THE VIRTUES OF SIMPLICITY
AMERICAN ARTS & CRAFTS
FROM THE MORSE COLLECTION

The Arts and Crafts movement originated in the nineteenth century in Great Britain as a response mainly to the harsh realities of the Industrial Revolution—mass production that debased the individual and yielded cheap, poorly designed products—as well as to the excesses of Victorian decoration. Internationally, its proponents sought a return to work by hand, the dignity of labor, and unity of design.

Though the artists had common goals, works of great individuality were produced by different countries and regions because the movement emphasized the use of local history, materials, and sources. Charles Hosmer Morse (1833–1921), the Chicago industrialist for whom the Museum is named, redecorated his Winter Park home, Osceola Lodge, in the Arts and Crafts style around 1905. This exhibition includes Craftsman furnishings he purchased from Gustav Stickley (1858–1942), the influential figure who helped popularize the movement’s ideals across the country. Also, thanks in part to Mr. Morse, the Museum has particularly fine Arts and Crafts examples from Chicago, which emerged from the great fire of 1871 as a major hub of the movement in America. In the United States, Arts and Crafts designs were notable for their simplicity and spare ornamentation, often inspired by nature. Yet for both creators and consumers, the objects represented more than an aesthetic: their value derived from a production process that honored the individual and a simpler way of life.

The objects in this exhibition—selected to illustrate the movement’s roots in Europe and blossoming in the United States—are organized into three geographical sections: Europe, Chicago, and Other American Regions. All known makers and designers are included in the object listings as well as any marks, labels, and inscriptions on the object.


**EUROPE**

1) **Case, left to right:**

- **Mantel clock, c. 1902–5**
  - Great Clock, Tudric line
  - Pewter, abalone, brass
  - Designer: Archibald Knox, Birmingham, England, 1864–1933
  - Retailer: Liberty & Co., London, 1875–present
  - Marks on case: TUDRIC
  - Marks on clock movement: FRANCE
  - (70-005)

- **Carriage clock, c. 1901**
  - Tudric line
  - Pewter, enamel, copper
  - Retailer: Liberty & Co., London, 1875–present
  - Marks: TUDRIC / 0721 / 1
  - (70-004)

**LIBERTY & CO.**

From about 1890, the innovative London Regent Street shop Liberty & Co. helped spread the movement’s influence with high-end furniture, textiles, wall-coverings, pottery, and metalwork by such distinguished designers as C.F.A. Voysey, Walter Crane, and Archibald Knox, all who worked in anonymity. Knox’s Tudric mantel clock was designed to resemble the monuments found on the Isle of Man, where Celtic monoliths sat alongside Manx crosses.

<table>
<thead>
<tr>
<th><strong>Centerpiece, 1899</strong></th>
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<tbody>
<tr>
<td>Sterling silver</td>
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<tr>
<td>Marks: Goldsmiths’ &amp; Silversmiths’ Company Ltd. / 112 Regent Street, London, W. / [hallmarks] (MET-034-78)</td>
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2) **Case, left to right:**

- **Vase, c. 1900**
  - Glazed clay
  - Maker: Royal Doulton, Burslem, Staffordshire, England, 1883–present
  - Marks: H.A./[lion standing on royal crown]/8002/T (PO-009-75)

- **Vase, c. 1900–1903**
  - Hazeldene pattern
  - Glazed clay
  - Retailer: Liberty & Co., London, 1875–present
  - Marks: TUDRIC / 0721 / 1
  - (70-004)

3) **Platform, left to right, back to front:**

- **Drafting desk, c. 1905**
  - Softwood, brass, paint
  - Unknown maker, English or Austrian
  - (FURN-016-70)

- **Tablecloth, c. 1900**
  - Velvet
  - Unknown maker, Austrian
  - Gift of Lee Collison (2008-001)

- **Lamp, c. 1900**
  - Silver over bronze, blown glass moonstones
  - Maker: Attributed to Glasfabrik Johann Loetz-Wittwe, Klostermühle, Bohemia (now Czech Republic), 1836–1939
  - Marks: [illegible] (MISC-027-69)

