



THE ARTS & CRAFTS MOVEMENT IN CANADIAN COLLECTIONS:

“A JOY TO THE MAKER AND THE USER”

American Workshops:

Guild of Handicraft

Muffin Dish

- Silver-plated, wire finial holds blue stone (chrysoprase or agate?)
- Designed by C.R. Ashbee
- Produced by the Guild of Handicraft, c. 1902-1908
- UVAC Accession # M970.3.1
- Gift of John and Katharine Maltwood

A example of fine metalwork produced in Arts and Crafts workshops is this silver-plated muffin dish, designed by C.R. Ashbee and made by his Guild of Handicraft. Its base is a shallow dish with wide flange, 23 centimetres across its widest point, with a beaded sequence encircling the inside of the wide lip. The conical lid is topped by a finial of five wires, that in turn support a blue stone; one of many types used by the Guild that included chrysoprase and agates. While this work is silver plated, the surfaces of both dish and lid are finished by shallow hammer-marks that reveal the craftsman's presence.

One of Ashbee's first muffin dishes premiered at the Arts and Crafts Exhibition of 1899, and featured in the subsequent issue of the prestigious art journal *The Studio*. From that date the more familiar forms were first available in silver. In 1902 the Guild of Handicraft's catalogue featured the addition of a more affordable silver-plated version, made possible through the electroplating process, that had been patented in 1840 in nearby Birmingham. Termed a “Muffin Dish,” this design was advertised for £2.5¹ – still a significant purchase price for a household then, that equates today to a purchase of about £215.² The model matches the muffin dish in this collection; while a second hot-water-jacket version in silver plate was also available for £3.5.³ Shown here as a “Breakfast Dish” from the 1902 Guild catalogue, another version currently resides in the Winnipeg Art Gallery collection. That such pieces made their way to Canadian collectors early in the twentieth century shows the Guild's wide appeal.

Of all the Arts and Crafts workshops active at the end of the nineteenth century, the Guild

1 Catalogue item D40, “C.R. Ashbee and the Guild of Handicraft,” *Cheltenham Art Gallery & Museum Exhibition Catalogue*, 1981.

2 “Purchasing Power Calculator,” *Measuring Worth*. Web site calculation accessed Feb. 02, 2015. <<http://www.measuringworth.com/>>

3 Catalogue item D40, “C.R. Ashbee and the Guild of Handicraft.”

of Handicraft encapsulates much of the movement's hopes and dreams: both for elevating hand-crafted artistic standards as well as social reform. This photograph of the designer C.R. Ashbee was taken by his fellow designer from America, Frank Lloyd Wright, in 1900. Ashbee had formed the Guild in 1888 with artisans trained from London's poorer East End district, a cousin project to the reform centre of Toynbee Hall.⁴ By 1889 they were producing repoussé copper works such as this frame for the noted Pre-Raphaelite painter William Holman Hunt,⁵ and gaining recognition in the art world.⁶ Having purchased two of William Morris's Kelmscott presses after his death in 1896, Ashbee formed the Essex Press, and hired several of Morris's printers to carry into the new century the founder's high publishing standards and esteem for well-made books.⁷ Like other guilds formed during the Arts and Crafts movement, Ashbee's Guild of Handicraft took as its model both the mediaeval guilds of England and the craft guilds of the Italian Renaissance.⁸

By 1902, Ashbee could no longer countenance for his artisans the unhealthy environment of London's east end. Having sought out potential rural workshop sites across the English countryside, exactly as William Morris had done in the 1880s before settling on Merton Abbey, Ashbee ultimately moved his artisans' 50 families up to the clean air and wholesome countryside of the Cotswolds.⁹ In the medieval market town of Chipping Campden, Ashbee had taken over a disused silk mill. On the first floor he set up workshops for jewellery, silver and enamelling, and on the second those for cabinet making, woodcarving and french polishing. Outbuildings housed the few powered machines such as saws and planers, and the smithy – a necessary arrangement for both noise- and fire prevention.¹⁰ A writer visiting in 1905 reported that “Every window looks on to a lovely common garden, every bench has a posy on it. Nothing could be more delightful than to be doing rationally good work in such surroundings.”¹¹

The wholesome life Ashbee envisioned for his artisans continued outside the workshop walls; the guild built an outdoor swimming pond and organized athletic events. Annual theatrical productions were performed every January, with Guild members and their families filling the roles. The Guild sought to answer the question – “What makes a valuable life?” – by innovating ways to enrich the total environments of their artisans, both inside and outside the workshop walls. In so doing they provided a model for other utopian artistic communities in both Britain and America.¹²

Guild silver such as chalices, mustard pots and the muffin dishes won top reviews in artistic journals such as *The Studio*, *Art Journal*, and *Art Workers' Quarterly*, and were sought by

4 Wendy Kaplan, *The Arts & Crafts Movement in Europe & America: Design for the Modern World*, (New York: Thames & Hudson, 2004), 18.

5 Holman Hunt's “May Morning on Magdalen Tower,” (1888-93), frame 1889-90 by Guild of Handicraft, Birmingham Museums & Art Gallery. <<http://www.bmagic.org.uk/objects/1907P132/images/136114>>

6 Alan Crawford, *C. R. Ashbee: Architect, Designer and Romantic Socialist*, (New Haven and London: Yale University Press, 1985), 34-35.

7 “After Morris's death in 1896 Ashbee set up the Essex House Press, buying two of the Kelmscott Albion presses and employing some of the workforce.” See Mary Greensted, *An Anthology of the Arts and Crafts Movement: Writings by Ashbee, Lethaby, Gimson and their Contemporaries*, (Aldershot, Hampshire: Lund Humphries, 2005), 25-26.

8 Fiona MacCarthy, *The Simple Life: C. R. Ashbee in the Cotswolds*, (London: Lund Humphries, 1981), 22-23.

9 *Ibid.*, 31.

10 *Ibid.*, 44-45.

11 From “A Workshop Paradise in the Cotswolds,” by Charles Rowley, in *A Workshop Paradise and Other Papers*, Sherratt & Hughes, Manchester 1905, pp 2-5,6. Quoted in Greensted, *An Anthology of the Arts and Crafts Movement*, 58-59.

12 Kaplan, *The Arts & Crafts Movement*, 18.

the highest Arts and Crafts circles.¹³ However, despite their appeal to a wide market, the Guild of Handicraft was ultimately undercut by outright commercial firms such as Liberty & Co., whose manufactured wares approximated guild designs and edged out their market share.¹⁴ By 1908, the Guild was forced to close as a limited company,¹⁵ although many of the craftsmen continued working there under different arrangements. Today Hart Silversmiths operates in the same workshop on the Silk Mill's first floor as George Hart did from 1902, three generations producing beautiful silver wares in the Guild tradition. This longevity, like the recognition of Ashbee muffin dishes in art collections internationally, reveals the widespread appeal and continuing relevance of Arts and Crafts designs.

Ruskin Pottery

Brooch

- Ceramic, Pewter
- Produced by Ruskin Pottery, England, c. 1905
- UVAC Accession # U988.22.21
- Gift of John Veillette

This Arts and Crafts brooch in the collection was made by Ruskin Pottery in Birmingham around 1905. The central feature is a ceramic roundel, its iridescent purplish-blue glaze just one of many for which Ruskin Pottery was renowned. The setting is pewter, pierced in geometric designs around the circumference. The use of pewter gives the brooch an antique timelessness, and would also have made a more affordable choice of metal than pure silver or gold. These characteristics reflect the values held by key workshops in the Arts and Crafts movement: to create beautiful hand-made objects that enriched the lives of both the maker and the wearer., for more than just the elite classes.

Ruskin Pottery was founded in 1898 initially under the name of The Birmingham Tile and Pottery Works, in Smethwick near Birmingham. Its founders were Edward R. Taylor (1838-1912), the Principal of the Birmingham School of Art, where classes specialized in stained glass, metalwork and enamels,¹⁶ and his son, William Howson Taylor, pictured here at right. In 1902 father and son changed the name of their ceramics factory to the Ruskin Pottery, in honour of the art critic and Arts and Crafts movement visionary John Ruskin, whom the younger Taylor particularly emulated.¹⁷ Ruskin Pottery developed innovative techniques of “transmutation glazes,” based on mineral oxides that created brilliant colours under reduced-oxygen conditions in high kiln temperatures of up to 1600° C.¹⁸ These glazes won the pottery international acclaim at exhibitions from 1904 onward.¹⁹

13 MacCarthy, *The Simple Life*, 91.

14 *Ibid.*, 74.

15 Greensted, *An Anthology of the Arts and Crafts Movement*, 48.

16 Joe Holyoak, et al. “Birmingham.” *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 17 Feb. 2015. <<http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/grove/art/T008992>>.

17 “Ruskin Pottery,” Sandwell Museums Service. Accessed on-line 13 January 2015. <<http://www.sandwell.gov.uk>>

18 “Ruskin Pottery,” Victoria & Albert Museum. Accessed on-line 13 January 2015. <<http://www.vam.ac.uk>>

19 Tom Jenkins, “When fired clay sounds edible: Ruskin Pottery and a Smethwick firm’s rise into the international arena,” *Made in the Black Country*, Nov. 13, 2009. Accessed on-line Feb. 01, 2015.

The cabochon ceramic plaques were often mounted as jewellery pieces, such as these brooches which continue to be sought on the art market today. Arts and Crafts Workshops working in jewellery used not only ceramics, but another medium, vitreous enamels, such as this brooch by C.R. Ashbee's Guild of Handicraft. Other enamels comparable to the Ruskin Pottery ceramic brooches include these by the leading enameller Nelson Dawson, originally from Stamford, and his wife Edith Dawson, a prominent designer in her own right. Whereas earlier Victorian jewelry had privileged precious stones in rare metal settings, the Arts and Crafts movement instead sought to democratize beauty through the use of these more affordable materials. Instead of diamonds and rubies, Arts and Crafts jewelry featured semi-precious stones, ceramics or enamels, which were also employed to beautify household objects such as clocks, inkwells and cigarette boxes.

Ruskin Pottery developed glaze techniques including flambé, lustre, mottled and speckled glazes. This catalogue from 1905 shows their range of production. A 1910 review of that year's Home Arts & Industries exhibition praised them thus: "Perhaps the most beautiful pottery made in this country is the leadless glaze ware, produced at the Ruskin Pottery, Birmingham The colours and shapes of this dainty ware are delightful."²⁰ Three years later, their catalogue shows more new innovations in Chinese-inspired forms and glazes. Ruskin Pottery recipes were closely guarded, and when the factory officially closed after 1933, Howson Taylor ensured his formulae were destroyed so that they couldn't be copied.²¹ He died in 1935. Other British studio potters would continue his legacy throughout the twentieth century, such as Bernard Leach and his Japanese-inspired ceramics, but Ruskin Pottery passed into renown as one of the leading Arts-and-Crafts innovators, whose works are still cherished today.

Archibald Knox for Liberty & Co.

Cake Stand

- Pewter, Liberty & Co. Tudric line.
- Designed by Archibald Knox
- Manufactured at W.H. Haseler's of Birmingham, c. 1900
- Distributed by Liberty & Co.
- UVAC Accession # M974.1.14

This elegant work in pewter is described as a "compote," a shallow, rounded bowl elevated on a stem and used for the serving of desserts such as a spiced fruit compote, a dessert with medieval English origins.²² This was one of several designs manufactured after 1902 by the London firm Liberty & Co., as part of their popular "Tudric" pewter line, available until the 1930s.²³ From the stylized floral base arise three foliate or leaf-like columns, that support the

<<https://madeintheblackcountry.wordpress.com/2009/11/13/ruskin-pottery/>>

20 Review, "Home Arts & Industries Exhibition." *British Architect*, June 10, 1910, p. 397. Accessed on-line February 1, 2015. <<http://search.proquest.com.ezproxy.library.uvic.ca/docview/6812526?pq-origsite=summon>>

21 Gordon Campbell. "Taylor, W. Howson." *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 16 Feb. 2015. <<http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/grove/art/T2074170>>.

22 Phillipa Pullar, "A History Lesson in Food," *Nutrition & Food Science* (71:4), 2-5 (5).

23 "Tudric pewter first appeared in the Liberty catalogues in 1902, but a few designs were available as early as November 1901." See Mervyn Levy, *Liberty Style: The Classic Years, 1898-1910*, (London: George Weidenfeld

upper dish. The evenly-hammered surfaces evoke hand-crafted metalwork of earlier centuries. Its rim in turn is decorated in a stylized pattern featuring honesty, a native plant with distinctive seed pods that gave its name to other Liberty designs, such as this pewter clock.

Their designer was Archibald Knox, born to a Scottish family on the Isle of Man, where he was raised and later studied at the Douglas School of Art. Knox studied Celtic and Runic monuments both in Ireland and on the Isle of Man, and as a designer his Celtic heritage would be given full expression in the late nineteenth-century art movement known as the Celtic art revival.²⁴ He moved to London in 1897 and began designing for Liberty & Co., the prestigious Regent Street emporium that catered to the Art Nouveau and Arts and Crafts lifestyle with fashionable clothing, furniture, and decorative arts such as clocks, jewelry, vases, textiles, and wallpapers.²⁵

Knox first designed for the Cymric collection, such as these works in silver that feature traditional Celtic artwork. In many ways the designs recall a British art heritage going as far back as pre-Roman times, seen here in the Battersea Shield, created circa 350 BC. Liberty's silver Cymric designs were registered by around 1900, followed by the Tudric pewter designs in 1903.²⁶ The Tudric line was similar to the familiar Cymric forms, but instead featured floral and plant designs, and worked in a more affordable metal – pewter. Both lines offered variations on the plain metals with insets of blue or green enamel, or sometimes opal.

Pewter is a malleable metal alloy, consisting mostly of tin with other metals like copper and sometimes lead. Tudric pewter was known as “poor man's silver” as it approximated the more expensive Cymric designs, ingeniously replacing the lead content in the pewter with a small amount of silver and so achieving a comparable lustre at a price affordable to the growing middle class. If we examine the underside of the base, we can see the identifying Liberty Tudric mark and the model number, 01161. The Solket's mark also tells us that it was made by W.H. Haseler's of Birmingham, who manufactured both silver and pewter Liberty products under this name.²⁷ Four-digit Liberty numbers preceded by a zero are the earliest pieces, after 1903; five-digit numbers preceded by a zero approach those made in the 1920s, including both new designs and those repeating earlier successful designs with some modifications, as this piece must be, as Archibald Knox's pewter period peaked in 1905.²⁸

One of the most prodigious of Liberty's designers, Knox would go on to create over 400 designs for carpets, fabrics and metalwork between 1904 and 1912.²⁹ He divided his time between teaching and designing until his death in 1933, but was never really accorded the artistic recognition that he holds today. A major reason was the Liberty company policy of “blanket anonymity” of all its designers' and artisans' work under the single Liberty brand.³⁰ While it made Arthur Lasenby Liberty one of the leading names in British design prior to World War I, it

and Nicolson Ltd., 1986), 92.

24 John Mawer. “Knox, Archibald.” *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 10 Feb. 2015. <<http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/grove/art/T047032>>.

25 Adrian J. Tilbrook, *The Designs of Archibald Knox for Liberty & Co.*, (London: Ornament Press, 1976), 54.

26 Tilbrook, *The Designs of Archibald Knox*, 47.

27 In silver marks, the town mark (e.g. an anchor for Birmingham, a leopard's head for London), is followed by the silver mark (the lion passant) and the date letter. These are preceded by the maker's mark. Pewter is more complicated; the number usually distinguishes the specific mould, model or design. See Lon R. Shelby, et al. “Marks [Metalwork],” *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 2 Feb. 2015. <<http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/grove/art/T054463>>.

28 Levy, *Liberty Style*, 120.

29 Mawer. “Knox, Archibald.” *Grove Art Online. Oxford Art Online*.

30 Tilbrook, *The Designs of Archibald Knox*, 37,39.

means that only today is Archibald Knox receiving the recognition he deserves for creating these beautiful pieces that celebrated his rich cultural heritage and created a British Art Nouveau.

Copper Workshops (Maker Unknown):

Coal Scuttle

- Copper, Brass support
- Manufactured England, c. 1900
- UVAC Accession # M970.18.12

Under the Arts and Crafts aesthetic, objects for the home were designed to be both functional and beautiful. This coal scuttle, worked in copper and brass, is just one of the many metalwork designs produced by British Arts and Crafts workshops around 1900.³¹ The frame and legs are cast in brass, which provides a strong framework, while the infilling panels are of softer and more workable copper. Taking pride of place beside a hearth, the warm tones of the copper and brass would have provided a rich reflective surface for the firelight.

Decorative detailing on the side appears to be an abstracted seed pod or leaf. Botanical forms such as honesty leaves were a frequent theme used by Arts and Crafts designers, as a way of connecting the home with nature outdoors. On the lid, the motif appears similar to the stylized butterfly signature adopted by the Aesthetic Movement painter James McNeill Whistler. While there is no provenance to connect this work with the famous painter, nor do its surfaces bear any shopmarks to identify its workshop of origin, an interesting coincidence is that during the last year of his life, Whistler leased the Chelsea home of C.R. Ashbee, a prominent Arts and Crafts movement designer whose works appear elsewhere in this collection.³²

Firescreen

- Copper, wrought and chased.
- Manufactured England, c. 1910
- UVAC Accession # M972.3.1
- Gift of John & Katharine Maltwood

A second British collection piece whose workshop is uncertain is this copper firescreen, believed to date from around 1910. The single sheet of copper has been worked into sinuous designs evoking abstract botanical forms, their elongated proportions approaching those of Art Nouveau. Its wrought support is worked into curvilinear scrolls above the screen into a decorative crest. Here is another work intended to beautify the hearth, that would communicate fine craftsmanship in the home and a celebration of “honest materials.”

31 “Coal Scuttle,” M970.18.12. Copper, brass support, c. 1900, England. University of Victoria Legacy Art Galleries.

32 Sadakichi Hartmann, *The Whistler Book; A Monograph of the Life and Position in Art of James McNeill Whistler*, (Boston: L. C. Page & Company, 1910), 36.

Copper was a favoured metal in Arts and Crafts workshops, both in Britain and abroad. In America, the furniture designer Gustav Stickley of Craftsman Workshops in New York designed this beautiful charger. Incidentally, like the painter Whistler, this charger too resided in the Chelsea home of C.R. Ashbee before ultimately joining the collection at the Victoria and Albert Museum.

John Pearson is a noted Arts and Crafts metalworker, who first worked in London for William Morris, the father of the Arts and Crafts movement, and then became the first metalworker at C.R. Ashbee's Guild of Handicraft. Pearson left the Guild in 1891 to work as a freelancer, and relocated to Cornwall to contribute to the Newlyn Copper workshop. It had been set up in 1890 as a way to revitalize the region's failing fishing industry. The fishermen were trained to work in copper and eventually produced a wide range of household objects, specializing in repoussé copper work and produced a wide range of domestic and decorative items. Favoured decoration included nautical themes such as ships and fish. The school at Newlyn Copper remained active for about thirty years.

Another key workshop was the Keswick School of Industrial Art in the Lake District, not far from the home of John Ruskin, art critic and visionary of the Arts and Crafts Movement. Here the high standards of training developed into a respected industry,³³ under such key designers as Harold Stabler and metalworker Thomas Clark. Either Newlyn or Keswick are strong contenders as the home workshop of our brass and copper coal scuttle.

In the midlands, the Birmingham Guild of Handicraft was established in 1890 by several followers of John Ruskin and William Morris. Arthur Stansfield Dixon, the silversmith and architect, designed the Guild's headquarters on Great Charles Street in Birmingham. The guild employed about 20 craftsmen and its motto was "By Hammer and Hand." Through its directors the Guild was connected with the Birmingham School of Art, where Ruskin Pottery founder Edward R. Taylor was its headmaster.

W.A.S. Benson was another leading Arts and Crafts designer who was a friend to William Morris and designed for Morris & Co. This Benson chafing dish was designed to keep food warm, taking advantage of copper's heat-conducting properties with contrasting brass handles.³⁴ From his factory in Hammersmith, Benson revitalized work in copper and his West End showroom elevated it to a fashionable purchase for discerning clients. He was an innovative designer, creating this vanned firescreen in copper and brass that would have been a showpiece of the Arts and Crafts home.

As a "joy to the maker and the user," hand-made brass and copper objects in the Arts and Crafts movement revived historic workshop techniques, evident in their worked surfaces such as shallow hammer marks, or the use of abrasives to produce a dull satin finish.³⁵ They outshone mass-produced factory wares and elevated base metals into a respected art form that continues to beautify collections today.

33 Alan Crawford, "United Kingdom: Origins and First Flowering," *The Arts & Crafts Movement in Europe & America: Design for the Modern World*, Wendy Kaplan, ed., (New York: Thames & Hudson, 2004), 34.

34 "Chafing Dish," W.A.S. Benson, Victoria & Albert Museum. Accessed on-line Dec. 15, 2014.
<<http://collections.vam.ac.uk/item/O107906/chafing-dish-benson-william-arthur/>>

35 Brian Allen, et al. "Metalwork: England – After 1800." Grove Art Online. Oxford Art Online. Oxford University Press. Web. 18 Feb. 2015.
<<http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/grove/art/T026083pg9>>.

American Workshops:

American Craftsman

Craftsman Chair

- Oak with rush slip seat
- Designed by Gustav Stickley
- Manufactured at American Craftsman, Eastwood, NY, c. 1900
- UVAC Accession # M969.13.92

The Craftsman Chair has become an iconic symbol of the American Arts and Crafts Movement, one of the most enduring legacies of its designer Gustav Stickley (1858-1942). Stickley is considered one of the foremost proponents of the movement in America at the turn of the last century,³⁶ continuing the Arts and Crafts ethics of its founder, the British designer William Morris. Both men rejected the existing ornate and mass-produced furniture styles in favour of “honest” construction, reviving traditional English country designs as well as creative workshop environments for their craftsmen.

The resulting clean, rectilinear form of the Craftsman chair is enlivened by five vertical spindles rising between the horizontal chair leg stretcher and the seat; square spindles were characteristic of both Stickley and Morris chairs.³⁷ Above the woven rush seat, the central “splat” of the back features nine parallel spindles, spanning the distance between the lower and top horizontal rails. The lustrous beauty of the oak is not disguised by carvings or heavy varnish, but instead makes visible the warm tones of the wood and celebrates the joinery of a well-constructed chair.

The condition of the woven rush seat reminds us that this chair has seen over a century of use. The intricately woven rushwork recalls those of the traditional Cotswold School, such as Ernest Gimson and the Barnsley brothers, who at the end of the 1800s revived such country patterns, seen in these ladder-back chairs. Woven rush seats were an art in themselves. In 1907, Gimson wrote to fellow designer Philip Webb that the young men in his workshop wove rush seats from about a dozen traditional designs that were “so admirable” they deserved reproduction with no modification, and stated that “the making of them is pleasure enough.”³⁸ The use of organic materials such as rushes and native woods throughout Arts and Crafts furniture was another way of bringing nature indoors, uniting beauty with function in honest furnishings that celebrated the simpler life. This would become a hallmark of Stickley designs, born out of Arts and Crafts and developed into his own distinctive Craftsman style.

Gustav Stickley (1857-1942) was born in 1857 to German immigrant parents, and was the oldest of eleven children. By age 16 his father had left them, so Gustav supported his family by working in his uncle's furniture factory in Pennsylvania.³⁹ From 1884 he opened a series of furniture businesses with his brothers in New York state. In 1898 he made a formative trip to

36 Mark Alan Hewitt, “Gustav Stickley, and the American Arts and Crafts Movement,” *West 86th*, 19:1 2012. Accessed on-line Dec. 5, 2014: <<http://www.west86th.bgc.bard.edu/exhibition-reviews/gustav-stickley.html#>>

37 Gene Lenert, “Craftsman-Style Comfort in a Morris Chair,” *Fine Woodworking*, Jul-Aug. 1993, 38-42 (39).

38 Greensted, *An Anthology of the Arts and Crafts Movement*, 57.

39 Gustav Stickley, Biographical Statement. *Winterthur Library*. <http://findingaid.winterthur.org/html/HTML_Finding_Aids/COL0060.htm>

Europe, meeting leading Arts and Crafts designers such as the architect C.F.A. Voysey,⁴⁰ who in the same year designed this chair, now in the collection of the Victoria and Albert Museum. Also in this collection is an 1897 chair by another leading contemporary designer from the Glasgow School, Charles Rennie Mackintosh. Although somewhat rectilinear, Mackintosh's designs instead favoured the elongated lines of Art Nouveau. These proportions can also be seen in Frank Lloyd Wright's Prairie School, and his 1902 dining chair. Stickley instead would ultimately identify firmly in the Arts and Crafts school with his more squared furniture proportions. In England he might have viewed this earlier prototype in the movement, the "Rossetti" chair produced from 1865 by Morris & Company and designed by the poet Dante Gabriele Rossetti. It was based on an 18th century Sussex design.

Upon returning to the United States, Stickley began producing a new line of furnishings under his newly-named Gustav Stickley Company. His United Crafts workshop operated much like a guild with profit-sharing for his craftsmen,⁴¹ following again on precedents set by William Morris of uniting a return to fine craftsmanship with dignity of labour. Stickley did incorporate some machine work where it maximized production and minimized tedium,⁴² something even Morris himself was not adverse to.⁴³

Stickley also designed Craftsman Houses that were published through his journal and made widely available to subscribers across the continent. After 1900, when Gustav's two brothers left the company to form another, his furniture labels display his motto, "Als ik kan," or "If I Can" – one William Morris had also adopted from the 15th century Dutch painter Jan Van Eyck for his own. Suitable to the Arts and Crafts ideal of the "total environment,"⁴⁴ Stickley began designing for metalwork, beginning with hardware and expanding to such beautiful pieces as this copper charger that resided in the British designer C.R. Ashbee's Chelsea home. In 1905 Stickley moved his Company's headquarters to New York, and in 1908 he purchased the 600-acre site of Craftsman Farms in Morris Plains, New Jersey, to build a school and agricultural collective.⁴⁵ The beautiful home he built there stands as a fine example of his Craftsman house designs, while these interior images taken in 1911 demonstrate the interior furnishings concept of the enlightened home.

Sadly, during World War I interest in Arts and Crafts furniture began to decline, and Stickley's company filed for bankruptcy. The last issue of *The Craftsman* was published in 1916, and in 1917 he was forced to sell Craftsman Farms. However his legacy lives on through his Craftsman furnishings, that continue to earn both academic interest as well as high prices in the decorative-arts marketplace.⁴⁶

40 Mary Ann Smith, *Gustav Stickley, the Craftsman*, (Mineola, NY: Dover Publications, 1992), 9.

41 Gustav Stickley, *Wintherthur Library*.

42 Smith, *Gustav Stickley*, 30.

43 Kaplan, *The Arts & Crafts Movement in Europe & America*, 9.

44 Smith, *Gustav Stickley*, 19.

45 *Ibid.*, 109.

46 Hewitt, "Gustav Stickley."

Tiffany Studios

Tiffany Lamp

- Stained Glass, leaded shade, copper foil technique),
- Produced by the Tiffany Glass and Decorating Company, c. 1895-1932.
- UVAC Accession # M968.7.1

A cherished object in the collection is a stained glass Tiffany table lamp produced by Tiffany Studios, which operated between 1878 and 1933 in New York. Tiffany lamps came into production in 1895, each lampshade handmade by glass artisans. Its cast base is designed with lily pads radiating outward from the centre. Botanical forms were a favoured motif in Arts and Crafts and Art Nouveau furnishings, reproducing both local and exotic plant varieties as a way to bring nature indoors. The electric cord shows that it filled an early market for electric lamps which came into fashion around the beginning of the last century; Tiffany sold his first electric lamp in 1899. The leaded art glass shade features panels ranging from opalescent white to green hues, in a range of geometric shapes around the dome.

Tiffany Studios was founded by the designer Louis Comfort Tiffany, son of Charles Lewis Tiffany of the New York based Tiffany & Co. empire. First trained as a painter, L.C. Tiffany began collecting fine Japanese and Islamic ceramics and glass in the mid-1870s, and by the late 1870s he devoted his time solely to the design and manufacture of the decorative arts.⁴⁷ In 1879 he formed the interior decorating firm of Louis C. Tiffany & Associated Artists, which included other prominent designers such as Candace Wheeler, renowned textile designer. During its four-year life, the firm's projects included redecorating the White House and the home of Samuel L. Clements.

Finding American stained glass production inferior, Tiffany looked back in time to the traditional techniques of medieval stained-glass artisans to achieve their brilliant colours.⁴⁸ His process repeated that achieved earlier in the Arts and Crafts Movement by the London design firm of William Morris and Company in the 1860s. Their stained glass production was highly sought for ecclesiastical contracts. A Morris & Co. window in the University of Victoria art collection is this piece from 1878, *Timothy & Eunice*, designed by Edward Burne-Jones. It was one of several Morris & Co. art glass works acquired from the London firm by Montreal collectors David Allan Poe Watt and Andrew Allan between 1878 and 1885,⁴⁹ an example of their wide range of international distribution. Tiffany had visited William Morris while in Europe in 1867, and was keenly influenced by the principles of the Arts and Crafts Movement; in many ways Tiffany can be said to have successfully achieved its goal of bringing art to the masses by incorporating the right balance of mechanization.⁵⁰

47 Richard Guy Wilson. "Tiffany." Grove Art Online. *Oxford Art Online*. Oxford University Press, accessed January 25, 2015, <http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/grove/art/T084986>.

48 "Tiffany Glass," *The Concise Oxford Dictionary of Art Terms*. *Oxford Art Online*. Oxford University Press. Accessed Nov. 25, 2014. <<http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/opr/t4/e1670>>..

