Silver and blister pearl

Image reproduced courtesy of Paul Somerson at [ChicagoSilver.com](http://ChicagoSilver.com)



**Figure 3.10**

Shield necklace, date unknown

Kalo Shop

Silver and amethyst

Image reproduced courtesy of Paul Somerson at [ChicagoSilver.com](http://ChicagoSilver.com)



**Figure 3.11**

Gold necklace, 1905

Kalo Shop

Gold and blister pearls

Image reproduced from the publication *The Ideal Home 1900-1920: The History of Twentieth-century American Craft*





**Figure 3.12**

Ring, date unknown

Kalo Shop

Materials unknown

Image reproduced from the publication *Art with a Mission: Objects of the Arts and Crafts Movement: Spencer Museum of Art, University of Kansas*



**Figure 3.13**

Ring, date unknown

Kalo Shop

Gold and green stone

Image reproduced courtesy of Paul Somerson at [ChicagoSilver.com](http://ChicagoSilver.com)



**Figure 3.14**

Necklace, date unknown

Kalo Shop

Gold, blister pearl, and baroque pearl

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.15**

Necklace, date unknown

Kalo Shop

Gold, pearls, green stones

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.16**

Ring, c. 1910

Kalo Shop

14k gold, baroque pearls, emeralds

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog*, #92-1, Winter/Spring 1992



**Figure 3.17**

Necklace, date unknown

Kalo Shop

Gold, blister pearls

Image courtesy of the private collection of Neil Lane



**Figure 3.18**

Pendant necklace, date unknown

Kalo Shop

Silver, amethyst

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.19**

Pendant necklace, date unknown

Kalo Shop

Silver, amethyst

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.20**

Pendant necklace, date unknown

Kalo Shop

Silver, blister pearl, and baroque pearl

Image reproduced courtesy of Paul Somerson at [ChicagoSilver.com](http://ChicagoSilver.com)



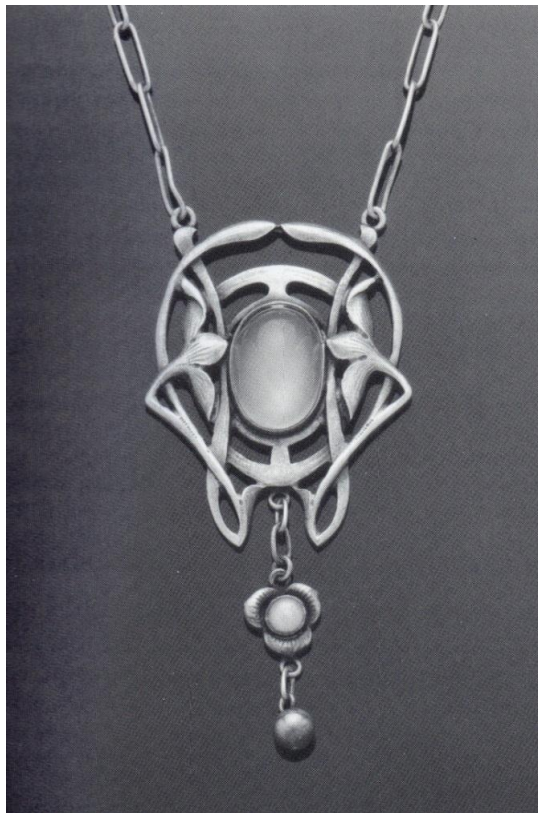
**Figure 3.21**

Pendant necklace, date unknown

Kalo Shop

Silver, blister pearl

Image reproduced courtesy of Paul Somerson at [ChicagoSilver.com](http://ChicagoSilver.com)



**Figure 3.22**

Pendant on chain, date unknown

Kalo Shop

Silver, moonstones

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #92-1, Winter/Spring 1992*



**Figure 3.23**

Clip pin, date unknown

Kalo Shop

Silver, carnelian

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #92-1, Winter/Spring 1992*





**Figure 3.24**

Brooch, date unknown

Kalo Shop

Silver, moonstones

Image reproduced courtesy of Paul Somerson at ChicagoSilver.com



**Figure 3.25**

Brooch, date unknown

Kalo Shop

Silver

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #912, Fall and Winter 1991-92*



**Figure 3.26**

Brooch with oak leaves and acorn motif, date unknown

Kalo Shop

Silver

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #92-2, Winter/Summer 1993*



**Figure 3.27**

Bracelet, date unknown

Kalo Shop

Silver

Image reproduced courtesy of Paul Somerson at [ChicagoSilver.com](http://ChicagoSilver.com)



**Figure 3.28**

Necklace, c. 1925

Kalo Shop

Silver

Image reproduced from the publication *Reflections: Arts & Crafts Metalwork in England and the United States*



**Figure 3.29**

Bowl, c. 1905-14

Kalo Shop

Silver

Image reproduced from the publication *Women Designers in the USA, 1900-2000: Diversity and Difference*

From the private collection of Dennis Gallion & Daniel Morris



**Figure 3.30**

Sugar bowl and creamer, c. 1908

Kalo Shop

Silver, cabochons

Image reproduced from the publication *Makers: A History of American Studio Craft*



**Figure 3.31**

Bowl, top view, c. 1914-18

Kalo Shop

Silver

Image reproduced from Berry & Co. Antique Silver website



**Figure 3.32**

Bowl, side view, c. 1914-18

Kalo Shop

Silver

Image reproduced from Berry & Co. Antique Silver website



**Figure 3.33**

Five paneled bowl, top view, 1920

Kalo Shop

Silver

Image reproduced from Berry & Co. Antique Silver website



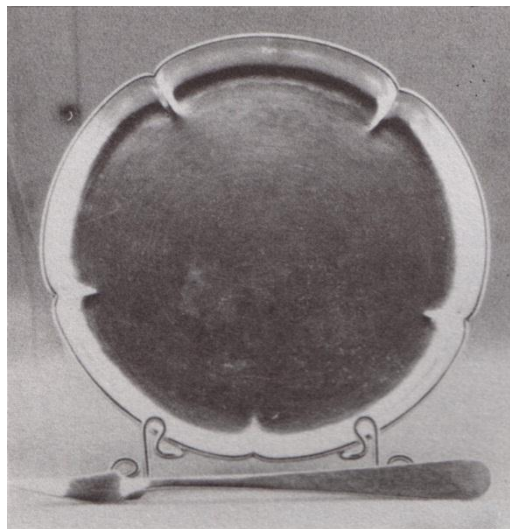
**Figure 3.34**

Five paneled bowl, side view, 1920

Kalo Shop

Silver

Image reproduced from Berry & Co. Antique Silver website



**Figure 3.35**

Butter dish, date unknown

Kalo Shop

Silver

Image reproduced from ARK Antiques *Fine, Early 20th Century American Craftsman Silver, Jewelry & Metal: Catalog, #912, Fall and Winter 1991-92*



**Figure 3.36**

Candelabra, c. 1902-5

Jessie M. Preston

Bronze

Image reproduced from the Collection of the Art Institute of Chicago





**Figure 3.37**

Candelabrum, c. 1905

Jessie M. Preston

Bronze

Image reproduced from the publication *Women Designers in the USA, 1900-2000: Diversity and Difference*

From the private collection of Rosalie Berberian



**Figure 3.38**

Jewelry box, c. 1904-7

Jessie M. Preston

Bronze

Image reproduced from the publication *The Ideal Home 1900-1920: The History of Twentieth-century American Craft*



**Figure 3.39**

Inkwell, c. 1912

Jessie M. Preston

Bronze

Image reproduced from the Collection of the Art Institute of Chicago



**Figure 3.40**

Silver and amethyst pendant, c. 1900-42

Jessie M. Preston

Silver and amethyst (61.5 x 5 cm)

Image courtesy of the Art Institute of Chicago

Restricted gift of Neville and John H. Bryan; through prior acquisition of various donors,

Accession #: 2006.31



**Figure 3.41**

Pendant, c. 1900-42

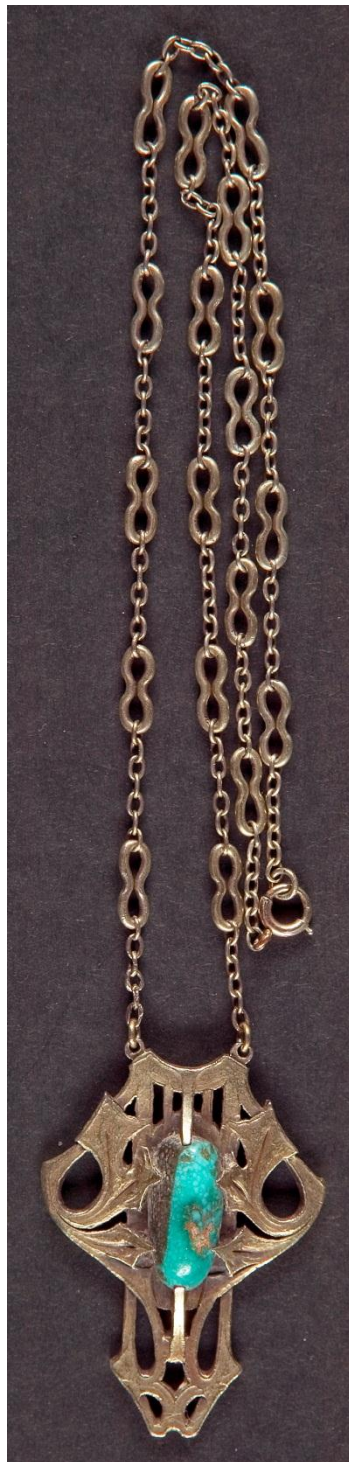
Jessie M. Preston

Silver with pink tourmaline and yellow quartz (25 x 3 cm)

Image courtesy of the Art Institute of Chicago

Restricted gift of Neville and John H. Bryan; through prior acquisition of various donors

Accession #: 2006.32



**Figure 3.42**

Pendant, c. 1900-42

Jessie M. Preston

Gold-plated silver with turquoise (25 x 3 cm)

Image courtesy of the Art Institute of Chicago

Restricted gift of Neville and John H. Bryan; through prior acquisition of various donors

Accession #: 2006.33



**Figure 3.43**

Necklace, c. 1904-5

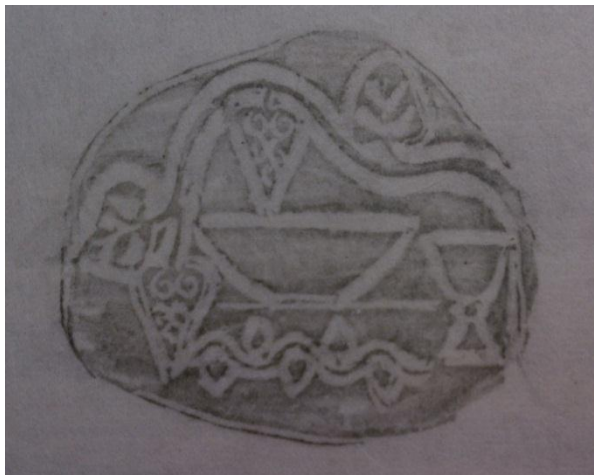
Jessie M. Preston

Gold-washed silver and opal (35 x 4.5 cm)

Image courtesy of the Art Institute of Chicago

Restricted gift of Neville and John H. Bryan; through prior acquisition of various donors

Accession #: 2006.34



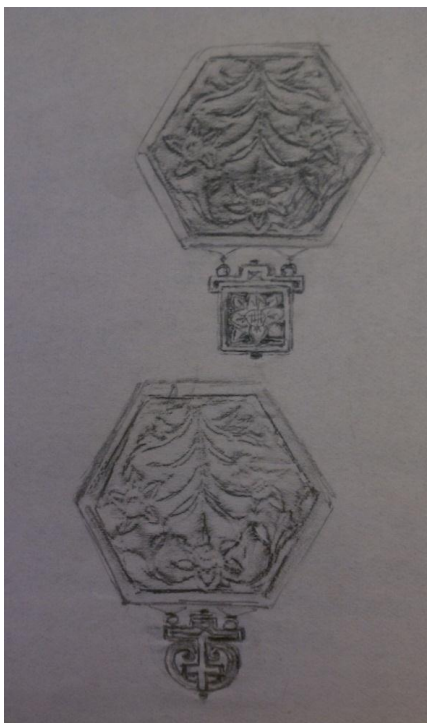
**Figure 3.44**

Pencil rubbing from personal notebook, no date

Florence Koehler

Pencil on paper

Image reproduced from the Florence Koehler papers from the Smithsonian Archives for American Arts



**Figure 3.45**

Pencil rubbing from personal notebook, no date

Florence Koehler

Pencil on paper

Image reproduced from the Florence Koehler papers from the Smithsonian Archives for American Arts



**Figure 3.46**

Leaf-Design Ring, c. 1905-35

Florence Koehler

Enameled gold and emerald

Image reproduced from the Smithsonian American Art Museum, Washington, D.C.





**Figure 3.47**

Ring, c. 1905

Florence Koehler

Gold, emerald, sapphire, and enamel

Image reproduced from the Metropolitan Museum of Art



**Figure 3.48**

Heart ring, c. 1905-35

Florence Koehler

Enameled gold and sapphires

Image reproduced from the Smithsonian American Art Museum, Washington, D.C.



**Figure 3.49**

Necklace, c. 1905-35

Florence Koehler

Enameled gold and pearls

Image reproduced from the Smithsonian American Art Museum, Washington, D.C.



**Figure 3.50**

Pin, c. 1905

Florence Koehler

Sapphire, pearls, emeralds, enamel, and gold

Image reproduced from the Metropolitan Museum of Art



**Figure 3.51**

Pin, back view, c. 1905

Florence Koehler

Sapphire, pearls, emeralds, enamel, and gold

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**Figure 3.52**

Necklace, c. 1905

Florence Koehler

Pearls, enamel, and gold

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**Figure 3.53**

Comb, c. 1905

Florence Koehler

Pearls, enamel, gold, and probably horn

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**Figure 3.54**

Necklace, c. 1905

Florence Koehler

Gold

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**Figure 3.55**

Various pendants, date unknown

Florence Koehler

Gold, stone

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**Figure 3.56**

Portrait pendant, date unknown

Florence Koehler

Gold, stone, baroque pearl

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