

PHOTOGRAPHS BY BRIAN W. FERRY  
TEXT BY MELISSA OZAWA

# pioneer spirit

AMERICA, THE BEAUTIFUL...THE INDUSTRIOUS, AND THE INNOVATIVE.  
THE SEVEN ARTISANS ON THESE PAGES EMBODY THOSE IDEALS,  
CREATING TIMELESS GOODS WITH A MODERN SENSIBILITY, AND ALL  
EXQUISITELY BY HAND. DRIVEN BY A PASSION TO REVIVE BYGONE CRAFTS,  
THEY ARE CARVING, STITCHING, THROWING, AND FORGING  
THEIR WAY INTO OUR COUNTRY'S RICH DESIGN HISTORY, AND MAKING  
HEIRLOOMS FOR GENERATIONS TO COME.







COURTESY OF REJUVENATION (OSSANA & GLATT)

O&G STUDIO  
**Sara Ossana  
and Jonathan  
Glatt**

WARREN,  
RHODE ISLAND

**F**OR NEARLY 10 YEARS, Ossana and Glatt have been handcrafting sturdy, striking wood furniture based on an early American Federal aesthetic. Each piece they design feels utterly fresh today, be it their iconic Athenaeum bench, shown opposite, or their update on a classic Windsor chair, which they often finish in soft hues borrowed from the New England coastline—lichen, kelp, sky blue—near their Rhode Island studio. Inspiration comes to the pair from far and wide: For Glatt, it's 19th-century stoneware pottery, Georgian architect-

tural details, and American folk-art carving; Ossana's muses include the American Wing at the Metropolitan Museum of Art and photographer Robert Polidori's series on Havana and Versailles. "Even with all the technology we have today, the hand-eye combination is the most sophisticated tool at our disposal," Glatt says. "We sketch on paper, make, review, and finalize." The end results combine exacting craftsmanship with a beauty that instantly enriches any space.

From \$250, [oandgstudio.com](http://oandgstudio.com).





BDDW  
**Tyler Hays**  
 PHILADELPHIA

**T**HE TRAILBLAZING FOUNDER OF BDDW, the rustic yet refined furniture and housewares collection, grew up in a rural town in Oregon—and from a very young age, he was sewing, gardening, fermenting, and building things. After college, Hays moved to New York City to be a painter and sculptor, working as a handyman to pay the bills, but he eventually returned to his roots and began designing and making goods for the home. When he discovered a clay pit while digging for geothermal heating for his Philadelphia studio, it was serendipity: A couple of years later, he debuted a line of intri-

cately painted ceramics based on his love of simple but useful early-American pieces. “I have strong memories of being 2 years old and looking at my mom’s collection of old salt-glazed crocks with blue painting on them,” he says. “That aesthetic was burned into my design psyche.” Depending on its shape, each cup or plate is either slip-cast or hand-thrown; then it’s painted with whimsical storybook scenes and motifs, glazed, and fired. Hays now works with a small team of artisans, and admits with a chuckle, “Some of them are even better at doing my style than I am!”  
*From \$80, [bddw.com](http://bddw.com).*







ANN LADSON  
**Ann Ladson  
 Stafford**

CHARLESTON,  
 SOUTH CAROLINA

**T** HIS ARTIST SPENDS HER DAYS making achingly elegant hand-forged flatware, but she's no delicate flower. "Sometimes I'm carving wax for casting, and other times I'm using sheet and wire or rods for fabricating. It's hot and dirty work, and quite physical," she says. "You can see my hand in each piece I make; nothing is perfect." Stafford's path to her dream career was full of twists and turns: She's been a "pastry chef and an event coordinator, and worked in kitchen galleys on 50-foot catamarans in the Caribbean and in recording studios

mixing live sound," she says. "I always lived paycheck to paycheck, but 12 years ago, I took a jewelry-making class and fell in love with working with metal." She quickly ordered some tools and a bench to set up a studio, and when a shop-owner friend asked her to create a spoon for a saltcellar, she carved 10 different ones right away. They were the genesis of her tabletop collection. Today, Stafford says her biggest challenge is reining herself in: "I'm always thinking big; then I have to pull back to achieve the best results."

From \$50, [annladson.com](http://annladson.com).







