

Publications digitized by Art History Research net

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In addition to digitizing these publications, we have compiled biographical data on all the artists, designers and architects whose work is discussed.

1. Books, Exhibition Catalogues, Conference Papers digitized for Research Sources 1: British and Irish Architecture and Decorative Arts 1820s to the 1940s

Adams, H. Percy. The King Edward VII Sanatorium, Midhurst.

London: The Architectural Press, 1906

Now listed Grade II*, the King Edward VII Sanatorium in Midhurst, Sussex is one of the most important former sanatoria in England. Funding to build the sanatorium was provided by King Edward VII and Harry Percy Adams (1865-1930) won the competition to be its architect. The foundation stone was laid in 1903 and the project was completed in June 1906.

Harry Percy Adams [also known as H. Percy Adams; and as Henry Percy Adams] was born in Ipswich, Suffolk, England 26 October 1865 and in 1881 was articled to Brightwen Binyon (1846-1905) in Ipswich later worked as his assistant. He also attended South Kensington Branch School of Art. He subsequently worked as an assistant to Stephen Salter (1824?-1896). Adams was awarded the RIBA Silver Medal for Drawing in 1888; the RIBA Donaldson Medal for 1888-89; Gold and Silver Medals by South Kensington Museum; the Godwin Bursar in 1894.

In 1888 he commenced practice as an architect in partnership with Stephen Salter and in 1907 formed a partnership in London with Charles Holden, (1875-1960) as Adams & Holden. They were joined in 1913 by Lionel Godfrey Pearson (1879-1953) as Adams, Holden & Pearson, and later by Adams's son, Percy Webster Adams (1900-1962). The partnership was dissolved in 1940.

Adams was elected a Fellow of the Royal Institute of British Architects (FRIBA) in 1896. His address was given as Chestnut House, Ipswich, Suffolk in 1888; 28 Woburn Place, Russell Square, London in 1896 and 1914; 9 Knightsbridge, Hyde Park Corner, London in 1926 and 1928. He died in London on 7 April 1930

Adams, Maurice Bingham (Editor). Modern Cottage Architecture Illustrated from Works of Well-known Architects.

London: B.T. Batsford, 1st edition, 1904

A survey of recent examples of British cottage architecture ranging from moderately-priced gardeners' cottages to substantial middle-class homes. Architects whose work is discussed and illustrated in the book include, Edwin L. Lutyens, E. Guy Dawber, C. F.A. Voysey, Ernest Newton, Mervyn Macartney, Aston Webb, Richard Norman Shaw, Reginald Blomfield, Ernest George & Yeats, etc. The designs are predominantly Arts and Crafts in style

Adams, Maurice Bingham (Editor). Modern Cottage Architecture Illustrated from Works of Well-known Architects.

London: B.T. Batsford, 2nd edition, 1912

A survey of recent examples of British cottage architecture ranging from moderately-priced gardeners' cottages to substantial middle-class homes. Originally published in 1904, this is a revised and enlarged edition illustrated with different examples including work by E. Guy Dawber, Maurice B. Adams, Robert Weir Schultz, Edgar Wood, Mervyn Macartney, Ernest Newton, Walter Cave, R.S. Lorimer, Edwin L. Lutyens and R.S. Goodhart-Rendel, The designs are predominantly Arts and Crafts in style

Adams, Maurice S. R. Modern Decorative Art. A series of two hundred examples of interior decoration, furniture, lighting fittings and other ornamental features

London: B.T. Batsford Ltd., 1930

The author, Maurice Spencer Rowe Adams (1887-?) was a qualified architect and founder in the 1920s of Maurice Adams Ltd. which manufactured furniture in a style that was a cross between Art Deco and Georgian, all designed by Adams. Modern Decorative Art is a treatise, on furniture and interior design. It includes 200 examples of his designs for furniture, lighting, ornamental features and interiors

Advisory Committee on Rural Cottages. Report of the committee appointed by the president of the Board of Agriculture and Fisheries to consider and advise the Board on plans, models, specifications and methods of construction for rural cottages and outbuildings.

London: His Majesty's Stationery Office, 1915

Report of a Government commission into the pressing need for more rural housing. It was recognised by the committee appointed by the president of the Board of Agriculture and Fisheries to investigate the problem that the houses should not only be cheap, but well designed. The report contains a series of recommendations and detailed plans for the design of 23 labourers' cottages.

The report was originally published in 1915, at the beginning of World War One. It was reprinted in 1918, after the war, when the need for additional rural housing became even more urgent

Airports and Airways 1937. Catalogue to the Exhibition Arranged by the Royal Institute of British Architects.

London: Royal Institute of British Architects, 1937

Catalogue of the first major exhibition held in Britain to examine the role of design in aviation. It includes sections on the design of aircraft; the design of airports and airfields; and aerial photography, particularly its use as an aid to archaeology and town planning.

Allen, Gordon. The Smaller House of To-day.

London: B.T. Batsford, 1926

The sixth, revised and enlarged edition of a book originally published in 1912. "The new edition of this book appears at a time when the country is considering reconstruction, when the national need for additional cottages and houses was never before so urgent, and when the problem of building has become complicated by adverse conditions" [Preface]. The book contains over 100 photographs, sketches, drawings and plans of low-cost houses designed by Allen.

Allen, John Gordon. The Cheap Cottage and Small House: A Manual of Economical Building

Letchworth: Garden City Press Limited, 1912

Architect Gordon Allen (1885-1964) discusses the factors to be considered when buying a house. The book is extensively illustrated with houses that "have nearly all been schemed to suit special requirements and are representative of modern domestic architecture in its more economical form." In addition to work by the author, architects whose work is shown in the book include Basil Oliver, Clough Williams-Ellis, Leslie Mansfield and C.H. B. Quennell .

Allen, John Gordon. The Smaller House of To-day.

London: B.T. Batsford, 6th edition, revised and enlarged, 1919

The sixth, revised and enlarged edition of a book originally published in 1912. "The new edition of this book appears at a time when the country is considering reconstruction, when the national need for additional cottages and houses was never before so urgent, and when the problem of building has become complicated by adverse conditions" [Preface]. The book contains over 100 photographs, sketches, drawings and plans of low-cost houses designed by Allen.

Architecture: A Profession or an Art. Thirteen Short Essays on the Qualifications and Training of Architects. Edited by Richard Norman Shaw and Thomas Graham Jackson

London: John Murray, 1892

A collection of essays by 13 eminent British architects who were critical of proposed legislation for the formal registration of architects.

Contents: Introduction, by T. G. Jackson pp. vii-xxxii; The protest. Reprinted from the 'Times' of March 3, 1891 pp. xxxiii-xxxv; 'The Fallacy that the Architect who makes Design his first Consideration, must be unpractical' by R. Norman Shaw pp. 1-15; 'Architecture and Construction' by J. T. Micklethwaite pp. 17-32; 'The Institute Examination and Architecture' by Reginald Blomfield pp. 33-53; 'Architectural Study and the Examination Test' by G. F. Bodley pp. 55-69; 'The Protection of the Public' by Mervyn Macartney pp. 71-81; 'Architects and Surveyors' by Ernest Newton pp. 83-95; 'The Ghosts of the Profession' by Edard S. Prior pp. 97-115; 'The Isolation of "Professional" Architecture from the other Arts' by John R. Clayton pp. 117-133; 'The Proper Relation of General to Technical Education in the Training of an Architect' by Basil Champneys pp. 135-148; 'The Builder's Art and the Craftsman' by W. R. Lethaby pp. 149-172; 'Thoughts on Three Arts and the Training for them' by W. B. Richmond pp. 173-191; 'The Unity of Art' by Gerald C. Horsley pp. 193-203; 'On True and False Ideals in the Education of an Architect' by T. G. Jackson pp. 205-239.

The Art of Window Display. Edited by H. Ashford Down.

London: Sir Isaac Pitman & Sons Ltd., 1931

Covers all aspects of the art of window display in Britain. Contains chapters on the history of British window dressing, Modernist window display, the use of colour in display, the influence of architecture on window display, special types of display, e.g. grocery, confectionery, food, tobacco, toys and games, etc.

Contributors include Joseph Emberton, W.G. Raffé and Holbrook Jackson.

Art Review A Survey of British Art in All Its Branches 1934

London:Artist Publishing Co., 1934

Although ostensibly a survey of all aspects of British art, the primary focus of Art Review was on the visual arts - painting, poster design, magazine illustration, book jacket design and humorous art. It also included an annual report on the latest developments in theatre set and costume design.

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Art Workers Guild. Beauty's Awakening. A Masque of Winter and Spring. Presented by Members of the Art Workers' Guild

London:The Studio, 1899

Beauty's Awakening A Masque of Winter and of Spring is a record of was a sort of fancy-dress ball performed by member of the Art Workers Guild in 1899. It was described by Gavin Stamp as "both noble and absurd" in his essay 'A Hundred Years of the Art Workers Guild in the catalogue of an exhibition held to mark the centenary of the Guild at Brighton Museum in 1984.

Among members of the AWG who participated in the event and designed costumes and sets for it were Walter Crane, C.R.Ashbee, Christopher Whall, Selwyn Image, Henry Wilson and Charles Harrison Townsend. Many of their designs are illustrated in the book.

[Art Workers Guild] **Massé, Henri Jean Louis Joseph. The Art-Workers' Guild 1884-1934**
Oxford: Printed for the Art-Workers' Guild at the Shakespeare Head Press, 1935

The official history of the Art Workers Guild [formerly the Art-Workers' Guild]. The Guild was founded in Britain in 1884 by a group of architects with the object of bringing into closer union the workers in various arts and crafts. They were inspired by the ideals of John Ruskin, Augustus Welby Northmore Pugin and William Morris, and believed that architecture should be the product of collaborative artistic effort.

The book contains a full list of members up to 1934; an index of the subjects of lectures given at meetings of the Guild; and chapters on the key events in its history. The principal professions of the members of the AWG during its first fifty years were architecture, art metalwork, book design, calligraphy, decorative art, furniture design, enamelling, glass etching and engraving, goldsmith, graphic design, graphic art, heraldic design, illustration, jewellery, medallist, muralist, painter, potter, sculptor, silversmith, tapestry designer, textile designer, weaver, woodworker and wood carver.

Arts & Crafts. A Review of the Work executed by Students in the leading Art Schools of Great Britain and Ireland. Edited by Charles Holme

London: The Studio, 1916

A special issue of The Studio. It is divided into two parts - London Schools of Art and Provincial Schools of Art, and contains a profile of each school, followed by examples of work by their students. The survey of London art schools was written by W.T. Whitley. The profiles of each of the provincial art schools were mainly written by the head of the school. Several of the students whose work is reproduced subsequently went on to become successful designers among which were Evelyn Paul, Margaret Tarrant, Reco Capey, Mary Henderson, Margaret O'Keefe and Wilhelmina Geddes. The book was published during World War One. There is a preponderance of work by female students, presumably because, many of the male students were serving at the forces.

Arts & Crafts Exhibition Society. Art and Life and the Building and Decoration of Cities: A series of lectures by members of the Arts and Crafts Exhibition Society, delivered at the fifth exhibition of the Society in 1896.

London: Rivington, Percival & Co., 1896

The text of five lectures delivered by members of the Arts and Crafts Exhibition Society at the fifth exhibition of the Society held at the New Gallery in London in autumn 1896: 'Of Life and Art' by T. J. Cobden-Sanderson; 'Of Beautiful Cities' by W. R. Lethaby; 'Of the Decoration of Public Buildings' by Walter Crane; 'Of Public Spaces, Parks and Gardens' by Reginald Blomfield; and 'Of Colour in the Architecture of Cities' by Halsey Ricardo.

Arts & Crafts Exhibition Society. Arts and Crafts Essays by Members of the Arts and Crafts Exhibition Society. Preface by William Morris

London: Longmans Green & Co., 1897 [1903 edition]

Contains essays by Walter Crane, William Morris, George Thomas Robinson, W.A.S. Benson, Somers Clarke, Stephen Webb, Emery Walker, T. J. Cobden-Sanderson, Ford Madox Brown, Heywood Sumner, May Morris, Alan S. Cole, Reginald Blomfield, Lewis F. Day, Edward S. Prior, Halsey Ricardo, W.R. Lethaby, John Hungerford Pollen, Stephen Webb, Thomas Graham Jackson, Mary E. Turner, John Dando Sedding, and Selwyn Image.

Arts & Crafts Exhibition Society. Catalogue of the First Exhibition 1888

London: Arts & Crafts Exhibition Society, 1888

The Arts & Crafts Exhibition Society was formed in London in 1887. This is the catalogue of the first of what was initially an annual exhibition of work by its members. It contains a preface by Walter Crane; and essays by William Morris (Textiles), Walter Crane (Of decorative painting; Of wall-papers; G.T. Robinson (Fictiles), W.A.S. Benson (Metal Work), Somers Clarke (Stone and Wood Carving; Stained Glass; Table Glass), Stephen Webb (Furniture); Emery Walker (Printing), and T. J. