

Curriculum Guide for
The Story of My House: Arts and Crafts Designs at Greystone 1905-2005
Olive F.A. Arms brings the simplicity of life and nature into the home

"I cannot think of a house without including as an essential part of it, its outward surroundings and external nature..." –Olive Arms

Students see the influence of the Arts and Crafts movement in Olive Arms' designs when they visit her home, 'Greystone,' now the Arms Family Museum of Local History.

Arts and Crafts style was influenced by the art of the Middle Ages. It was notable for having hand-made objects, hammer marks on metals, designs from nature, and simplified shapes. The movement influenced the idea of societal importance, mostly with the role of human creativity in labor rather than machine. Greystone is one of the best examples of Arts and Crafts style architecture in Ohio. Many displays of nature as well as hand-crafted fireplaces and furniture exude the characteristics of the style throughout the house.

As students walk through this exhibit they will see drawings, designs, furniture, books, clothing, pottery, and writings of Olive Arms that demonstrate her influence from and passion for the Arts and Crafts movement.

Tour Goals:

- Acquaint students with the Arts and Crafts movement
- Increase students' understanding of the purpose behind the movement
- Stimulate students' appreciation of the work and craftsmanship involved in the movement
- Motivate students to think about their own Arts and Crafts designs

Objectives for Student Learning

- Outline some of the ideas behind the Arts and Crafts movement
- Describe a few of the aspects of the movement (simplicity, nature, handcraftsmanship)
- Identify some of the significant people of the movement
- Illustrate images from the Arts and Crafts movement

Ohio Academic Content Standards:

Social Studies

- Place a series of related events in chronological order on a timeline

Language Arts

- Prewriting skills through discussions with peers
- Active listening skills
- Identifying important information and taking brief notes
- Produce informal writings such as notes or journals

Arts

- Use historical artworks such as photos to answer questions about daily life in the past
- Examine how social issues affect design such as in architecture
- Distinguish styles and themes from local, regional, or state history

Preparation and Expansion: Pre-and Post-Visit Activities

“Make your house personal, by having in it, things you really take an interest in...” —Olive Arms

Your Arts and Crafts Home (Grades: 3-6)

What would your home look like if you designed it in Arts and Crafts style architecture? Images of nature are incorporated with the idea of simplicity to bring an Arts and Crafts style home together. Students will enjoy drawing and designing their own Arts and Crafts style house using pictures from the Mahoning Valley Historical Society as well as the web. The images are also provided on pages 5 and 6 of this curriculum guide.

Mahoning Valley Historical Society Links:

<http://www.mahoninghistory.org/newexhibits-storyofmyhousepics.stm> (exhibit images)

<http://www.mahoninghistory.org/armhome.stm> (1st floor of Greystone)

Web Links to Other Images:

http://www.phaidon.com/GetResource.aspx?file=0714840300_inside_1.jpg (chair)

<http://common.csnstores.com/common/collections/1112.jpg> (dining room set)

<http://cache.eb.com/eb/image?id=42788&rendTypeId=4> (William Morris room)

House Construction Timeline (Grades: 5-6)

Have students create a timeline showing the building construction of a house of their own design, including researching the cost of materials and creating an expense budget. Students should plan the time it would take to construct a new home, as well as the steps involved in the process, organizing their plans into a timeline. Students could use their drawings from the previous activity, or they can develop new ideas about what they want their house to look like and what materials they will need. Students can estimate what they believe items will cost and create a budget from their estimates, or they can use the website below. On the site, students choose the type of construction they are doing from a drop down menu (Ohio Heavy Construction would be a good choice for building a new house). On the next page there is a keyword search and a table where students can either enter or click on the material for which they want an estimate.

Link: <http://www.get-a-quote.net/>

The Story of Your House (Grades: 4-6)

Olive Arms not only drew images of what she wanted her home to look like, but she also wrote about her ideas for designing her home. The link below will take you to the Mahoning Valley Historical Society's website, which has a copy of the essay she wrote about her house. Students will write a short essay about what they want their future home to say about them. To get students thinking about this, they could start simple with a bedroom. Since many people express their personality in their bedrooms when they are young, students could use this as inspiration. The essay can also be found on pages 7-10 of this curriculum guide.