- **Panel, 1896**
  - Myles Birket Foster house, The Hill, Witley, Surrey, England, built c. 1860
  - Flora (Roman goddess of flowers and spring)
  - Lead ed glass
  - (GL-025-84)

4) **Six leaves from The Works of Geoffrey Chaucer: Now Newly Imprinted, 1896**

- In ink on handmade paper
- Publisher: Kelmscott Press, Hammersmith, London, 1891–98
  - (BO-008-74:A)

**WIENER WERKSTÄTTE**

In Austria, artists adopted tenets of the English Arts and Crafts movement, although drawing from their own history and tradition, they used classical design elements, rectilinear lines, and more abstracted decoration. The Wiener Werkstätte (Viennese Workshop and Production Cooperative of Art Works) developed in 1903 under designers such as Josef Hoffmann (1870–1956), Koloman Moser (1868–1918) and most famously, Gustav Klimt (1862–1918). The concept of simplicity and a Gesamtkunstwerk—a complete work of art—remained fundamental to the designs of these artists.

**WILLIAM MORRIS**

William Morris (1834–96)—one of the founding fathers of the Arts and Crafts movement—designed everything from wallpaper to furniture. His designs and those of others working for his company, including Pre-Raphaelite painters such as Edward Burne-Jones (1833–98), became enormously popular by the 1870s. Their work transformed the Victorian taste for depth in design to the more flattened, natural patterns seen in Celtic relief carving and medieval design. A collector of medieval illuminated manuscripts, Morris ventured into book publishing in 1890. The Works of Geoffrey Chaucer: Now Newly Imprinted was one of most important works printed by his Kelmscott Press. The decorative, intertwining foliage found along the border of his books emulated similar patterning found in medieval manuscripts—a link that was central to the ideals of Arts and Crafts movement in England.
INTEGRATED DECORATION

In *Ornament in Architecture*, architect Louis Sullivan (1856–1924) argued that mass and proportion must be mastered before ornament could be considered. He soon captured the juxtaposition of simplicity and the jewel-like qualities of early church architecture in his decidedly commercial commissions. The cornice block on exhibition from Adler & Sullivan’s Chicago Stock Exchange building (c. 1893) exemplifies the way the firm integrated decoration into the actual building. The cornice segment is a decorative embellishment, yet it serves as an integral block for the building. The surface decoration was directly inspired by the complex patterning found in medieval manuscripts so influential to the English reformers. Likewise, the Henry Dibblee Company in Chicago embraced the principle of integrated decoration through hand-carved woodwork for all facets of interior design. The acanthus motif carved into the desk, chairs, and cabinet doors from the Charles Hosmer Morse house in Kenwood is a prime example.

1) **Platform, left to right, back to front:**

**Cornice block, c. 1893**
Concrete
(2002-002)

**Pair of arm chairs, c. 1892**
Dining room, Charles Hosmer Morse house, Kenwood, Chicago, 1893–1929 (Mifflin Bell, Chicago, 1846–1904, architect)
Mahogany
Maker: Attributed to the Henry Dibblee Company, Chicago, c. 1880–96
(2001-005:1, 4)

**Cabinet doors, c. 1892**
Dining room, Charles Hosmer Morse house, Kenwood, Chicago, 1893–1929 (Mifflin Bell, Chicago, 1846–1904, architect)
Squirrel
Mahogany, iron
Maker: Attributed to the Henry Dibblee Company, Chicago, c. 1880–96
(2008-012:1, 2)

**Desk, c. 1892**
Study, Charles Hosmer Morse house, Kenwood, Chicago, 1893–1929 (Mifflin Bell, Chicago, 1846–1904, architect)
Squirrel
Mahogany
Maker: Attributed to the Henry Dibblee Company, Chicago, c. 1880–96
(2005-012:1, 2)

2) **Case, back row, left to right:**

**Tumbler, c. 1905**
Copper
Maker: Craftsman’s Guild, Highland Park, Illinois, c. 1900–1910
Gift of Frances Grover
(MET-009-84)

3) **Case, left to right:**

**Candlestick, 1905**
Brass
Maker: The Kalo Shop, Chicago, 1900–1970
(2000-008)

**Candleholder, c. 1910**
Brass, copper
Maker: Clarence Crafters, Chicago, 1900–1970
Marks: [CG conjoined monogram]
(MET-010-86)

