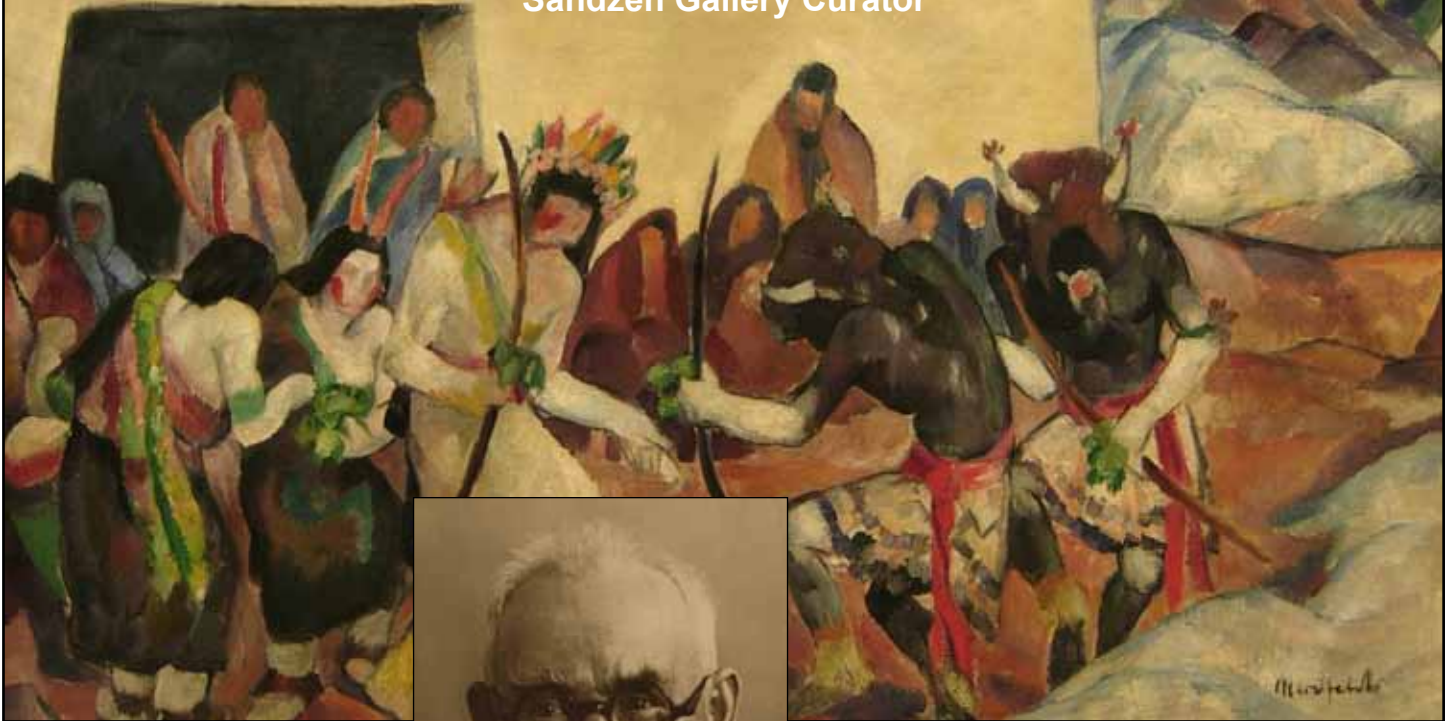


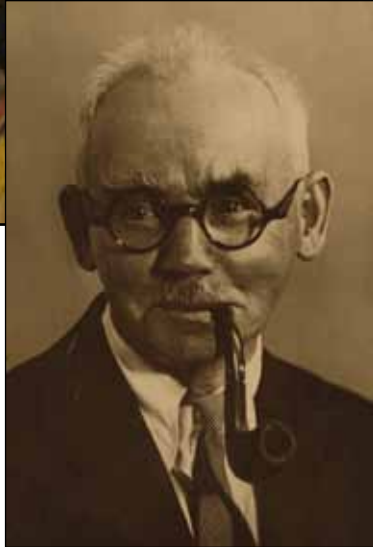
B.J.O. Nordfeldt in Kansas

by Cori Sherman North,
Sandzén Gallery Curator



"I want to evolve the good, the true, the beautiful, in my work."¹

Being an immigrant Swede greatly influenced the trajectory of artist B. J. O. Nordfeldt's career. International travel became an important component of his body of work, as he studied in France and England in his early years and then discovered new landscapes that sparked his creativity. Surprisingly, it was in the American Midwest that Nordfeldt found significant inspiration and professional development. His connection to Kansas artists evolved from an extremely strong Swedish American network that tied Chicago, Minneapolis, and Lindsborg to other artistic centers in New Mexico, New York, and beyond. Harry Salpeter recorded that Nordfeldt "came to Chicago without a word of English and for the first five years in the United States lived only among Swedes



Bror Julius Olsson Nordfeldt,
ca. 1933. BJO Nordfeldt
papers, 1909-1989.
Archives of American Art,
Smithsonian Institution

and through the Swedish language."² Although he ultimately was able to transcend his ethnic subculture, it was largely through his connections with others within the Swedish American community that Nordfeldt enriched and enlarged his journey as a successful American artist.

B. J. O. Nordfeldt was the second of eight children, born Bror Julius Olsson to Nils and Ingrid Sophia (Nordfeldt) Olsson in Tullstorp, of the Skåne province in southern Sweden, in 1878. The Olsson family lived in the nearby village of Jonstorp, but then emigrated to the United States in 1891, settling in the Swedish community around the Andersonville neighborhood of Chicago.

The Olssons "were typical of many late-nineteenth century immigrant families . . . living, worshiping, as well as working within their Swedish immigrant

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March 27 through
May 29, 2022**

enclave and having little contact with the cultural polyglot that was Chicago society in the 1890s.”³ At age 14, the young Nordfeldt got a job as janitor and typesetter for *Hemlandet*, a Swedish-language newspaper, which gave him crucial experience working with printing presses.

Early Days

Nordfeldt’s natural skills at sharp observation and drawing led him to attend the school of the Art Institute of Chicago (AIC) from 1896 through 1898. He studied with John Vanderpoel (1857–1911), Frederick Richardson (1862–1937), and Albert Herter (1871–1950), who mentored Nordfeldt’s pursuit of a professional career in art. From the beginning, however, the young artist was determined to follow modernist tenets and to develop an independent approach to painting.

While enrolled at the school, he and several other students formed an ad hoc group called “The Beetles” that aimed to offer alternatives to the traditional academic modes of teaching in their curriculum.⁴

Fortunately, Nordfeldt’s professors thought highly of his work, and agitating for new methods did not affect his progress.



The Skyrocket, 1906, color woodcut; Greenough Collection, Birger Sandzén Memorial Gallery

In 1899 Herter was commissioned to paint murals for the McCormick Harvesting Company (later International Harvester) for the Exposition Universelle of 1900, and hired Nordfeldt first to assist the painting and then to go to Paris to oversee the installation. After

the mission was completed, Nordfeldt decided to stay in Paris and avail himself of painting studios that were plentiful in the city. He briefly attended the Académie Julian, then opened his own studio to teach modern painting techniques, and was successful in submitting work to the annual Salon des Artistes Français. His oil *Portrait d’un jeune homme* [*Portrait of a Young Man*] was accepted for the 1901 exhibition and listed in the catalogue as number 715, under “Olsson-Nordfeldt (B-J).”⁵ This may have been the artist’s first official use of his mother’s maiden name, distinguishing himself from Julius Olsson of Cornwall, England, whose entry was directly above.

The following year Nordfeldt crossed the English Channel to study with Frank Morley Fletcher (1866–1950) at the Oxford Extension College in Reading, outside London. Fletcher, a friend of Nordfeldt’s mentor Albert Herter, taught Japanese methods of color woodcut



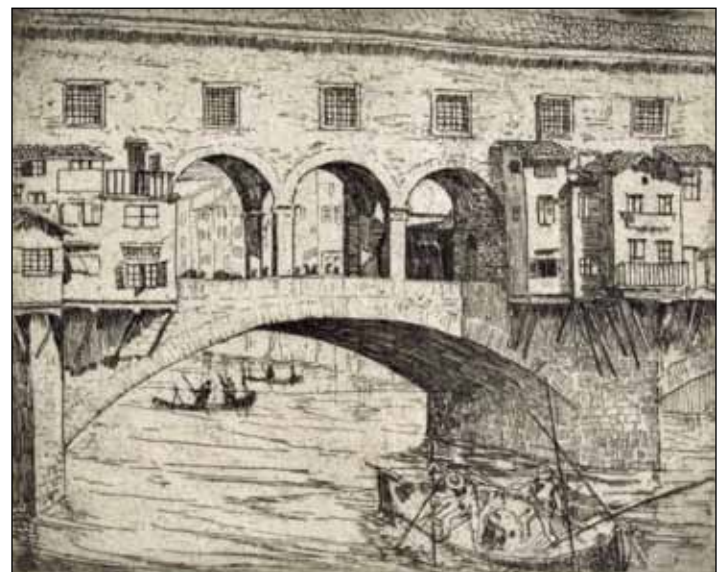
Bror Julius Olsson Nordfeldt, ca. 1900. BJO Nordfeldt papers, 1909-1989. Archives of American Art, Smithsonian Institution

printmaking—cutting the multiple blocks needed for color registration and then printing with water-soluble, translucent inks. Nordfeldt was captivated immediately by the painstaking process and worked with Fletcher until his funds ran out, forcing him to head back to the United States with a rejuvenating sojourn in Jonstorp on the way. He created several color woodcuts of Swedish scenes while reconnecting with his family and friends. In September 1902 Nordfeldt arrived in Chicago and settled in the artistic community of Jackson Park, which had been the site of the 1893 World’s Columbian Exposition, and set up a studio on 17th Street.

Nordfeldt took up teaching at Chicago’s Academy of Fine Arts in 1903 and continued to instruct painting classes sporadically through 1913. He also gave demonstrations of the color

woodcut techniques in the Japanese manner at Hull House, which served Chicago’s immigrant populations.⁶ This decade was a period of prolific printmaking for Nordfeldt, who was inspired by Japanese masterworks. Examples in this exhibition include *The Skyrocket* (1906), which was an American take on Utagawa Hiroshige’s (1797–1858) views of fireworks over Edo (now Tokyo) waterways, and snow-covered landscapes as seen in *The Bridge* (1906). Nordfeldt’s color woodcuts were widely shown and very well received, winning top honors at the *International Print Exhibition* in Milan in 1906, advertised in the British art journal the *Studio*, and getting very favorable attention in the London exhibition of the International Society of Painters, Sculptors, and Gravers in 1907.

Although his prints sold well from a steady schedule of exhibitions, Nordfeldt needed additional sources of income, so in 1907 he began taking illustration



Ponte Vecchio, Florence, 1909, etching and drypoint; Collection of James and Virginia Moffett



The Smithy (Florence), ca. 1909, drypoint; Greenough Collection, Birger Sandzén Memorial Gallery

commissions from Chicago publishing houses, notably the Rand McNally Company. The expressive black line drawings that were required likely prompted Nordfeldt to explore intaglio techniques of printmaking. He taught himself drypoint as he moved to New York City: the artist spent his days “walking the streets of Lower Manhattan with his pockets filled with copper plates, searching for

compelling views. Then, without preliminary sketches, he would scratch the scene directly onto the plate.”⁷ By the end of 1907 he had completed at least two dozen drypoint designs, before adding the acid-bath method of studio etching to his skill set the following year.⁸ In January of 1908, Nordfeldt was invited to mount the exhibition *Etchings and Dry Points and Color Prints from Wood Blocks by B. J. Olsson-Nordfeldt* at the prestigious Print Room of the Art Institute of Chicago.

Later in 1908 *Harper's Weekly* magazine hired Nordfeldt as a traveling illustrator and he was able to see the wonders of France, Spain, Italy, and Morocco to produce drypoint designs to share with those back home in the States. The earliest known record of Nordfeldt in Kansas is news of this European tour reported in the Swedish-language daily the *Lindsborg-Posten*. The paper noted that the “svensk-amerikanske artisten Bror Julius Olsson-Nordfeldt” had just been employed as an illustrator by *Harper's* to make drawings overseas in Europe, including Sweden, and would be accompanied by an editorial staff writer.⁹ While touring Tangier in 1909, Nordfeldt married Dr. Margaret Doolittle (1872–1968), a psychologist he had met in New York and invited to join him on his travels. The artist's travelogue prints of 1908 and 1909 were heavily influenced by the work of James Abbott McNeill Whistler (1834–1903), who created delicate, atmospheric sketches of landmarks and architectural beauty. The drypoint *Ponte Vecchio, Florence* (1909) is from Nordfeldt's European series, and recalls Whistler's London scenes of the Thames. Another Florentine view in this

exhibition, *The Smithy* (ca. 1909), was collected by Birger Sandzén (1871–1954).

Swedish-American Art Association, Chicago and Kansas

In January of 1911 Nordfeldt began exhibiting with the newly founded Chicago Society of Etchers (CSE), led by printmaker Bertha Jaques (1863–1941) and under the auspices of the AIC. He submitted six etchings with views of Paris, Venice, and Tangier. For the 1912 CSE show, Nordfeldt was on the jury of the selection committee and contributed 11 etchings of urban industrial scenes, as well as portraits of his mother and father and a self-portrait. Nordfeldt continued as an active member through the 1910s despite family moves and further travel, and then showed sporadically with the print society during the 1920s.

The year 1912 was extremely busy for Nordfeldt, who showed paintings at the Albert Roullier Galleries and the W. Scott Thurber Galleries in Chicago, and in Wisconsin for the Milwaukee Art Society. He produced a number of drypoints of Chicago landmarks and scenes of working-class environments, including *Chicago—Park Row* (1912) and *Barges on the North Branch, Chicago* (1912) in this exhibition. That year was also filled with travel around the Midwest and to San Francisco, where Nordfeldt captured a view of *Telegraph Hill* (1912) in his spontaneous drypoint practice. All three of these prints were shown in CSE annuals soon after they were produced. A 1913 catalogue for the group exhibition *Illustrated Catalogue of Etchings by American Artists* notes, “Mr. Nordfeldt is an expert printmaker. He himself prints each and every proof, a fact especially interesting in view of the fact that his plates rarely bear more than thirty-five impressions, when the plate is destroyed.”¹⁰

When the Nordfeldts returned from Europe and relocated in Chicago, they were in time to participate in the *First Exhibition of Swedish-American Artists* put on by the Swedish-American Art Association, March 12–26, 1911, at the Svenska Klubben (Swedish Club). Sandzén, another immigrant Swede, from Lindsborg, was an advisor to the organizing committee, and was often asked to serve as juror and guest speaker for many of the earliest annuals, which were inspired by his own successful *Midwest Art Exhibition* program, established in 1899. In the Chicago inaugural exhibition of 1911, Sandzén submitted four canvases, and Nordfeldt three. In the 1912 *Second Exhibition of Paintings and Sculpture by Swedish-American Artists* at the Swedish Club, Sandzén had six paintings listed in the catalogue, but Nordfeldt's entry title was left blank, perhaps due to late submission. Sandzén wrote a lengthy review of the 1912 Chicago exhibition, which was published in the 1913



Chicago - Park Row, 1912, drypoint; Bethany College Collection, Birger Sandzén Memorial Gallery

Prärieblomman almanac, the Swedish-language annual by the Augustana Book Concern in Rock Island, Illinois: "Svensk-amerikanska konstnärernas utställning i Chicago 1912" (Swedish-American Artists' Exhibition in Chicago 1912).¹¹ Sandzén did not mention Nordfeldt's work in the article, nor did the two artists know each other at that time, but two of Nordfeldt's Chicago drypoints of 1912, *Five o'clock* and *Clark Street*, are reproduced in the book.