**Hannah  
Beatrice  
Quinn**

SAN FRANCISCO

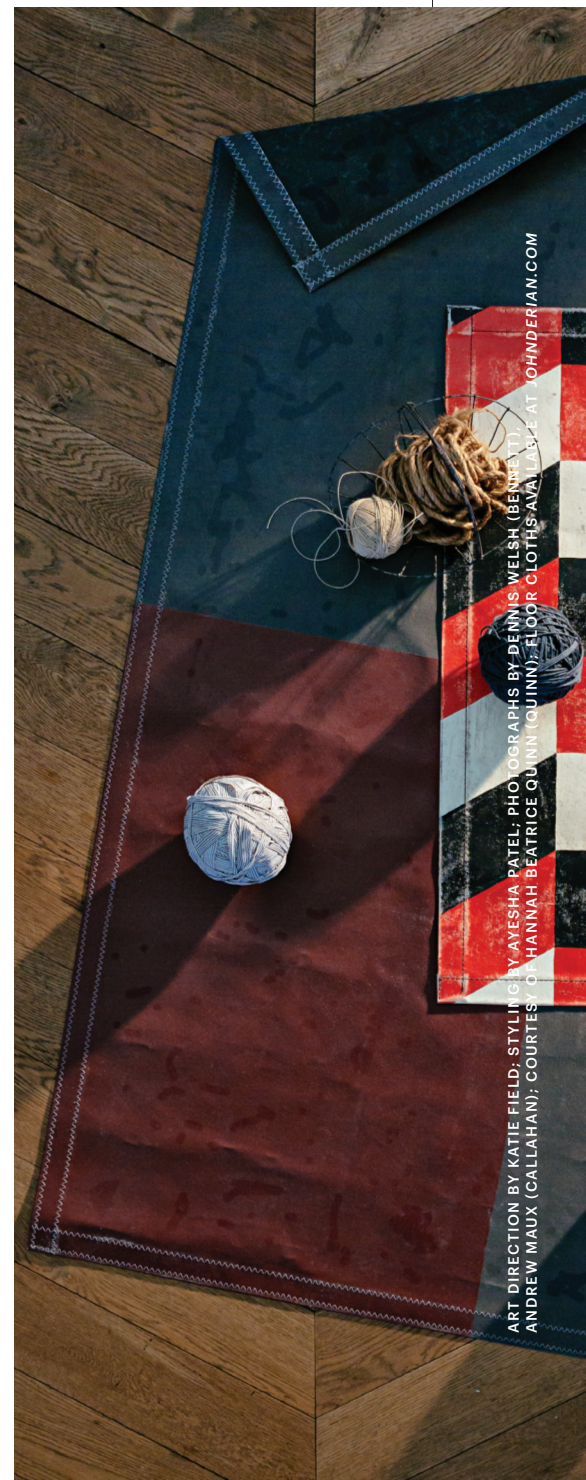


**A SINGLE GUIDING PRINCIPLE** keeps this maker on track: to produce household basics that are beautiful, useful, and long-lasting. Quinn's magnum opus is the lowly broom, which she's elevated into modern art. "I've always been interested in the way people interact with everyday objects and domestic tools," she says, lamenting that far too many are constructed from disposable plastic. To stay inspired, she spends her free time perusing thrift stores and flea markets, studying old items and "asking myself, 'What it is about a specific object that will move someone to take care of it?' I don't want my pieces to be too precious to use. I strive for functionality, and ways to affect small moments in life."

From \$28, [hannahbeatricequinn.com](http://hannahbeatricequinn.com).



BLACKPOINT  
MERCANTILE  
**Jeremy Bennett**  
SEATTLE



ART DIRECTION BY KATIE FIELD; STYLING BY AYESHA PATEL; PHOTOGRAPHS BY DENNIS WELSH (BENNETT), ANDREW MAUX (CALLAHAN); COURTESY OF HANNAH BEATRICE QUINN (QUINN); FLOOR CLOTHS-AVA LANE AT JOHNDERIAN.COM



**I** **N HIS HUMBLE STUDIO**, Bennett is steadfastly reviving the old-world floor cloth. The rug style harkens from colonial days and even furnished Thomas Jefferson's White House. Using designs influenced by nautical flags and Native American blankets, Bennett starts with heavy canvas duck, primes both sides with paint for durability, then sketches, paints, and distresses the rugs with a floor sander. The final touch is a layer of natural carnauba wax. "They're made to be lived with," he says of his works. "And they just get better with use." From \$195, [blackpointmercantile.com](http://blackpointmercantile.com).



M. CALLAHAN  
STUDIO  
**Meg Callahan**  
SEATTLE



**S** **HE WAS SMITTEN** after just one stitch. Raised in a creative household in Oklahoma, Callahan studied woodworking in college, but pivoted to quilting after her first attempt. "It struck the perfect chord of all my interests: precision, sewing, math, composition, color, craft, and ridiculousness," she says. Since she wasn't formally trained as a quilter, she didn't know about proper block construction, and had to figure out how to make patterns herself. As a result, her pieces don't follow the typical grid structure and are sought after for their graphic, sophisticated looks. She's now based in Seattle, but her home state is always on her mind: "Oklahoma is flat. The buildings are square. The sky is huge and is constantly changing its mood. It can be epic and angry, and then bless you with a cotton candy-pink sunset. My work is directly drawn from that landscape." From \$2,250, [megcallahan.com](http://megcallahan.com).