**Vase, c. 1905**
Copper
Maker: Craftsman’s Guild, Highland Park, Illinois, c. 1900–1910
Gift of Frances Grover
(MET-008-84)

**Front:**

**The Sunbonnet Babies’ Primer, 1902**
Author: Eulalie Osgood Grover, 1873–1958
Illustrator: Bertha L. Corbett [Melcher], 1872–c. 1950
Publisher: Rand McNally & Company, Chicago, 1856–present
Inscription: Then to / My dear / Mother — / For her sympathy and help / In the making of this little book. / — / Eulalie / June first / Nineteen hundred and / two. / (First edition)
Gift of Frances Grover
(2412)

**THE GUILD SYSTEM**

Guilds in Chicago were largely based on the English model—cooperative arrangements of craftsmen working for a greater good and to unify the arts. The Craftsman’s Guild was one of nearly a dozen such guilds formed around 1900 in Chicago. Members believed that craft elevated moral character even at the youngest ages. Eulalie Osgood Grover (1873–1958), sister of founder Edwin O. Grover, wrote *The Sunbonnet Babies’ Primer* while at the guild. This textbook revolutionized the manner in which children were educated throughout the country.

**CHICAGO METALWORK**

The movement elevated decorative art to a position of moral importance, and metalwork was popular at the turn of the twentieth century. The demand in Chicago and ready availability of supplies provided opportunities for artists from a variety of backgrounds. The Kalo Shop, founded by a group of young female graduates of the School of the Art Institute of Chicago, became one of the largest makers of metalwork in Chicago. The brass candlestick on exhibit, among the first pieces produced, was purchased in October 1905 from Marshall Field & Company as a wedding gift to Charles Hosmer Morse’s daughter, Elizabeth. Artist Robert Jarvie, a former city clerk and metal-working hobbyist, opened the Jarvie Shop in 1904 in the same building as Kalo. Lebolt & Company, a respected Chicago jeweler, opened a workshop to supply its stores and was known for reasonably priced hand-hammered silver.
**Pair of candlesticks, c. 1901–3**
Bronze
Maker: Robert Riddle Jarvie, Chicago, 1865–1941 (1998-001:1, 2)

**PRAIRIE SCHOOL**
The Prairie School of architecture in the Midwest, most notably practiced by Frank Lloyd Wright (1867–1959), was closely linked to the flat plains of the local landscape. Designed as a complete environment, the Prairie home included interior elements that reflected the outdoor character. Wright's sideboard panel from the Darwin D Martin house (1905) demonstrates a strong vertical emphasis, reduction of ornament to simple components, and the use of transparent glass to integrate the inside with the outside. Meanwhile, the Tobey Furniture Company merged Prairie-style design with English ideals to become one of the nation's largest furniture manufacturers. Tobey installed a room showcasing the designs of William Morris in 1902, but the firm had been selling English-reform designed wallpapers since the early 1880s. Tobey's New Furniture line was first designed by Gustav Stickley.

**Platform, left to right, back to front:**

**Sideboard panel, c. 1903–5**
Dining room, Darwin D. Martin house, Buffalo, New York, 1905–present (Frank Lloyd Wright, Chicago, 1867–1959, architect)
Leaded glass
Designer: Frank Lloyd Wright, Chicago, 1867–1959
Maker: Linden Glass Company, Chicago, c. 1880–c. 1935 (GL-088-68)

**Vase, c. 1910**
No. 434, Teco Pottery
Glazed clay
Designer: Fernand Moreau, Chicago, 1853–1920

**Landscape, c. 1910**
Oil on canvas
George Ames Aldrich, Chicago, 1872–1941
Signed, lower left: G. Ames Aldrich (2000-008)

**Vase, c. 1905**
No. 72, Teco Pottery
Glazed clay
Maker: Gates Pottery, Terra Cotta, Illinois, 1886–c. 1930
Marks: [TECO monogram] / [TECO monogram]
Paper label: TECO / POTTERY / NO 72 / GATES / POTTERIES / DESIGNED BY / WM GATES / CHICAGO (PO-030-82)