A long-standing friendship between Nordfeldt and Sandzén began with a few letters and an invitation to show in Kansas in the 1913 *Midwest Art Exhibition*. Sandzén and two fellow art faculty members had established this annual exhibition in 1899, staying up late pulling together all the artworks they could find in the college the night before trains rolled in with hordes of concertgoers ready to hear Handel's *Messiah* oratorio. This annual exhibition remains the longest-running in the Midwestern region, with this 2022 display at the Sandzén Gallery being the 124th consecutive spring show on the Bethany College campus. Nordfeldt wrote to Sandzén on February 11, 1913, in response to the invitation to participate in Lindsborg's exhibition:

My dear Mr. Sandzén. . . . In regard to your exhibition in March,—I shall be very glad to send you the things for which you ask. I have on hand, already packed, a box of eight framed etchings which were shown at the Pennsylvania Academy of Fine Arts . . . it will save the trouble and cost of repacking if I simply forward this box to you. . . . I heartily agree with you as to the present state of American art, and the need for the fight that has already begun. Last year at the Swedish Club I saw a few of your canvases, which seemed to me a vital and personal expression of the modern movement. I hope that I may see more of your work in the future."¹²

The two Swedish artists who embraced modernism and independent practices found common ground immediately. The next letter to Sandzén from Nordfeldt contained thanks for the Kansas artist's letter and the drawings included. Nordfeldt also brought up the controversial "Armory Show," as the *International Exhibition of Modern Art*, first shown in New York City's 69th Regiment Armory, came to be known. The avant-garde show traveled to Chicago and opened at the AIC on March 23, 1913, where Nordfeldt likely toured.

You have achieved in these drawings a feeling of light and color that I have seldom seen equaled,—and they are so simply done. I envy you your sense of technique. . . . I have taken the liberty of showing these two drawings to various people, and they are all agreed that they give the feeling of the Western Landscape better than anything before seen. I hope that you won't think this is extravagant, because it completely expresses my feelings.

. . . As to the International show, it is full of beginnings (I speak now of the men apart from Cézanne, Van Gogh, and Gauguin) and

*there is relatively little to enthuse over, but it feels young,—not decadent as most people accuse it of being.—and its freedom from Academic fetters is refreshing and valuable. However, I agree with you absolutely in your contention that nature must suggest the handling. It has always seemed to me so much saner to follow the hints one gets that way than to sit down and deliberately invent forms and treatment.*¹³

Later that fall Nordfeldt also showed different work in the McPherson High School annual art exhibition, and his February 11 letter to Sandzén was printed in its entirety in the exhibition brochure. The McPherson schools' exhibitions had begun in 1911, when the principal organized an exhibition and asked Sandzén and local fine art dealer Carl J. Smalley (1885–1965) to assist. There was a 10-cent admission fee to tour the exhibition up in classrooms around the building, plus the evening programs of lectures and concerts, which went toward purchasing art for the school district's burgeoning collection. Many other Chicago artists were also invited to participate both at McPherson and at Bethany College over the years until 1937, the last organized McPherson show and 1946, the last Bethany College exhibition during the spring term Sandzén retired. A host of others from around the country showed in these exhibitions, such as Taos Society artists and the Regionalists Thomas Hart Benton (1889–1975), Grant Wood (1891–1942), and John Stuart Curry (1897–1946).

The 1914 17th annual art exhibition at Bethany College brochure lists Nordfeldt as sending three prints, the color woodcuts *The Skyrocket* and *The Bridge*, and the drypoint *Telegraph Hill, San Francisco*. All of these are now in the Sandzén Gallery's permanent collection, with a personal note inscribed for Sandzén on *The Skyrocket* and the other two purchased for the college.

Over the next decade and a half, Nordfeldt usually sent work to both Bethany College and McPherson High School, located about fifteen miles south of Lindsborg, and to any other educational venue that Sandzén arranged. In 1919 Sandzén sent a one-man exhibition of Nordfeldt's paintings to Hiawatha High School in northeast Kansas, where "an etching [already] hangs in the office."¹⁴ The 1920 exhibition organized for Clay County High School in north-central Kansas had an extensive checklist of participating artists: Sandzén and Nordfeldt as well as Oscar Brousse Jacobson, Anna Keener, Raymond Jonson, Sheldon Parsons, Henry Varnum Poor, Helen Hyde, Bertha Jaques, Gustave Baumann, and George Bellows, to name but a few. The local paper reported, "The art exhibit at Clay County High School was very well attended and was probably the best exhibition of the kind ever shown in Clay Center. There were about a hundred classic and modern pictures. The purpose of the bringing of this art collection here is to create an interest in high class art and to develop appreciation of the beautiful, especially among school children."¹⁵

Nordfeldt was included in 1921 calendars for the *Midwest Art Exhibition* and McPherson High School annuals, but also appeared in shows that went to other

locales in the state, such as Pratt's Liberty High School, Concordia's Washington School, the Hays Normal School (now Fort Hays State University), and concluding in October with the "very best" exhibition—larger and better than the previous year—ever held at the Lindsborg High School.¹⁶

New York and Provincetown

By the spring of 1913 Nordfeldt was anxious to return to Europe, intent on expanding his modernist vocabulary after seeing the Armory Show. Planning to stay three years or so, the Nordfeldts traveled to London, Brittany, and Paris, where the artist showed three canvases in the *Salon d'Automne*. However, the outbreak of World War I forced the couple to cut short their stay and journey home to America in September. Instead of returning to Chicago, they took up residence in the bohemian Greenwich Village area of New York City. Nordfeldt immediately mounted a one-man show at the new Daniel Gallery at West 47th Street and was offered a commission to complete two series of the city's famous buildings. The drypoint *St. Paul's Chapel* (ca. 1915) dates from that time.

In the city, Nordfeldt met the artists Marguerite (1887–1968) and William (1887–1956) Zorach, and together the trio opened the Modern Art School on Washington Square South. Nordfeldt taught oil painting classes and encouraged his students to produce innovative, expressive work as he broke from traditional modes of teaching, such as dispensing with classroom critiques. In a more egalitarian approach, all types of art were taught at the school, including weaving and pottery.

Arthur H. Hahlo & Co. was the New York gallery that handled sales of Nordfeldt's prints, well into the next decade. As soon as Nordfeldt was finished with his New York City landmarks series in 1915, Hahlo mounted an exhibition titled *The Etchings of B. J. O. Nordfeldt* at his Fifth Avenue gallery, complete with an illustrated catalogue that used an image of *St. Paul's Chapel* as the frontispiece. A glowing introductory essay by journalist Robert W. Bruère provided descriptions of Nordfeldt's techniques and record his spontaneous practice of "plein air" printmaking: "Once his decorative conception



St. Paul's Chapel, ca. 1915, etching and drypoint; Wichita Art Museum, Gift of Barbara Thompson

has taken form, he goes into the bustling street, into an open corner of a city square, or to an upper floor of some tall office building and draws directly upon his plate. There are no preliminary sketches, no erasures or drawings, no tracing through the sketch to the copper, no reversing for the sake of artistically irrelevant literalness of the representation."¹⁷

In 1915, Nordfeldt sent impressions of 41 of his color woodcuts and etchings to the Panama-Pacific International Exposition in San Francisco, and earned a silver medal for his body of prints. Gold medalist Gustave Baumann (1881–1971) organized the exhibition *American Block Prints and Wood Engravings* to show at the AIC in February of 1916, inviting all the other medalists

in the Contemporary Prints division to contribute.¹⁸ By the time of that exhibition, Nordfeldt had invented an entirely new method of carving color woodcuts, and sent six of these "Provincetown prints" to Chicago.

While living in New York, the Nordfeldts spent summers and the occasional winter of 1914 through 1917 at the art colony of Provincetown, Massachusetts. The artist joined the Provincetown Players in producing plays and set designing but was drawn into the print workshop run by Blanche Lazzell (1878–1956) and Ada Gilmore (1883–1955). Gilmore wrote that one day, Nordfeldt "surprised the others by exhibiting one block, with his complete design on that, instead of parts of it being cut on five or six blocks. He had cut deep grooves in the wood to separate each color area, and in printing this left a white line which emphasized the design."¹⁹

Nordfeldt's innovation, the "white-line color woodcut," streamlined the whole process of layering multiple color blocks in precise registration down to a single printing. Lazzell and Gilmore and other artists in the colony were quick to learn the single-block method, which became known as the "Provincetown print." Each single block was painstakingly colored section by section each time an impression was to be printed. In the most recent essay on Nordfeldt's printmaking, Annika Johnson points out, "Each woodcut was thus essentially a monotype, and no two prints produced during this period are the same."²⁰

In 1918 Nordfeldt helped to organize the Provincetown Printmakers,



The Argument, ca. 1916, white-line color woodcut; Greenough Collection, Birger Sandzén Memorial Gallery



Mending the Boat, ca. 1916, white-line color woodcut; Greenough Collection, Birger Sandzén Memorial Gallery

which was the first US organization to promote the woodcut as fine art in its own right. He continued to exhibit with the group through the 1920s, though he did not make any new woodblock designs after 1917.²¹ Sandzén was invited to show with group, and is included along

with Nordfeldt in the 1921 *Exhibition of Block Prints and Monotypes by the Provincetown Group of Block Printers* at the Arts Club of Chicago, and in the *Exhibition of Wood Block Prints with the Provincetown Printers* at the Brown-Robertson Gallery in New York City. Sandzén's personal collection included Nordfeldt's white-line color woodcuts *The Argument* (ca. 1916) and *Mending the Boat* (ca. 1916), which were shown in the March 1917 *Midwest Art Exhibition* at Bethany College. Neither print is recognized in the catalogue raisonné *The Woodblock Prints of B.J.O. Nordfeldt*, by Fiona Donovan, and it is hoped more historical information will come to light in the future.²² The *Lindsborg News-Record* reported on the annual exhibition at the college, claiming that "Bethany is fast becoming known as a very strong exponent of the young, national art of the Southwest," and highlighted the striking color prints of "well known painter and etcher B. J. O. Nordfeldt, who for some time has been teaching at 'The Modern School of Art' in New York."²³

During Nordfeldt's last year in New York he was among the 1917 founders of the Painter-Gravers of America, a new organization of artists who aimed to promote the graphic arts in all the many forms of intaglio and block printing. When lithography became popular in subsequent years, it was equally embraced.²⁴ Other New York charter members included Childe Hassam (1859–1935) as the chair, Albert Sterner (1863–1946) as vice chair, George Bellows (1882–1925), and Boardman Robinson (1876-1952). The group planned to have active and patron memberships, with a subscription print commissioned regularly, and their own gallery to open on West 58th Street. Nordfeldt and the Painter-Gravers also showed at other galleries in subsequent years, such as the Anderson Galleries in New York in 1920.

World War I

In the spring of 1918

Nordfeldt enlisted for military duty, and his draft card indicates his service as a camoufleur. He was sent to San Francisco as assistant district camoufleur for the US Shipping Board to supervise soldiers painting tactical patterns on huge cargo ships and battleships.²⁵ The artist William Penhallow Henderson (1877–1943) was also assigned to disguising ships, and the two painters worked together devising patterns that became standards across the country. Using art language of the time, they developed "impressionism" techniques to fool the eye, with "cubist" approaches to break up continuities across shapes.²⁶ The artists kept their models of painted ships and gave informative talks together on their methods, complete with visual aids, after the war ended. Years later Nordfeldt described the difficulty of the job—not in the painting or designing, but in convincing navy officials that art solutions to problems were quite viable. The idea was "to make one ship look either like two or more ships or to make it look like it was going a different direction than it really was."²⁷ Nordfeldt and Henderson had to take officers down in a submarine to try and spot a camouflaged ship through the periscope, who found their experienced sightings were significantly off, and enough to miss targets.

During his stay on the Pacific Coast, Nordfeldt continued to employ his etching plates to record his surroundings, as seen in the two scenes of military camps and soldiers drilling included in this exhibition, *Camp of Company F* (ca. 1918) and *Camp of Company H* (ca. 1918). The artist worked on a series of etchings that were engaged to be shown at the Tolerton Print Rooms in Oakland in December of 1918.²⁸ For a few years after the war, Nordfeldt occasionally sent new work to the gallery.

Santa Fe

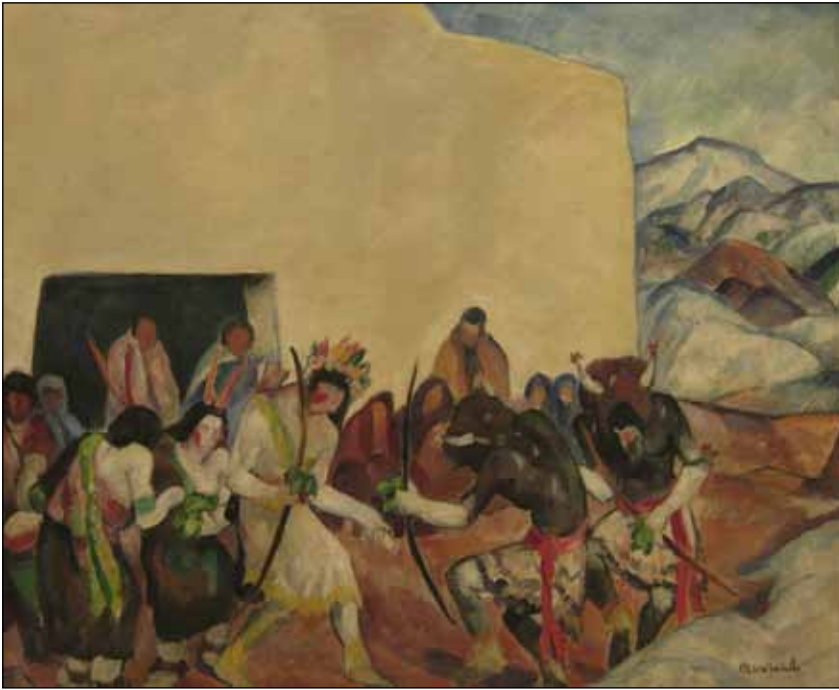
When their military duties were complete, Henderson returned to his home in Santa Fe in December of 1918 with the Nordfeldts in tow, who were planning to stay the winter.²⁹ That January Sandzén received a letter from the secretary at the Museum of New Mexico in Santa Fe, following up with shipping details about the artist's closing exhibition there. The museum director, Paul Walter, also addressed a summer residency and assured Sandzén,



Camp of Company F, ca 1918, etching; Wichita Art Museum, C.A. Seward Memorial Collection

"Yes, Nordfeldt is now living and working here and seems to like it. I saw several fine etchings he turned out recently and which he showed for the first time here. If you let us know sufficiently in advance, we will try and arrange a studio for you at the Old Palace."³⁰ Nordfeldt had decided to stay in Santa Fe, living in an adobe next door to the Baumanns on Canyon Road. By May of 1921 the artist had finished building a home with hand-carved front doors on Buena Vista Road, sited for a commanding view of the mountain scenery he so enjoyed drawing and painting.³¹

On August 11, 1919,



Buffalo Dance, 1919, oil on canvas; Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Sandzén and Oscar Thorsen (1881–1968) arrived via train to Santa Fe, where the Nordfeldts picked them up with their car. Director Walter gave them a tour of the museum and then luncheon at the Parrot Shop, which was frequented by local artists. Their first day they also greeted Baumann, Marsden Hartley (1877–1943), E. Irving Couse (1866–1936), and Sheldon Parsons (1866–1943), then were taken to Nordfeldt’s studio to eat dinner that he had cooked for them.³² In the following days, the Kansans toured the Santa Clara Pueblo, visited with Baumann in his studio, and hiked around Frijoles Canyon. There was also a 3-day, 400-mile expedition into the wilderness guided by Walter and accompanied by both Nordfeldts.³³

Nordfeldt’s first painting in the new environment was of a Pueblo ceremonial buffalo dance, which was followed rapidly by several other scenes of traditional dances for a variety of purposes, such as the thunder dance, the corn dance, and the antelope dance.³⁴ In October 1919 Sandzén organized and sent the *Southwest Exhibition* to the University of Oklahoma in Norman, with ten Sandzén works, four pieces by Poor, two Hartleys, one Parsons, and Nordfeldt’s *Buffalo Dance*. Sometime later, in November 1921, Sandzén, Nordfeldt, and Poor showed together at the Kansas City Art Institute, where Sandzén regularly showed his work, lectured on various topics, and occasionally taught. One of Nordfeldt’s paintings in the checklist was *Blue Buffalo Dance*. Shortly after that exhibition, the *Hutchinson News* reported on the Lindsborg High School exhibition in December, noting that “Buffalo Dance by Nordfeldt was purchased by Prof. Oscar Thorsen, head of the piano department of Bethany College, for his collection which is one of the largest private collections in the state.”³⁵ Upon his death in 1968, Thorsen left his entire art collection to the Sandzén Gallery, including *Buffalo Dance*, and in 1976 Nordfeldt’s widow corresponded with Gallery co-director Pelham Greenough about the oil as

she was putting together a catalogue raisonné of her husband’s paintings. The widow wrote saying how delighted she was to know where the painting was, and that her photograph had “First painting done in Santa Fe” inscribed on the back.³⁶

New Mexico Etchings

The Santa Fe paper announced a series of three lectures on prints during March of 1919—first Nordfeldt on “The Making of an Etching,” illustrating with recently made copper plate proofs from his recent ship camouflage series, then Baumann on the subject of “Wood Block Color Prints,” and finally, Henderson to describe “The Making of a Lithograph.”³⁷ One of the first things Nordfeldt accomplished for his new community was to set up an etching press in the new Museum of New Mexico in downtown Santa Fe. In July of 1919 he assembled the press so “those artists who use the etching needle can now print their favorite plates themselves right here in Santa Fe.”³⁸ The first etching pulled from the press was Nordfeldt’s *Razorbacks on the Rio Grande*, as the artist

demonstrated the ease of printing on the new equipment. The artist printed a series of 20 scenes of “Santa Fe and vicinity, Indian life, native Spanish life, landscape,” which were then exhibited in the museum in November.³⁹ The art community well appreciated the exhibition, stating that “it is a matter of no small pride to the Museum of New Mexico that the etchings were produced on its etching press, which is at the disposal of any artist who wishes to use it.”⁴⁰

In the early days in Santa Fe Nordfeldt constantly worked on several print series of penitentes, portraits of Spanish Americans, and landscapes, “working on the copper plate as if it were a sketch pad” and producing a variety of effects in spare outline or rich contrast shading.⁴¹ Former Chicago student and first-generation Swede Raymond Jonson (1891–1982) visited Nordfeldt in Santa Fe on vacations and then in 1924 moved in next door. Jonson recalled his mentor’s printmaking skill, stating, “He



Dance of the Koshares - Santo Domingo, ca. 1920, etching; Oscar Thorsen Collection, Birger Sandzén Memorial Gallery



Penitentes: The Crucifixion, ca. 1921, drypoint; Oscar Thorsen Collection, Birger Sandzén Memorial Gallery



Leader of the Gang, ca. 1923, drypoint; Oscar Thorsen Collection, Birger Sandzén Memorial Gallery



Red River, ca. 1923, etching; Collection of James and Virginia Moffett

Penitentes, a lay religious order who reenact Christ's Passion and procession to Calvary, suffering by flogging themselves and carrying heavy wooden crosses to which they are tied for several hours. Ordinarily, outsiders were not allowed to observe, but exceptions were made that spring and the news story in which Nordfeldt described the ceremony was circulated across the country.⁴³ Photography was not allowed, but the artist captured the critical scene with his drypoint needle in *Penitentes: The Crucifixion* (ca. 1921), perhaps soon after the ceremony. Nordfeldt painted an oil of the same title in 1924, adding a chapel to the background and full-length figures. The impression included in this exhibition was displayed in the 1929 *Midwest Art Exhibition* at Bethany College, and purchased by Thorsen.

Nordfeldt was one of the very few artists invited to be an associate member of the Taos Society of Artists, elected in 1921. Sandzén was then elected in July 1922, and enjoyed exhibiting with the group and inviting the artists to show in Kansas. In the early 1920s the Taos artists had a good amount of exposure in shows that were often organized by C. A. Seward (1884–1939) and the Wichita Art Association (est. 1921) to travel around the state to underserved towns along with more urban centers. Nordfeldt's work traveled with the Taos artists, but he also sent his prints and paintings to Indianapolis, Cincinnati, Brooklyn, and Chicago in the 1920s, in addition to planning an exhibition of 50 prints in the Santa Fe Museum.

Nordfeldt sent six portrait prints to the Bethany

received a real thrill in doing them. To see him etch a plate and especially the inking and printing was a real pleasure for every move appeared in rhythm and in harmony with the materials."⁴²

Sales of prints provided the bulk of Nordfeldt's income, as he kept up a full calendar of exhibitions and gallery representation across the country. The artist had a solo show in 1920 at the Arts Club of Chicago, and continued submitting work to Sandzén's exhibitions around Kansas through the 1920s.

On Good Friday of Easter 1921, Nordfeldt and Baumann witnessed a ceremonial crucifixion held in Abiqui, New Mexico, dramatized by Los Hermanos

College annual of 1927, priced at \$35 each: *The Man from Arroyo Hondo*, *Leader of the Gang*, *Rodriguez*, *A Woman from Chimayo*, *A Dwarf*, and *Charwoman*. The Smoky Hill Art Club purchased *Man from Arroyo Hondo* for the college's art collection and Thorsen bought *Leader of the Gang* for his own. Thorsen also purchased *Red and White* (ca. 1925) from the 1928 *Midwest Art Exhibition* at Bethany the following year.

The 1929 Bethany College *Midwest Art Exhibition* included a long checklist of 32 etchings sent from Nordfeldt. The impressions of *Red River*, *the Canyon* and *Red River, the Village* may relate to the etching known as *Red River* lent to this exhibition. Impressions of *Penitentes: The Crucifixion* and *A Place in the Sun* were purchased by the Smoky Hill Art Club for Bethany College's collection. The listed etching *Farmyard* would have been the one purchased by the class of 1929 for the McPherson High School art collection.

Wichita & Lithography

Edmund Davison (1877–1944) was a Wichita bank president as well as a painter fully engaged in the Kansas arts community. He had been so struck by the first Sandzén painting he had seen in a Wichita shop in 1913 that he drove up to Lindsborg to meet the Bethany College art professor in person. Soon afterward, Davison took a leave of absence to study one semester directly with Sandzén, and over ensuing years would often take painting breaks to spend time working with Sandzén to recharge his artistic vision. Over ensuing decades, Davison showed paintings and prints in the *Midwest Art Exhibition* along with Wichita venues.

In the summer of 1920 Faye Davison visited Taos for the first time and met all the artists working in the primitive but appealing environment. Faye invited all the artists to stay at the Davisons' Wichita home whenever they were traveling



BJO Nordfeldt, ca. 1920. BJO Nordfeldt papers, 1909-1989. Archives of American Art, Smithsonian Institution



Wash Day, New Mexican Village, ca. 1920s, oil on canvas; The Edmund L. and Faye Davison Art Collection, Mark Arts Study Collection



Kansas (with Fishermen), 1933, lithograph; Wichita Art Museum, Gift of George E. Vollmer, the Clarence E. Vollmer Collection

through the area, creating “an outpost of Taos artistic society over the next decade.”⁴⁴ The Davisons regularly summered in New Mexico and in 1933 bought a second home in Taos next door to Walter Ufer (1876–1936). Nordfeldt was one of the artists who enjoyed the Davisons’ hospitality when traveling through Kansas, and stayed with them for several months in 1934.⁴⁵ Nordfeldt’s oil painting *Wash Day, New Mexican Village* hung in the Davison home for decades before being donated to the Wichita Center for the Arts (now Mark Arts).

Nordfeldt’s extended stays and teaching jobs resulted in a surprising number of exhibitions of his work in Wichita over the 1920s and ’30s. In 1924 there was a one-man show of his etchings at the Wichita Public Library sponsored by the Wichita Art Association (the precursor to what is now the Wichita Art Museum). In 1925 another display of his etchings and woodblocks showed in town. In December 1926 the artist decided to stop making etchings or woodcuts entirely, but he did send a group of 70 prints to the US National Museum (now the Smithsonian Institution) in Washington, DC, for the opening of *Etchings, Drypoints and Wood Blocks Prints by B.J.O. Nordfeldt*.

In 1928 there was a Wichita exhibition of Nordfeldt’s white-line color woodcuts, which the artist had sent from Santa Fe. He wrote to Seward in December of 1927 warning, “I am sending, as you will see, only ones done by my own single-block method and ten of them. It seems a large number from one man, but you asked for it!”⁴⁶ Nordfeldt followed up by sending Seward 32 etchings, “including six new ones never before shown,” for another print exhibition at the Wichita Art Association.⁴⁷ Wichita’s first annual *Exhibition of American Block Prints*, organized by Seward, was also held in 1928. Nordfeldt submitted five prints that year but did not contribute to the annual again, though he did jury the exhibition in 1935 with Seward and etcher Charles Capps (1898–1981).⁴⁸

Nordfeldt had a little experience with lithography, and wrote to Seward, who was working on an instruction manual for metal plate lithography, “I have only four or five experiments with the lithographic plate—I do not know that either of them would be of any particular value in your

book. However, I’ll send you one, if you want to use it go ahead. I have been much more interested in painting and watercolors this last year than in anything else—so all black and white work has been pushed to one side—just now I hope forever.”⁴⁹ Luckily, Seward did not give up on urging Nordfeldt to see what lithography could do, and eventually paired him up with William Dickerson (1904–1972) for some serendipitous collaborations.

Seward and the Davisons encouraged the young Bill Dickerson to study in Chicago after working with Seward at the Western Lithograph Company. Dickerson was able to learn fine art lithography techniques directly from Bolton Brown (1864–1936), the Woodstock master printer who was a visiting artist at the AIC in 1929, teaching and finishing up his instructional text *Lithography for Artists*.⁵⁰ Seward wrote to Dickerson, “Wish I was there to attend the lectures on lithography by Bolton Brown. Nordfeldt was here for a week or so and I showed him how to make lithographs on my etching press—he did the drawing I did the prints—they came out fine in spite of the fact that I don’t belong to the union.”⁵¹ Dickerson turned down an AIC offer to teach a new lithography course, preferring instead to return home and run the School of the Wichita Art Association.

Dickerson had established a studio behind his home complete with lithography press, which was the site of summer lithography classes for the Wichita Art Association for three decades.⁵² In Dickerson’s wife Betty’s unpublished remembrance of Nordfeldt, she wrote, “Nordfeldt learned the process of lithography in the Dickerson studio and in turn taught Dickerson the etching press. They built a magnificent press, but ironically it was not used after Nordfeldt returned to Santa Fe, as Dickerson’s love was lithography. For him the etching process was too indirect!”⁵³

Nordfeldt’s extended stays with Wichita friends coincided with teaching periods for the School of the Wichita Art Association in the Butts Building downtown. After teaching in Minnesota, Nordfeldt returned to Wichita in the fall of 1934 and taught a six-week painting class that met every Tuesday and Thursday evening. In February of 1935 he offered an advanced course in painting for another six weeks for the spring term.⁵⁴ During that academic year he stayed with the Davisons and the Dickersons for several months at different times.

Between his own classes, Nordfeldt collaborated on lithographs with Dickerson, who was a skilled lithographic pressman and printed all Nordfeldt’s lithographs that were drawn on the studio limestones.⁵⁵ Dickerson recalled, “We made lithograph crayons and tusche of various hardnesses in my studio and he put me through the paces. . . . He seldom ever made preliminary drawings of the lithographs, retaining a mental image . . . often inventing situations as he went, taking advantage of whatever happened on the stone. . . . He was not at all interested in doing any of the actual printing, but intensely interested in having the print turn out as much as possible with the same tonalities he put on the stones’ surface.”⁵⁶

New Deal Public Works of Art Project

The Public Works of Art Project (PWAP) was the inaugural New Deal relief program for the arts that ran from December 1933 through June 1934, conceived of in the Great Depression as a pilot program of short duration to see if public art patronage by the federal government was feasible. The PWAP was successful in commissioning American artists to produce work of all varieties and served as the model for the Federal Art Project of the



Tres Ritos, 1934, lithograph, Public Works of Art Program Region 13; Gift of Elizabeth Sprague, Mark Arts Study Collection

Works Progress Administration (FAP/WPA) that operated from August 1935 through June 1943. Although Nordfeldt officially resided in New Mexico, where his neighbor Baumann was the Region 13 PWAP director for that state and Arizona, he executed six lithographs for the New Mexico PWAP by “drawing on stones in William Dickerson’s studio in Wichita.”⁵⁷ The six titles are: *Canyon Road*, *Cerrillos*, *Morada Santa Cruz*, *Rio en Medio*, *Tres Ritos*, and *Water Street*, all completed in 1934 and all but *Morada Santa Cruz* and *Tres Ritos* of Taos County, depicting scenes around Santa Fe. Dickerson created seven untitled lithographs all depicting industrial scenes of Wichita for the Kansas PWAP. According to the filled-out PWAP label information stamp on the back of each one, all six of Nordfeldt’s PWAP prints were given to the Wichita Art Association, while others are known to have been distributed to New Mexico schools. Nine etching designs by Gene Kloss (1903–1996) were also supplied to the Albuquerque school district. News of the government’s gift of art to public schools was happily received: “Somewhere in Albuquerque, some child in a schoolroom in just the right



Untitled (Minnesota farm), ca. 1934, mixed media; Collection of James and Virginia Moffett

mood and at just the right moment will look up and see. . . . And his imagination will be caught. On a magic carpet we all wished for, he will depart into the land of creative effort with a truly aesthetic awakening.”⁵⁸

Minneapolis

In September of 1933 Nordfeldt arrived in Minnesota as a guest instructor for the Minneapolis School of Art to teach painting and etching, having been hired by the school’s director, Kansan Edmund Kopietz (1900–1988). In 1928 Kopietz had been invited to join the staff of the school, which he oversaw until he retired in 1950. Having grown up in Wichita with an interest in art, Kopietz connected with Seward and other artists in town and had impressed Ed and Faye Davison with his work while attending Fairmount College (now Wichita State University). In 1920 the Davisons sponsored the young artist’s tuition at the AIC. Kopietz made a fine impression and was invited



Minneapolis (Skaters), 1933, lithograph; Collection of Steven and Gail Gustafson

to teach there after his studies were complete. Despite settling in Chicago for eight years, Kopietz maintained close ties to Wichita, returning regularly and supporting the Wichita Art Association, and joining the Prairie Print Makers as a charter member on December 28, 1930, at Sandzén’s Lindsborg studio. Kopietz met Nordfeldt through William Dickerson, and appreciated his modernist views as well as his willingness to try new modes of teaching.⁵⁹

Nordfeldt explored the region, sketching as he went, and completed many new paintings over the academic year in Minnesota, capturing landscape views of the northern state’s hills, trees, and snow. He painted the favored local winter sports, hockey and ice skating, creating the 1933 oil *Minneapolis (Skaters)* from a studio space in Anoka, a township about 20 miles northwest of Minneapolis on the banks of the Mississippi River. The 1933 lithograph of the same title and reversed scene from the painting, *Minneapolis (Skaters)*—sometimes known as *Skating on the Frozen River*—is included in this exhibition. Another lithograph in this exhibition, *Minneapolis (Cafe Scene)*, also has an alternate title, *Anoka*, placing the glimpse of a bar crowd in the same small town.

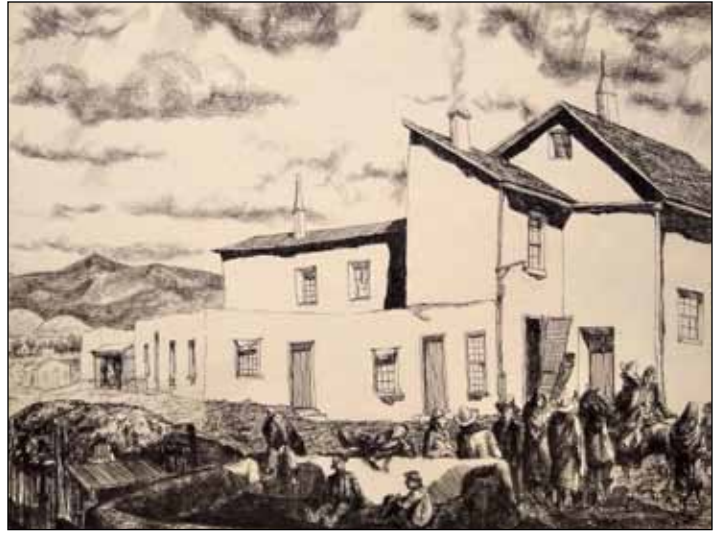


The Reporter, 1935,
oil on canvas;
Mark Arts Study Collection

Nordfeldt had a warm reception from the Minneapolis arts community, and was invited to exhibit a solo show of his work at the Minneapolis Institute of Art in November and then at the Harriet Hanley Gallery, forming a relationship that lasted many years. *Minneapolis Star* critic John Sherman was always enthusiastic about Nordfeldt's modernist work and his character: "He had a way of

nose-thumbing the rules and precedents which was very annoying—and uncommonly stimulating."⁶⁰ Sherman was pleased to share the news in 1935, that "Nord" is back, after a term of teaching at Wichita. With him he has brought a batch of lively and vigorous canvases, mostly landscapes, which are making the basement gallery at Harriet Hanley's the most resplendent cellar to be found in Minneapolis."⁶¹ Nordfeldt's oil painting *The Reporter*, included in this exhibition, is dated 1935 and appears to be a portrait of Sherman with a glimpse of the industrial city.⁶²

One of Nordfeldt's advanced painting students at the Minneapolis School of Art from 1933 was Emily Abbott (1900–1989), the daughter of a prominent Minneapolis lawyer. The two corresponded after Nordfeldt left Minnesota, writing letters about their respective art philosophies and everyday life. Nordfeldt revealed to Abbott his dissatisfaction with his current environment, writing in 1934 that "to me the Southwest has entirely lost its charm"



Red and White, ca. 1925, etching, Oscar Thorsen Collection, Birger Sandzén Memorial Gallery and had no further motifs to interest him, visually.⁶³

Lambertville and Last Years

After tiring of Santa Fe and New Mexico, in 1937 Nordfeldt settled in Lambertville, New Jersey, on the Delaware River that acts as the border to Pennsylvania. Although he had spent most of the early part of that year in Wichita, collaborating with Dickerson "making numerous lithographs," his visits to the Midwest dramatically decreased.⁶⁴ In September of 1941 Nordfeldt went back to Santa Fe to sell and clear his home, destroying some paintings rather than move them. Later that year he accepted a guest professorship for the 1941–1942 academic year at the University of Texas at Austin, having been invited by Ward Lockwood (1894–1963), a Kansas-turned-Taos artist. As Nordfeldt began the term, he was interviewed about his undergirding philosophies about art. Thinking back to his days as a camoufleur when naval officers believed the painting of boats to be a silly waste of time as it had not been done before, Nordfeldt declared that "all progress comes from somebody doing something just a little bit different from somebody else."⁶⁵

The spring term of 1943 Nordfeldt returned to Austin to fill in for painter-printmaker Howard Cook (1901–1980), who was to serve leading a War Art Unit in the Pacific Theater. Nordfeldt was invited back to the Minneapolis School of Art for the 1944–1945 year, and stopped on the way in New York to finalize his divorce from Margaret, as they had been living apart for more than a decade. When Nordfeldt left Minneapolis in 1945 Abbott went with him and the two married in Lambertville, where they resided the rest of their lives. After another decade of exhibiting and painting "just this side of abstraction," interspersed with artist residencies, in 1955 B. J. O. and Emily Nordfeldt took a car trip touring Mexico.⁶⁶ On their return journey the artist had a heart attack and died in Henderson, Texas. Emily Nordfeldt dedicated her last decades to organizing her husband's art works and donating his work to museums and collections around the country.

Kansas had been an important place for B. J. O.