Link: [Olive's Essay](#)

People of the Arts and Crafts Movement (Grades: 2-6)

Students will learn about the significant people of the Arts and Crafts movement using this fill in the blank worksheet. It has ten sentences where students fill in the blank with the correct person associated with the movement. A word bank is provided for the students at the bottom of the worksheet. The answer key is also provided. These are located on pages 11 and 12 of the curriculum guide.

Bloom into Writing (Grades: 5-6)

Keeping a daily journal about thoughts and ideas is a great way to get students to write. One of Olive Arms' passions was gardening. Have students research a flower or shrub that they might put in a garden from the list provided on page 13 of this guide. Instead of writing a research paper, they will document the growth of their flower through daily journal writing. Each day (or week) they will imagine how their flower is growing and write down their "findings". In addition to the journal, as a hands-on science activity students could plant a real flower and note its progress.

Activities of Art and Architecture (Grades: 2-6)

A great alternative to the previous activities would be to use ideas from *Greene and Greene for Kids* by Kathleen Thorne-Thomsen. The book tells the story of the American Arts and Crafts movement architects Charles and Henry Greene and has activities to go along with the story. Students could have fun making Ivory Soap Sculptures or building a Model Stone Wall. This book is available through the museum's gift shop and at many local libraries.

Link: <http://www.mahoninghistory.org/greystonegifts.stm>

Curriculum Guide for Greystone

The Mahoning Valley Historical Society's website has a separate curriculum guide for the first floor of the Greystone. This guide has many more activities in addition to the ones in this guide. The activities in the Greystone curriculum guide are oriented toward the tour, and supplement information about the Arts and Crafts movement. The link below brings up a PDF file of the curriculum guide.

Link: [Curriculum Guide of Greystone](#)

Informational Websites

There are many resources on the web that have information about the American Arts and Crafts movement as well as the similar movement in Europe. Olive F.A. Arms was influenced by the principles of nature and simplicity for which the movement stood; it gave her inspiration to design some of the furniture in Greystone.

The Story of My House

<http://www.mahoninghistory.org/newexhibits-storyofmyhousepics.stm>

This website provides a brief overview of the Arts and Crafts exhibit, information about the owner and designer of the house, Olive F.A. Arms, as well as a few pictures of some of the artifacts. The first image is from the first floor of the house, while the other images are from this exhibit. When clicked on, the pictures are linked to a larger image and description.

Gustav Stickley

<http://www.mahoninghistory.org/edudid.stm>

This article discusses one of the important promoters of the American Arts and Crafts movement, Gustav Stickley, who advocated for a movement that focused on nature, simplicity, and function. He supported it through publicity and marketing of his work. Many know him as a great contributor to the American Arts and Crafts movement. The article is located on page 14 of this curriculum guide as well as at the website above.

Arts and Crafts Movement

http://en.wikipedia.org/wiki/Arts_and_Crafts_movement

The British and American movements are both discussed in this wikipedia article. It talks about the origins and history of the movement, how it influenced art later on in the twentieth century, and how the movement progressed in the United States. There are also many photographic examples of Arts and Crafts style homes.

Founders of the Arts and Crafts Movement

<http://www.burrows.com/found.html>

This site has several links about the British and American Arts and Crafts movement. It provides links to addresses, lectures, and writings that some of the founders wrote in both America and England. There is also a short article on the early Arts and Crafts movement in America in the late nineteenth century; which can also be found in this curriculum guide (on page 15) through the link below.

Link: [A Brief Overview of the Early Arts & Crafts Movement in America](#)

The History of the Arts and Crafts Movement

<http://www.arts-crafts.com/archive/history.shtml>

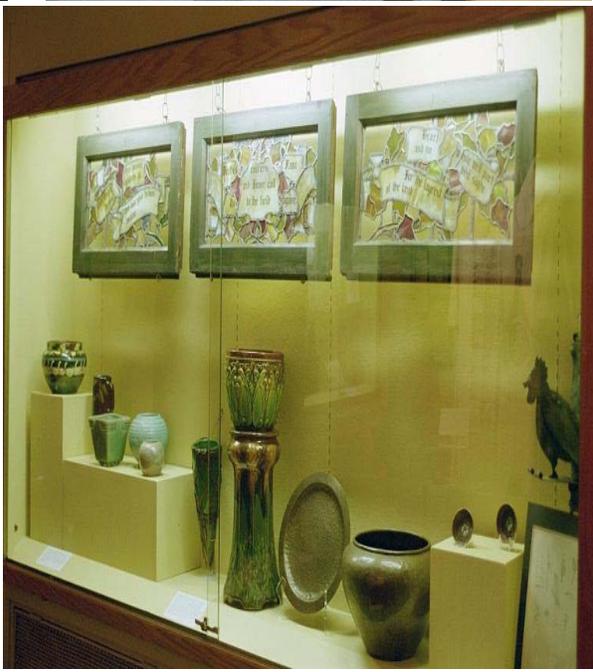
The history of the movement is explained through different bibliographic links on the Arts and Crafts Society website. It provides a list of books that are helpful in gathering information on the Arts and Crafts Movement. The list of books from this website is also provided on page 16 of this curriculum guide.

Frank Lloyd Wright Foundation

<http://www.franklloydwright.org/index.cfm?section=tour&action=publicsitelist>

The website for the foundation has a list of public building sites related to this famous architect. The Usonian style of architecture, a development from his earlier Prairie style and which Wright was most known for, includes houses such as Weltzheimer/Johnson House in Oberlin, Ohio and Fallingwater in Pennsylvania. Possible student field trips to these two nearby locations could be considered. The site provides information on touring these homes.

Images of Arts and Crafts Style Architecture





'The Story of My House'

The following essay was written by Olive F. A. Arms shortly after completing her residence at 648 Wick Avenue in Youngstown called Greystone. Mrs. Arms presented the essay to the members of the Friday Literary Club of Youngstown. The essay was transcribed in 1993.

There is a Turkish proverb which says "a house without a woman is a house without a soul." And George H. Ellwanger has written a beautiful and most complimentary tribute to "Woman." (quote) "There is expressed from the grapes that ripen on the sunny slopes of Ay, a wine called "Fine Flower of White Ay, a sparkling, golden, perfumed nectar, to sip of which is exhilaration. In every ideal home there exists an essence that likewise diffuses its fragrance--the fine flower of noble womanhood, without which the house is a habitation, not a home. Alone under the ministering care of woman may the routine of daily life be relieved and varied and the course of the household made to flow free from friction. Caressed by



Olive F. A. Arms, Circa 1915

her gentle touch, order ranges itself, beauty finds a dwelling place, and peace enters as an abiding guest. Preeminently it is woman that idealizes the home, and with her sweet refining presence, creates its atmosphere of serenity and content. To the gentler sex, therefore--to the old and to the young, to the dark and to the fair, to all who woo for us the sunshine of the home--a health to the Fine Flower of Ay!"

It has been truly said, we must build three times, to obtain the perfect dwelling--and still there will be room for improvement. So many things go to make up the ideal house, it is beyond human possibility to combine them all; even during process of construction, your tastes are liable to change. So when building, there should be nothing to divert the mind from the task; it is the work of a lifetime crowded into a year. Someone has said (Richard Jeffries) "Our so called architects are mere surveyors, enginers [sic], educated bricklayers, men of hard straight ruler and square, mathematically accurate, and entirely devoid of feeling. You call in your architect, and he builds you a brick box." As true as this may be in many cases, still house building is not a simple process for one who is inexperienced: there are details that come up for decision, that only the technical expert can answer.

Architects are more or less specialists, building well, only one type of architecture: one mans [sic] taste is for the severely classical, another for the picturesque, so I would select one whose taste and style of architecture I like best. But it must also be remembered that an architect may have excellent taste in making an attractive exterior, and unable to plan a practical interior--and as we are unable to have two architects, it is best to see to it yourself, that your house is planned completely ere the foundation is laid, if you are not to be disappointed later. The hall that looks so spacious on paper, is sure to contract, and ordinary sized living rooms will shrink, when they come to be furnished. It is important that the spaces between the doors and windows, their height, be planned by the occupant, also the placing of fireplaces, registers and lights, and not left to the architect; a poor architect will hang the doors so that they will come together, or open on the side you do not want them to open on: if he concedes you a spacious hall and library, he will be a miser when it comes to the space for the vestibule, the stairway landing or the pantry; he dos'ent [sic] remember to provide a closet for hats, coats and wraps, so that some halls must be littered

with that contrivance called a hat rack, when at the touch of a panel in the wainscot, might be made use of. As to the question of pantries and closets, I would plan them myself, as each one knows best his own requirements. If you leave the house to the architect he is inclined to build merely for himself--he builds his house not yours. Every house should possess its distinctive character, and this depends less upon the architect and the professional decorator, than upon the taste reflected by the occupant. A house must be conceived by those who are to live in it, modeled according to their taste, their refinement, and their conception of the useful and beautiful. By different persons this is approached in different ways, according to the individual taste of those who create it, and I might add, there is nothing so unattractive that it will not please some and there exists nothing so perfect as to please all.

It is wise to weigh and ponder before we decide upon the location of our house. There are many things to be considered: pure air, sufficient elevation, pleasant views, the most suitable exposure, freedom from noise, and the natural protection from wind afforded by trees. The first requirement of architectural beauty, is suitability to situation. A house should seem to belong where it stands. The colonial house should be placed on an elm bordered street, on its own wide lawn, against the green of wooded background; the thatched roof cottage should be on a wooded lane; the picturesque house is especially suitable on a sloping hillside; the Norman French and the modern English house, whether it is Tudor, Elizabethan, Jacobean or English cottage, is characteristically irregular in outline, and it therefore looks well on an irregular site or rolling ground.

The great beauty of the English house is its effect of spacious and friendly comfort. Its honest use of materials, is for the purpose of durability; whenever possible its choice is for stone, and its color is supplied by natural unpainted materials, which time beautifies; it accepts every kind of interior decoration and furnishings; having no varandas [sic], open terraces are most inviting, with trees for protection and when not practical, there is the living room with its casement doors reaching to the floor.



The sitting room fireplace hearth at Greystone. The inscription reads "Around These Hearthstones Speak No Evil Word Of Anyone"

Had I my personal choice, as I drive up to the house my first view of it would be the entrance wing and beyond that the kitchen wing; this would be accessible to the butcher and the grocer, and would leave all the remainder of the house unmolested, and be reserved for those, who through ties of family or friendship, are admitted to your house. Near the main entrance, it would be an advantage to have a small reception room, for receiving those who invariably present themselves at the front door, to force a passage within. Beyond the entrance hall would be the living room, connected at one side with the dining room and at the other side with the library. In so many of our houses the library is placed in too close proximity to the front entrance, where anything like repose is impossible, because of the friction of passing inmates, and the possibility of visitors thrust upon one; it should be placed in the part of the house farthest removed from noise and disturbance.

Geo. H. Ellwanger goes still farther and says "the ideal haven cannot hide itself amid the turmoil of the first floor," that the true place is on an upper floor, and he would have it a spacious oriel approached by a hidden staircase. Hawthorne's idea was a study in the tower or upper story of his residence at Concord, which he approached by a ladder and trapdoor, pulling the ladder up after him, and placing a weight over

the door for additional security; here he could look out upon his favorite walk, amid the evergreens, bathe in the sunshine and set about his chosen task without interruption. Wherever we have the library, it should be a comfortable restful and inviting room: bookcases should occupy all the spaces possible from floor to ceiling; and have books that you like.

Elwanger [sic] says of his library. (quote) "When a dryness of soul comes over me, my library is always ready to instruct and charm--even sickness loses its sting; and often a good book may prove a more efficient remedial agent than a physicians [sic] draught. Somewhere among the volumes for nearly every ill--books to stimulate and books to sooth, books for instruction and books for ennui. Unfortunately everyone may not sail around the world, but very many of us must be content with a voyage around our room; and wise farseeing Pascal long ago, told us, that nearly all our troubles arose from our not knowing how to remain in our own room. Perhaps this, on the whole, is the pleasantest ways of journeying. You have but to step on board one of the numerous crafts in waiting, and with no further trouble than that of turning over pages, set sail for any part of the universe, all this with merely nominal price for passage, and relieved of every discomfort of travel. May I not with Simons, muse upon the staircase of the Propylar? Do I not visit the most romantic of all castles with Thompson? And what wood so cool and shadowy to stroll in, as the forest of Arden? With Jennings, I ramble among the Derbyshire hills: with Higgins I lounge about the Old port wharves. Arm-in-arm with sweet Merietta, Merger again leads me through the Latin quarter and the old lilac scented gardens of the Luxembourg [sic]. Reposing in my easy chair, I may almost make the tour of the world in the sprightliest, most instructive company it is possible to imagine. Duma is my guide, philosopher and friend. The delightful dinners he invites me to, the delicious wines he sets before me, the sparkling anecdotes that are ever bubbling from his entrancing pen! What an entertaining raconteur I have in Francis Francis to explain the traditions of manor and castle, and discourse upon British scenery! and what lovely trout I catch when, rod in hand, I follow him by lake and river! Hawthorn raises his wand and I am sauntering through the Borghesa gardens! with Jefferies I accompany lovely Amaryllis at the Fair! There is no dust, the sun does not glare, I require no courier [sic] in these easy voyages! My rambles never fatigue, however long, or steep the hillside! I need not worry over the departure of trains! dispute with landlords, or bother with luggage. At a signal my ship is waiting, ready to stop at the port I designate! in an hour, a smooth roadbed carries me across a kingdom, without a delay, without a jar. There can be nothing more delightful than these imaginary journeys." (end of quote)

More than all rooms in the house, I would wish the dining room to express cheer. The decorations of this room can be as colorful as you wish, the walls are equally suitable, with much decoration, or none at all; a plain walled diningroom has always been looked upon as a most suitable place to hang old portraits, and equally appropriate are senic [sic] papers.

If I had my choice of furniture I would avoid duplications, as it makes a much more interesting room to have Chippendale chairs, a Sheraton sideboard and a table in the style of Phyfe--just as china of different style for each course, is more interesting than a complete set of china used for all the courses. It is considered good taste, at the present time, to have only a very few chosen pieces of silver, to ornament the dining room sideboard or console; the furnishings should be centered in the table. With beautiful china and glass and lovely linens and laces, would make a dining room almost perfect.

You dream of a living room, filled with plenty of light; a room in which a big wood fire burns on cold days and evenings, and where many lamps are lighted at night; chairs and sofas should be comfortably restful and invitingly arranged; there should be tables of magazines and a writing desk, one that invites you to write on it; and there should be flowers; a house should never be without flowers, they are the brightest sunshine. The tone of the living room should be soothing, rather than exciting gard [sic] against vying with the shops of bric-a-brac and curios. If we happen to have an abundance of ornaments, we can do as the Japanese do, select a chosen few, and then bring out others to take their place--but we must not have our rooms so filled with furniture and ornaments, that you would wish to flee from them, to a place more restful.

If we have ornaments or furniture for which we have sentiment, even if we should not consider them good, but if we like them, and it would not be home without them, then we should use them, and try to build around them a background becoming to them. Make your home personal, by having in it, things you really take an interest in: this makes the atmosphere of your house express you. Remember the house we love to go into, is not necessarily [sic] the house of the greatest splendor, it is the house whose mistress has vision enough, to have the surroundings pleasing in color and friendly in arrangement and which has the quality of comfort that compels you to make yourself at home in it.

The living room is the real house and those you wish to see most, are admitted here, and it is always the room where family and friends would wish to congregate; the casement doors opening on the terrace, so delightful in Summer, and in Winter, the great hearth would blaze. From this room you should have the view of the garden and attractive views; this is the way the Japanese plan their gardens, with its lillies [sic], irises, peonies and azaleas: The advantage of this, is that it is an actual part of this house.

In Summer we have the advantage of being out--but when Winter comes, so much of the time must be spent indoors, so I would wish to place my house, so as to have lovely views from the windows. The windows are our finest landscape paintings; the sunset sky, is a weather report for the following day: the blazing fire and orange afterglow tell, that you may expect fair weather, just as the leaden sky, which screens the sinking sun, tells of the coming storm. You cannot regret the vanishing Summer, for the hillside glows as it never has in Summer; the brilliant October splendor will lose [sic] little of its beauty as Autumn wanes; the bare [sic] branches of the trees are extended, with an effect that the green entanglement of Summer never knew. Under the trees the squirrels are scratching, storing their nuts for the Winter; you hear the chirp of the chickadee and the solemn [sic] tap of the nuthatch; the wings of the wild geese are bearing them, hour after hour, on their long journey of migration

When the snow comes softly from the sky, what magical effects are obtained amid the dark hemlocks; and beneath the refuge of the evergreens are the downy woodpecker, the titmouse and the quail; all wild life of the woods is here. In Winter there is a hush upon the landscape that has a charm of its own. Soon the sun comes and with its great strength, it clears the Earth of its coverlet of snow and warms where it falls, bringing out the shrubby dogwood into flames, the golden willows and the willow catkins; it carpets the hillside with hepaticas [sic], trilliums and violets, sending forth each blossom at the appointed time. Which is it we hear first? the robin the bluebird or the song sparrow? Suddenly the first bee hums by--the first butterfly flutters past. Is it not beautiful--this resurrection [sic]? What is there on Earth to compare with the miracle of returning spring?

I cannot think of a house by itself without including as an essential part of it, its outward surroundings and external nature: the woods that provide its joist and rafters, the earth that supplies its mortar, brick, and stone; the coal whence it derives its heat; the lake that provides its water; the trees that ward off the wind in Winter and shield it from the sun in Summer; and the garden that provides its flowers. All these contribute their part to the completion of the ideal home.

But when all is finished, how few there are, who are fully satisfied with their result of labor? The perfect house exists no more than the perfect man or woman. All we can do, is to set up an exalted standard of excellence, to approximate as nearly as we can.

If our house is large enough for our domestic requirements, for our personal comfort and for the entertainment of our chosen friends, it should be the ideal house to us.

Arts and Crafts Movement--Fill In the Blank Worksheet

1. _____ was an art critic, who followed in Thomas Carlyle's footsteps with writings about the meaning of the movement.
2. An early 19th century English writer, _____ was the father of the Arts and Crafts movement.
3. _____ was one of the partners in a famous design company and was also an artist who painted such works as the "Briar Rose" series.
4. The older of two brothers who opened an architectural firm in Pasadena, California _____ built the Gamble House and the Robinson House.
5. _____ was a writer during the nineteenth century who published works such as *Hints on Household Taste*.
6. The younger brother who opened an architectural firm in Pasadena, California, _____ built the Gamble House and the Robinson House.
7. _____ was the well-known chief promoter of the American Arts and Crafts movement and published the magazine *The Craftsman*.
8. Nineteenth century writer _____ published works such as *Contrasts* and *True Principles of Pointed Architecture*.
9. _____ was a disciple of John Ruskin, who stressed the connection between art and labor, which were both important to society. He later founded a design company.
10. One of the partners in the design company (from above) _____ was also an artist who painted such works as "Day Dream".

Word Bank

William Morris	John Ruskin
Thomas Carlyle	Edward Burne-Jones
Gustav Stickley	Charles Greene
A.W.N. Pugin	Dante Gabriel Rossetti
Henry Greene	Charles L. Eastlake

"We are always in these days endeavoring to separate the two; we want one man to be always thinking, and another to be always working, as we call one a gentleman, and the other an operative; whereas the workman ought often to be thinking, and the thinker often to be working, and both should be gentleman, in the best sense."

--John Ruskin

Answer Key to Fill In the Blank

1. John Ruskin
2. Thomas Carlyle
3. Edward Burne-Jones
4. Charles Greene
5. Charles L. Eastlake
6. Henry Greene
7. Gustav Stickley
8. A.W.N. Pugin
9. William Morris
10. Dante Gabriel Rossetti

List of Flowers and Shrubs for Research Journals

- Rhododendrons
- Hollyhock
- Topiary
- Tulip
- Snapdragon
- Zinnia
- Morning Glory
- Poppy
- California Poppy
- Celandine Poppy
- Shirley Poppy
- Daisy
- African Daisy
- Shasta Daisy
- Black-Eyed Susan
- Chrysanthemum
- Honeysuckle
- Ivy
- Lavender
- Peony
- Daffodil
- Peruvian Daffodil
- Freesia
- Lily
- Foxtail Lily
- Guernsey Lily
- Madonna Lily
- Rain Lily
- Dahlia
- Azaleas
- Baby's Breath
- Cosmos
- Marigold
- Petunia
- Sweet Pea
- Hibiscus
- Oleander
- Juniper
- Holly

Sources: <http://www.gardenguides.com/plants/info/flowers/flowers.asp>
<http://www.gardenguides.com/plants/shrubs/#>

Who was Gustav Stickley?

From Leslie Greene Bowman, American Arts & Crafts: Virtue in Design (Boston, 1990), pp. 34-35:

"The leading promoter [of American arts and crafts] was Gustav Stickley (United States, 1858-1942). A veteran of the furniture business, he was converted to arts and crafts ideas while on a visit to England in the late 1890s. Already familiar with the writings of Ruskin and Morris prior to this trip, he was, upon his return, moved to found United Crafts in order 'to promote and to extend the principles established by Morris, in both the artistic and the socialistic sense...to substitute the luxury of taste for the luxury of costliness; to teach that beauty does not imply elaboration or ornament; to employ only those forms and materials which make for simplicity, individuality and dignity of effect.' [Gustav Stickley, "Foreword." *The Craftsman* I, no. 1 (October 1901), p.1]...

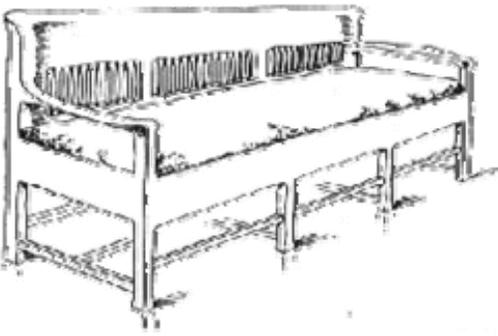
"Stickley's designs were an extreme departure from the plethora of over-decorated styles produced for the middle-class market. He declared that his furniture must fill 'its mission of usefulness as well as it possibly can; it must be well-proportioned and honestly constructed,' and admitted that 'massive simplicity is the leading characteristic of the style.' To market the products of his Morris-inspired guild, Stickley went to Grand Rapids, the center of middle-class furniture production. He launched his new line at the Grand Rapids Furniture Fair in 1900. His forms were refreshingly simple and the rhetoric appealing; his success at the fair attracted imitators almost immediately.

"Stickley recognized the difficulty of persuading customers to visit craft studios and special exhibitions of arts and crafts. While he exhibited in many of those arenas, he was careful to keep his products available in mainstream establishments. He retailed his lines through conventional channels: furnishing companies in cities across America.

"Stickley not only adapted his methods to the existing market, he set about influencing that market with the publication of a monthly magazine, *The Craftsman*, beginning in 1901. As editor he styled it as a how-to manual for living the arts and crafts life-style, noting that 'where *The Craftsman* hopes to be of service is in suggesting how to create an environment where simple needs are met in a simple, direct way; in pointing out how a home may be built up where lives may be lived out in peace and happiness, where children may grow up in surroundings that make for good citizenship, and where good work may be done because of the silent influences of space, freedom and sincerity.'" (Bowman, pp. 70-71:)

"Although Stickley is often credited as being the father of the American arts and crafts movement, he is better designated its chief promoter. When he founded his workshops, the movement was already known in the United States through domestic and international journals such as *The House Beautiful*, *International Studio*, and *Deutsche Kunst [Art] und Dekoration*. The Roycroft community was already producing furniture, as was Charles Rohlf's. Arts and crafts societies had been formed in Boston and other cities. Stickley was joining a small tide of sentiment that sided with English philosophies of art and labor. What he contributed was mass marketing, publicity, and a unique American style....

"Craftsman furniture is characterized by thick boards of quarter-sawn white oak, visible mortise-and-tenon joinery, and heavy, cast and hammered hardware. White oak, a native wood, was suitable for Stickley's new American style. It was also among the strongest and most enduring of woods. Pre-industrial carpenters had found oak easier to rive than saw, because it split naturally along medullary rays, revealing a unique rib-boned grain. Riven oak was also less susceptible to shrinkage and expansion. Quarter-sawn oak, sawn parallel to its radial structure in imitation of riving, appealed to Stickley...."



A Brief Overview of the Early Arts & Crafts Movement in America

During the 1870's, American Anglophiles became acquainted with the Arts & Crafts Movement, first introduced through interest in the Gothic Revival and the paintings and writings of the Pre-Raphaelite Brotherhood. The art and architectural criticism of Ruskin, which laid the foundation of the movement, and lectures on decorative arts of William Morris were available at the Boston Athenaeum and other American libraries as soon as they were published in London. Morris & Company began to sell their wallpapers in Boston in 1873, and by the mid 1870s had representatives for their growing line of wallpaper, fabric and carpet in many major American cities. Inspired by English work, Arts & Crafts artisans and workshop groups around America began producing their own designs by end of the 1870's, with especially strong centers of activity in Boston and Cincinnati. The Arts & Crafts Movement also shaped American architecture, especially with the development of the Queen Anne Revival, and with emerging styles that were based on the "old-fashioned homes" of the American Colonial period: the Shingle Style and the Old Colony Style. The first generation of Arts & Crafts artisans employed a diverse expression of styles, which drew inspiration from England, but also from Japan and from the regional traditional crafts and architecture of America.

Arts & Crafts Movement ideas were given an even wider audience during the 1882 American tour of Oscar Wilde. He championed Morris, the Pre-Raphaelites and the design and art-manufacturing philosophy in lectures presented in over 120 North American towns and cities. By the mid-1880's, English designs and locally made Arts & Crafts products were specified by trendsetting American architects and selected by affluent homeowners for the most stylish and fashionable American townhouses, suburban cottages and country villas. It was the children who grew up in these artistic homes of the 1880s who became patrons of Gustav Stickley, subscribed to the *Craftsman Magazine*, and built bungalows for their first homes.

This web anthology includes articles and lectures on the Arts & Crafts Movement that have been transcribed from original copies found in libraries and private collections in and around Boston, with a majority from the collection of the Boston Athenaeum. The dates span from the early 1870's, when Americans first were introduced to the philosophy of art manufacture, to the end of the century, when a new, more commercial Arts & Crafts manufacturing style developed. A few early twentieth century writings of Arts & Crafts followers, who were active in their careers prior to 1900, are also included.

Source: <http://www.burrows.com/found.html>

List of Books from the Arts and Crafts Society Website

Arts & Crafts Design

William H. Varnum, Timothy L. Hansen. Gibbs Smith (August 1, 1995)

The Arts and Crafts Movement in America 1876-1916

Robert Judson Clark (Editor). Princeton University Press (February 19, 1992)

Arts and Crafts Movement (World of Art)

Elizabeth Cumming. Thames & Hudson (July 1991)

In the Arts and Crafts Style

Barbara Mayer. Chronicle Books (October 1, 1992)

Authentic Designs from the American Arts and Crafts Movement

Carol Belanger Grafton (Editor). Dover Publications (October 1, 1988)

Encyclopedia of Arts and Crafts

Wendy Kaplan. Grange Books PLC (February 1, 2007)

The Substance of Style: Perspectives on the American Arts and Crafts Movement

Bert Denker (Editor). Winterthur; 1st ed edition (March 1, 1996)