**Desk, c. 1900–1905**
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
Oak
Maker: Tobey Furniture Company, Chicago, 1856–1954
Marks: The Tobey Furniture Co. Chicago / J-A- / HAND / MADE (FURN-065-88)

**Vase, c. 1904 (on desk)**
Poppies
Glazed white clay
Maker: Pauline Pottery, Chicago, then Edgerton, Wisconsin, 1883–1911 (2000-009)

**Plant stand, c. 1905**
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
New Furniture line
Oak
Maker: Tobey Furniture Company, Chicago, 1856–1954
Paper label: THE TOBEY FURNITURE CO. / CHICAGO / Number _____ (FURN-014-75)

**Window, c. 1908–9**
Josephine Bradley house, Madison, Wisconsin, 1910–present (Louis Sullivan, Chicago, 1856–1924, architect)
Leaded glass
Designer: George Grant Elmslie, Chicago, 1869–1952 (GL-043-82)

**GATES POTTERIES AND TECO**
Teco Pottery, a subsection of Gates Pottery, incorporated abstract geometric designs and architectonic forms. Established in an idyllic country setting outside Chicago, the factory was based on William Morris's and John Ruskin's socialistic ideas, but the company also used modern production techniques such as piece molds, power sprayers, and coal-fired muffle kilns. Designers such as Fernand Moreau (1853–1920), Frank Lloyd Wright, and William Day Gates (1852–1935) produced wonderfully diverse pieces for Teco in the pottery's signature green glaze.

**Pauline Potteries**
Pauline Jacobus (c. 1860–1930), who founded the first pottery company in Chicago, began her career, as many women at the time did, as a china painter. She continued her studies in Cincinnati at the Rookwood School for Pottery Decoration. Though she opened Pauline Pottery in her native Chicago, she moved the business shortly to Wisconsin in search of the ideal white clay. The company employed forty workers, and her lines were offered in the finest retailers including Marshall Field & Co. in Chicago and Tiffany & Co. in New York. The Morse Museum's vase was purchased in 1905 from Marshall Fields as a wedding gift to Charles Hosmer Morse's daughter, Elizabeth.
1) Platform, left to right, back to front:

**Table lamp**, c. 1910–26
No. L29, Vasekraft line, Funnel design, flambé glazed
Glazed clay, leaded-glass inset
Marks: WE / FULPER / 1 / 1 / patent pending U.S. / [Vasekraft logo] Fulper / 805 (PO-024-84)

**Screen**, c. 1905
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
Oak, burlap, bronze
Unknown maker, American (FURN-161-89)

**Humidor**, c. 1905
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
Oak, brass
Maker: Jewett Humidor, Buffalo, New York, c. 1910–20
Marks: THE JEWETT HUMIDOR / BUFFALO, N.Y. (FURN-029-88)

**Lamp**, c. 1910–28
Leaded glass, brass, copper
Maker: Roycroft, East Aurora, New York, 1894–1938 (GL-016-80)

2) Platform, left to right, back to front:

**Mirror**, c. 1902–4
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
Craftsman Furniture
Oak, mirror
Maker: Gustav Stickley, United Crafts, Eastwood, New York, 1900–1915
Marks: [joiners compass around Als ik kan logo] / Stickley (FURN-156-89)

**Chest of drawers**, c. 1904–6
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
No. 913, Craftsman Furniture
Oak
Maker: Gustav Stickley, Craftsman Workshops, Eastwood, New York, 1900–1915
Marks: [joiners compass around Als ik kan logo] / Gustav Stickley (FURN-155-89)

**Portrait of a Young Girl**, c. 1920
Oil on canvas
Charles W. Hawthorne, 1872–1930
Gift of Mr. and Mrs. Aldis (P-084-80)

**Writing desk**, c. 1905
Oak, Stickley Brothers Company, Grand Rapids, Michigan (FURN-038-88).

**Chair**, c. 1908
Poolroom, Charles Hosmer Morse house, Kenwood, Chicago, 1893–1929
No. 379, Quaint Furniture
Oak, rush
Maker: Stickley Brothers Company, Grand Rapids, Michigan, 1891–1926
Marks: "QUAINT" / FURNITURE / STICKLEY BROS. CO. / GRAND RAPIDS (FURN-053-88)

**Book stand**, c. 1925
Little Journeys subscription premium
Oak
Maker: Roycroft, East Aurora, New York, 1894–1938
Marks: [orb and cross around R] (FURN-006-82)
Note: The book stand was provided as a gift with a subscription.