49 K. Corey Keeble, "Stained Glass," in *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections*, Katharine A. Lochnan, Douglas E. Schoenherr, Carole Silver, Eds., (Ontario, Canada: Art Gallery of Canada, 1993), 115-17.

50 "Tiffany Glass and Decorating Company," *The Arts & Crafts Movement in Victoria, BC*, University of Victoria.

In 1894 Tiffany patented his iridescent, hand-made glass, called “favrile,”⁵¹ after the Old English word “fabrile” for “handwrought.”⁵² The iridescent colours were achieved by incorporating metal oxides and acid fumes during the firing process, emulating historic traditions such as ancient Roman glass, and lustre-painted Islamic glass that Tiffany is said to have collected.⁵³ A comparable piece in the University of Victoria collection is this hand-blown glass salt cellar [U984.41.1]. In 1889 Tiffany established Tiffany Studios in New York, and in 1892 the Tiffany Glass and Decorating Co. in Corona, Long Island, NY.⁵⁴

This Tiffany Dragonfly lamp from the Carnegie Museum of Art won a prize at the 1900 World’s Fair in Paris, where its caption attributed the lamp not to the master Louis Comfort Tiffany, but to Clara Driscoll (1861-1944).⁵⁵ Recent scholarship is beginning to identify the individual artisans whose work was subsumed under the Tiffany Studios brand, for the company’s carefully crafted publicity promoted the master and never disclosed the names of his designers, a policy seen also with Liberty & Co. in London.⁵⁶ In 2007 scholarship by Rutgers professor Martin Eidelberg revealed that the master designer behind many of these renowned leaded glass lamps was not Louis Comfort Tiffany but Clara Driscoll. Seen standing far left in this photograph of “the Tiffany Girls,” on the roof of the Tiffany Glass and Decorating Company [in 1903, or 04-05?], Driscoll had been designated the head of the women’s glass-cutting department in 1892, with up to 32 women artisans, and was responsible for many of their major window and mosaic installations.^{57,58} [Driscoll also designed a Daffodil leaded glass table lampshade, and many of the botanical-inspired designs before 1909, such as Wisteria.⁵⁹] Floral lamp patterns were created and executed by a team of women at Tiffany Studios under the direct supervision of Louis Comfort Tiffany himself, while the simpler geometric shades, considered more masculine, were created by men at the Studios’ foundry location.

After the death of his father in 1902, Louis inherited the Tiffany & Co. empire and incorporated his operations under it, changing the name of the Tiffany Glass company to Tiffany Studios. His involvement with the companies declined after 1919, and Tiffany Studios closed in 1933, the year of his death.⁶⁰ The Tiffany legacy endures, and Tiffany lamps are treasured, a pink lotus lamp gaining a Christie’s auction price of \$2.8 million in 1997.⁶¹

Accessed October 20, 2014. <<http://center.uvic.ca/arts-crafts/background/tiffany.html>>.

51 Victoria & Albert Museum collection, Louis Comfort Tiffany. <<http://collections.vam.ac.uk/item/O282/favrile-vase-tiffany-louis-comfort/>>

52 Fabrile,” *OED Online*. December 2014. Oxford University Press. (accessed February 07, 2015).

53 “Tiffany Glass,” Oxford Art Online. Accessed Nov. 25, 2014.

54 *Ibid.*

55 Jeffrey Kastner, “Out of Tiffany’s Shadow: A Woman of Light,” *The New York Times*, Feb. 25, 2007.

<<http://www.nytimes.com/2007/02/25/arts/design/25kast.html?ref=arts>>

56 *Ibid.*

57 Martin Eidelberg, “Clara Driscoll and the Tiffany girls,” *American Craft*, 67:1 (Feb-Mar 2007), 87-89 (87).

58 “Tiffany established the Women’s Glass Cutting Department in 1892, recruiting artists from the local Y.W.C.A., Cooper Union, and the School of Applied Design. This event in the company’s history, which for the first time allowed women to cut and select glass for windows and mosaics along with the men, may have been as much about business as art. The Lead Glaziers and Glass Cutters’ Union, which only permitted men as members, had organized a city-wide strike that year to win higher wages and reduced hours.” See “Tiffany Studios Designers,” *The Charles Hosmer Morse Museum of American Art*. Accessed Nov. 21, 2014. <<http://www.morsemuseum.org/louis-comfort-tiffany/tiffany-studios-designers>>

59 Eidelberg, “Clara Driscoll and the Tiffany girls,” 87-89 (88).

60 Alice Cooney Frelinghuysen, *Louis Comfort Tiffany at the Metropolitan Museum*, (New York: Metropolitan Museum of Art, 1998), 31.

61 “A Highly Important Leaded Glass, Bronze and Mosaic ‘Lotus’ Lamp, Tiffany Studios, c. 1900-1910.” Sale 8844 - The Pink Lotus Lamp, 12 December 1997. Christie’s, New York, Park Avenue.

Roycroft Workshops

Candlesticks

- Copper
- Manufactured at Roycroft Workshops, Aurora, New York, c. 1905
- UVAC Accession # M969.13.37

Tray

- Copper
- Manufactured at Roycroft Workshops, Aurora, New York, c. 1910
- UVAC Accession # M970.18.4

Vase

- Copper
- Manufactured at Roycroft Workshops, Aurora, New York, c. 1905-1910
- UVAC Accession # M969.13.95

A guiding principle of the Arts and Crafts movement was to produce hand-crafted decorative arts in affordable materials. Whereas only wealthy households might have been able to afford trays and candlestick holders in sterling silver, these works in lustrous hammered copper by the Roycroft Workshops made metalwork art pieces for the home affordable for a wider range of consumers. Their simplicity of design reflects Arts and Crafts priorities for clean lines and unpretentious hand-made quality. Rejecting the inferior manufacture of mass-produced industrial wares, Roycroft Workshops instead celebrated the hand of the artisan, directly visible in the lightly hammered surfaces. These are finished in “Aurora Brown,” one of several finishes that Roycroft added to their copper wares.⁶²

A set of Roycroft candlestick holders in the “low floriform design”⁶³ dates to around 1905. The straightforward aesthetic and uncluttered surfaces allow the simple warmth of the burnished copper to take precedence. The circular base is embellished by four small flares, like those seen on the skirt of a twirling dancer.

A small oval letter tray continues in a similar design, with the lip at either end worked into a flourish – a shape intended for both beauty and function, creating a flat surface where the bearer's thumb would rest. The weight is surprisingly heavy, giving the tray a substantial feel that belies its small size. Again, the surface is lightly hammered, and a band of tooled decoration extends around the inside circumference.

This vase, in hammered copper, extends upward in a cylindrical form to the top, where it tapers inward at the mouth. Its clean lines are enlivened by a decorative band of worked silver, that encircles its upper portion. The interesting contrast of the two worked metals, the cool silver

<<http://www.christies.com/lotfinder/lot/a-highly-important-leaded-glass-bronze-and-322914-details.aspx>>

62 David Kornacki, “Overview” *Roycroft Copper*. Accessed on-line Dec. 21, 2014:

<<http://www.roycroftcopper.com/welcome.htm>>

63 David Kornacki, “Candleholders,” *Roycroft Copper*. Accessed on-line Dec. 21, 2014:

<<http://www.roycroftcopper.com/candleholders.htm>>

against the warmth of the hammered copper. makes this vase an interesting work among the Roycroft collection pieces.

The Roycroft Workshops were founded around 1895 in East Aurora, upstate New York, by the charismatic Elbert Hubbard (1856-1915). Previously a partner and salesman with the Larkin Soap Company, Roycroft turned his business acumen to positive use in implementing Arts and Crafts movement ideals in America. It started with his visit to William Morris, his production workshops and Kelmscott Press in London in 1894.⁶⁴ On his return to America, Hubbard purchased a printing press and the following year established the Roycroft Press. With it he published a monthly journal, *The Philistine*, with a circulation of 100,000, *The Fra*, and numerous books which he made successful through mail order, those of his own writings and others like Emerson and Thoreau.⁶⁵ This led to the setting up of a bindery and leather shop, and shortly thereafter, the Roycroft Workshops which included furniture, metalwork and leaded-glass studios employing more than four hundred workers.⁶⁶ Mail order catalogues achieved wide distribution of the Roycroft Workshops production across America, making it one of the most successful in the country.⁶⁷ Roycroft goods furnished the Roycroft Inn, where visitors stayed while observing the “neo-medieval” community of artisans and their families⁶⁸ that was centred around the apprenticeship system.⁶⁹ Many designers and artisans had left lucrative careers to join the Arts and Crafts lifestyle; for example, the head of the copper shop at the Roycroft community, Karl Kipp, was previously a banker.⁷⁰ The copper workshop started production in 1902 with fixtures, and in 1906 with commercial copper items produced for sale.⁷¹ The Roycroft line of copper gift ware came out in 1909, promoted through their catalogue.⁷²

Under the base of these collection pieces can be found the shopmark of the Roycroft Workshops. In addition to the “R” for Roycroft, can be seen the traditional orb-and-cross trademark used by fifteenth-century European printers, depicting the earth below and the cross for Christianity above.⁷³ This expresses Roycroft founder Elbert Hubbard's fascination with early printing processes, as well as with William Morris, whose Kelmscott Press had revived traditional printing techniques.

Hubbard and his second wife, Alice Moore Hubbard, died aboard the RMS Lusitania, sunk off the coast of Ireland in 1915 by a German submarine.⁷⁴ Although his son Elbert Hubbard II took over operations, demand waned in the Depression years, and in 1933 the copper items were discontinued.⁷⁵ The bindery was the last to close in 1938, when the Roycroft Workshops

64 Robert Koch, “Elbert Hubbard's Roycrofters as Artist-Craftsmen,” *Winterthur Portfolio*, Vol. 3 (1967), 67-82 (67).

65 MacCarthy, *The Simple Life*, 52.

66 Wendy Kaplan, “America: The Quest for Democratic Design,” *The Arts & Crafts Movement in Europe & America: Design for the Modern World*, (New York: Thames & Hudson, 2004), 275.

67 *Ibid.*, 275.

68 *Ibid.*, 275.

69 E. A. Christensen. “Hubbard, Elbert.” *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 8 Feb. 2015. <<http://www.oxfordartonline.com.ezproxy.library.uvic.ca/subscriber/article/grove/art/T039251>>.

70 Kaplan, *The Arts & Crafts Movement*, 13.

71 “History of the Copper Shop,” *Roycroft Copper*. <<http://www.roycroftcopper.com/history.htm>>

72 Koch, “Elbert Hubbard's Roycrofters, (67).

73 Thomas D. Walker, “The Cover Design,” *The Library Quarterly: Information, Community, Policy* 69:1 (Jan., 1999), 86-88 (86). [img: Attributed to Nicolas Jenson, mark for the Society of Venetian Printers, 1481. “One of man’s oldest symbols, the orb-and-cross motif is found in a chamber of Cheops’s pyramid at Giza, where it was hewn into stone as a quarry mark. In Jenson’s time it symbolized that ‘God shall reign over earth.’”]

74 MacCarthy, *The Simple Life*, 52-53.

75 Koch, “Elbert Hubbard's Roycrofters, (82).

were bankrupt.⁷⁶

Although few Arts and Crafts entrepreneurs made it through the Depression years, Hubbard had, for several decades, succeeded in implementing Arts and Crafts ideals on a broad scale and making furnishings for the enlightened home available to more than just the elite classes. While key figures in the movement were skeptical of his eccentricity and commercial techniques, he nevertheless can be remembered for attempting to revive, in an increasingly industrial age, the aesthetics of craft and beauty in his workshop community.

Rookwood Pottery

Vase

- Ceramic, glazed
- Produced by Rookwood Pottery, Cincinnati, Ohio, 1914
- Cincinnati, Ohio
- UVAC Accession # M974.1.22

Vase

- Ceramic, glazed
- Produced by Rookwood Pottery, Cincinnati, Ohio, 1919
- UVAC Accession # M969.5.3b

Two ceramic vases in the collection are from the noted Rookwood Pottery, established in Cincinnati, Ohio in 1880, and a leader in the American Art Pottery Movement. Both vases display a lustrous matte turquoise-blue glaze that was developed by Rookwood designers. On the shorter of the two vases, stylized botanical motifs surround the lower half of the exterior, while the upper half is left smooth and bare, recalling a similar aesthetic of pure, uncluttered surfaces in Japanese ceramics.

On its base can be seen the R-P monogram that identifies the Rookwood Pottery, in use from 1886, with a single radial flame mark added for each year from that date. By 1900 there were 14 flames, and they switched to a new system. In 1901, the Roman numeral I was added below and changed accordingly with each year. Therefore the Roman numeral XIV here indicates a manufacture date of 1914. This system continued to the end of production in 1967. The number below the date is the pattern number.⁷⁷ The artist's name was also sometimes added, and an initial for the glaze (W=white/iris)]⁷⁸

The taller of the two vases displays parallel designs extending vertically like blades of grass, and tapering to fine points at the top. Looking at the base, we see the R-P monogram with the Roman number XIX, dating this piece to 1919. This vase pattern was also produced in other glaze colours, such as this one from 1922.

One of the guiding principles of the Arts and Crafts Movement was “truth to materials.”

76 Walker, “The Cover Design,” (86).

77 The pattern number is “...sometimes followed by a letter indicating the size the shape was cast in, A=largest and F=smallest.” Greg Myroth, “Rookwood Pottery Marks,” *Art Pottery Blog*.
<<http://artpotteryblog.com/2007/11/rookwood-potter-2.html>>

78 Eric Bradley, *Antique Trader Antiques & Collectibles Price Guide 2013*, (New York: Krause Publications, 2012), 205.

consistent throughout a range of worked materials such as ceramics, metalwork and woodworking. The natural beauty of quality materials was allowed to shine through the finished product, without unnecessary surface ornamentation. When we look at ceramics, a useful contrast can be seen in the ornate designs and glazes produced earlier in the Victorian period, such as this Doulton vase from 1875. At the same time, the Arts and Crafts Movement in Britain was influencing a resurgence of studio potters. The Martin Brothers were one of the first studio potters established in London in 1873, first working in salt-glazed stoneware, and later their fantastical bird jars. Japanese influence was also seen in Aesthetic and Art Nouveau ceramics, with more sinuous and abstracted botanical forms and solid glazes with a wider range of colours.

Both Rookwood pottery vases here date from the early 1900s, by which time Rookwood had established a name for American ceramics in the international art world. Its prestige was hard-won. Back in 1876, when its founder Maria Longworth attended the international Centennial Exhibition in Philadelphia, American craft was considered inferior to other countries whose ceramics traditions had had centuries to evolve. Longworth set out to change all that. Inspired by the Japanese ceramics and French pottery with under-glaze decoration that she saw at the exhibition, and already a ceramics painter herself, she secured funds from her father, a wealthy real estate magnate, and established the founding pottery.⁷⁹ They first painted ceramic blanks imported from Europe and then developed their own production. Fulfilling the ideals of the Arts and Crafts Movement of *art for the people by the people*, Rookwood employed over 225 artists in hand-crafted production, using machines only for mechanical tasks of mixing clay and glazes.⁸⁰ The unique properties of Rookwood's ceramics can be traced to the clay itself, sourced directly in the Ohio Valley, and the way the natural minerals in the clay reacted with the Rookwood glaze formulas to create entirely new colours.⁸¹

Rookwood was one of the first American potteries to achieve international acclaim, winning major awards at expositions such as the First Prize Gold Medal at the Paris Exposition Universelle in 1889 and 1900,⁸² with their line of Standard Ware with its rich brown and red glazes.⁸³ Further exposition awards were gained in St. Petersburg in 1901, and in Turin in 1902.⁸⁴ Rookwood ceramics were sought on the international market, through such distribution points as Tiffany & Co. in New York, and Siegfried Bing's renowned Art Nouveau gallery-shop in Paris.⁸⁵

New glazes were introduced over the years, the turquoise blue glaze seen here developed by an innovative artist-designer, Artus Van Briggles, who was first hired on at Rookwood in 1887. Storer recognized his talent and in 1893 had sent him to study art at the Académie Julian in Paris.⁸⁶ While in Paris, Van Briggles was exposed to Art Nouveau ceramics, which followed

79 "Our Heritage," *Rookwood Pottery Company*. Accessed Nov. 5, 2014. <<https://www.rookwood.com/history>>

80 Daneel S. Smith, "Rookwood Pottery as 'Fine Art'." *Journal of Art History*, 1 (2006). Web version accessed Nov. 5, 2014.

81 *Ibid.*

82 "Our Heritage," *Rookwood Pottery Company*.

83 Stanley G. Burt, "The Rookwood Pottery Company," *Journal of the American Ceramic Society*, 6:1 (1923), 233.

84 Wendy Kaplan, "America: The Quest for Democratic Design," in *The Arts & Crafts Movement in Europe & America*, 278.

85 Amy F. Ogata, "Belgium and France: Arts, Crafts, and Decorative Arts," *The Arts & Crafts Movement in Europe & America: Design for the Modern World*, Wendy Kaplan, ed., (New York: Thames & Hudson, 2004), 224.

86 "Van Briggles Pottery: History," adapted from Dorothy McGraw Bogue, "The Van Briggles Story," 1976. <<http://dynamicinnovation.net/vanbriggles/history.htm>>. Accessed Nov. 20, 2014.

Japanese aesthetics, employing only solid glazes and low relief work on their surfaces.⁸⁷ He also became obsessed with re-discovering a distinctive matte glaze from the fourteenth-century Chinese Ming Dynasty. After his return to Rookwood in 1896, he perfected this unique process, and subsequent designs released after that date celebrate these glazes. Rookwood ceramics became a leading name in the American Art Pottery Movement, their designs expressing the Arts and Crafts aesthetic of fine craftsmanship, clean lines and uncluttered surfaces that allowed the beauty of the materials to shine through.

The Great Depression marked the decline of Rookwood pottery, after which the market was taken over by manufactured imitations, and Rookwood finally closed in 1960.⁸⁸

87 “Van Briggle Pottery: History.”

88 Smith, “Rookwood Pottery as ‘Fine Art’.”

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