BJO Nordfeldt, ca. 1940. BJO Nordfeldt papers, 1909-1989. Archives of American Art, Smithsonian Institution

Nordfeldt. His development as an artist and printmaker owed much to his Kansas experiences with the generous sharing of methods and exhibition invitations by colleagues in the state, who helped him to “evolve the good, the true, the beautiful” in his work over the course of a rich career in painting and printmaking.⁶⁷

Notes:

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13. Bror J. O. Nordfeldt to Birger Sandzén, 2 Apr 1913; Sandzén Archives, BSMG.
14. “Art Exhibit Opens with Good Attendance,” *Brown County World* (Hiawatha, Kansas) (31 Oct 1919): 1.
15. “Art Exhibit Well Patronized,” *The Times* (Clay Center, KS) (28 Oct 1920): 1. For complete checklist also see “Art Exhibit, Clay County High School October 18-22, 1920,” *The Economist* (Clay Center, KS) (19 Oct 1920): 4.
16. “High School Art Exhibit: The Very Best We’ve Ever Had, Sandzen’s Works the Favorites,” *Lindsborg News-Record* (28 Oct 1921): 4.
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21. Fiona Donovan, *The Woodblock Prints of B.J.O. Nordfeldt* (Minneapolis: University of Minnesota, 1991), 53.
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26. “Ship Camouflage,” *Albuquerque Morning Journal* (12 Jan 1919): 10.
27. Jack Guinn, “Visiting UT Prof Believes Artists Who Forget Self in Work Will Succeed,” *Austin American Statesman* (5 Nov 1941): 7.
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33. Birger Sandzén to Gustaf Sandzén, 5 Oct 1919; Sandzén Archives, BSMG.
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39. “First Santa Fe Etchings,” *Santa Fe New Mexican* (19 Nov 1919): 4.
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56. William Dickerson, quoted in Coke, 87.
57. William Dickerson, quoted in Coke, 86-7.
58. “Somebody Told Me,” *Albuquerque Tribune* (22 Aug 1934): 4.
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61. Sherman, 23.
62. “John K. Sherman, arts critic, dies at 70,” *Minneapolis Star*, 19 Apr 1969, 1, 3.
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64. “Works of B. J. O. Nordfeldt Being Displayed in Lilienfeld Galleries,” *Wichita Eagle*, 13 Mar 1937, 5.
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Exhibition Checklist

Birger Sandzén Memorial Gallery Collection

The Bridge, 1906, Color woodcut
Bethany College Collection, Birger Sandzén Memorial Gallery
Inscribed: "To Mr Birger Sandzén"

The Skyrocket, 1906, Color woodcut
Greenough Collection, Birger Sandzén Memorial Gallery
Inscription in ink "To Birger Sandzén/with the best regards from," above earlier pencil signature "Nordfeldt 1906/no 193"

The Smithy (Florence), ca. 1909, Drypoint
Greenough Collection, Birger Sandzén Memorial Gallery

Chicago - Park Row, 1912, Drypoint
Bethany College Collection, Birger Sandzén Memorial Gallery

Barges on the North Branch, Chicago, 1912, Drypoint
Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Telegraph Hill, 1912, Drypoint and etching
Bethany College Collection, Birger Sandzén Memorial Gallery

Mending the Boat, ca. 1916, White-line color woodcut
Greenough Collection, Birger Sandzén Memorial Gallery

Argument, ca. 1916, White-line color woodcut
Greenough Collection, Birger Sandzén Memorial Gallery

Buffalo Dance, 1919, Oil on canvas
Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Dance of the Koshares - Santo Domingo, ca. 1920, Etching
Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Penitentes: The Crucifixion, ca. 1921, Drypoint
Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Leader of the Gang, ca. 1923, Etching, drypoint
Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Man from Arroyo Hondo, ca. 1923, Etching, drypoint
Bethany College Collection, Birger Sandzén Memorial Gallery

Old Adobes, ca. 1925, Etching
Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Red and White, ca. 1925, Etching
Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

Place in the Sun, ca. 1925, Etching

Oscar Thorsen Collection, Birger Sandzén Memorial Gallery

McPherson Schools Collection

Farmyard, ca. 1925, Etching
Presented by the Class of 1929, McPherson Schools Arts Collection

Mark Arts Collection

Wash Day, New Mexican Village, ca. 1930, Oil on canvas
The Edmund L. and Faye Davison Art Collection, Mark Arts Study Collection

Rain in Mora Valley, ca. 1930, Oil on canvas
Mark Arts Study Collection

Mountain Landscape, ca. 1920s, Watercolor
Mark Arts Study Collection

The Reporter, 1935 (Portrait of John K. Sherman, *Minneapolis Star*), Oil on canvas
Mark Arts Study Collection

Water Street, 1934, Lithograph, Public Works of Art Program, 13th Region New Mexico & Arizona
Gift of Elizabeth Sprague, Mark Arts Study Collection

Tres Ritos, 1934, Lithograph, Public Works of Art Program, 13th Region New Mexico & Arizona
Gift of Elizabeth Sprague, Mark Arts Study Collection

Canyon Road, 1934, Lithograph, Public Works of Art Program, 13th Region New Mexico & Arizona
Gift of Elizabeth Sprague, Mark Arts Study Collection

Cerillos, 1934, Lithograph, Public Works of Art Program, 13th Region New Mexico & Arizona
Gift of Elizabeth Sprague, Mark Arts Study Collection

Morada Santa Cruz, 1934, Lithograph, Public Works of Art Program, 13th Region New Mexico & Arizona
Gift of Elizabeth Sprague, Mark Arts Study Collection

Rio en Medio, 1934, Lithograph, Public Works of Art Program, 13th Region New Mexico & Arizona
Gift of Elizabeth Sprague, Mark Arts Study Collection

La Rue St. Jacques, Paris, 1914, Etching, drypoint
Mark Arts Study Collection

Gustafson Collection

Minneapolis (Skaters), 1933, Lithograph
Collection of Steven and Gail Gustafson

Wichita Art Museum Collection

Kansas (Railroad Workers), 1933, Lithograph
Wichita Art Museum, Gift of George E. Vollmer, the Clarence E. Vollmer Collection

Kansas (with Fisherman), 1933, Lithograph
Wichita Art Museum, Gift of George E. Vollmer, the
Clarence E. Vollmer Collection, 2007.37

Minneapolis (Café Scene), (aka *Anoka*), ca. 1933,
Lithograph
Wichita Art Museum, Museum purchase through funds from
the bequest of Max and Icee Moxley

Camp of Company F, ca. 1918, Drypoint
Wichita Art Museum, C.A. Seward Memorial Collection

Camp of Company H, ca. 1918, Drypoint
Wichita Art Museum, C.A. Seward Memorial Collection

St. Paul's Chapel, ca. 1915 (New York), Etching, drypoint
Wichita Art Museum, Gift of Barbara Thompson

Moffett Collection

Untitled, Minnesota farm scene, ca. 1934, Pastel
Collection of James and Virginia Moffett

Untitled, New Mexico, 1920s, Ink on paper
Collection of James and Virginia Moffett

I Renaioli [The Boatmen, Ponte Vecchio, Florence], 1909,
Drypoint
Collection of James and Virginia Moffett

Cours des Halles, Paris, ca. 1914, Etching
Collection of James and Virginia Moffett

Red River, the Village, ca. 1923, Etching
Collection of James and Virginia Moffett

Mulvane Street, ca. 1933 (Kansas), Lithograph
Collection of James and Virginia Moffett

Tony's Shine, ca. 1933, Lithograph
Collection of James and Virginia Moffett

Santa Fe Etchings: B. J. O. Nordfeldt (1878-1955)
Portfolio of (8) etching restrikes from ca. 1925 plates
Posthumous printing by Emily Abbott Nordfeldt
Collection of James and Virginia Moffett

A Man's Orchard

A Place in the Sun

Chimneys Chimayo

Election News

Houses and Arroyos

Santa Fe Beggar

Santa Fe Hillside

Two Story House, Taos



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ISBN: 978-0-9711608-6-6

The Sandzén Gallery gratefully acknowledges the generosity of lenders and supporters of the exhibition