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**THE STICKLEY BROTHERS**

The Stickley name, automatically associated with fine work in the American Arts and Crafts style, is most often assumed to refer only to Gustav Stickley (1858–1942). But the Stickley reputation was further developed by the various furniture-production companies formed by his four brothers: Charles (1860–1927), Albert (1862–1928), Leopold (1869–1957), and John George (1871–1921). The first furniture business formed by these sons of German immigrants was called Stickley Brothers Furniture Company. It opened in 1884 in Binghamton, New York, and was a joint venture between Gustav, Charles, and Albert. Charles soon withdrew his interest and formed a rival company called Stickley-Brandt with an uncle. In 1891, Albert left Gustav to form Stickley Brothers Company with his brother John George in Grand Rapids, Michigan. This company produced a broad range of furniture styles, including colonial revival and Arts and Crafts, and, though John George left by 1900, it found great success producing various "Quaint" lines of furniture. John George joined Leopold in Fayetteville, New York, in purchasing an existing furniture company and renaming it L & J.G. Stickley, Inc. Their initial line, called "Mission Oak," debuted in 1905.

**Writing desk**, c. 1905 Oak, Stickley Brothers Company, Grand Rapids, Michigan (FURN-038-88).
BUFFALO: A CENTER FOR METALWORK

In Buffalo, New York, Bernard Carpenter and Otto Heintz (1877–1918) developed the Buffalo Arts Crafts Shop and focused on medieval-style boxes with crude enameling. The venture was short-lived, and Heintz went on to establish the Heintz Art Metal Shop in 1906. Heintz’s finely crafted machine-shaped works reflected Austrian and Japanese influences.

3) Case, clockwise from top:

Vase, c. 1911–12
No. 3740 B
Silver-plated bronze, turquoise
Maker: Heintz Art Metal Shop, Buffalo, New York, 1906–30
Marks: 3740 B / [HAMS diamond shape monogram] / STERLING / on bronze / PAT. APD. FOR (MET-082-70)

Vase, after 1912
No. 3583 A
Bronze, silver
Maker: Heintz Art Metal Shop, Buffalo, New York, 1906–30
Marks: 3583 A / [HAMS diamond shape monogram] (MET-079-70)

Covered box, c. 1903
Copper, enamel
Maker: Buffalo Art Crafts Shop, Buffalo, New York, 1902–6
(MET-079-70)

Vase, c. 1906–11
No. 431
Gold doré bronze
Maker: Heintz Art Metal Shop, Buffalo, New York, 1906–30
Marks: 431 / [HAMS diamond shape monogram] (MET-065-79)

4) Case, left to right, back to front:

Bookend, c. 1910
Charles Hosmer Morse house, Osceola Lodge, Winter Park, Florida, 1886/1905–present
Copper
Maker: Attributed to The Frost Arts and Crafts Workshops, Dayton, Ohio, 1906–c. 1925
(MET-027-82)

Bowl and underplate, c. 1905
Silver
Marks: [lions head logo] B / STERLING (MET-027-82)

Centerpiece console bowl, c. 1918
No. 844
Copper
Maker: Craftsman Studios, Laguna Beach, California, c. 1915–40
Marks: [CS conjoined monogram] (MET-053-79)

Bookends, c. 1915–17
Copper
Maker: Craftsman Studios, Laguna Beach, California, c. 1915–40
Marks: [CS conjoined monogram] (MET-053-79)

METALWORKING ACROSS THE COUNTRY

The Forest Craft Guild was started in Grand Rapids, Michigan, by Forest Emerson Mann (1879–c. 1920), who had been a student of Arthur Wesley Dow’s (1857–1922) at the Pratt Institute in Brooklyn around 1902. The guild specialized in hand-hammered and heavily patinated brass accessories. On the West Coast, the hand-hammered copper pieces of Craftsman Studios in Laguna Beach, California, represented a less structured regional Arts and Crafts style.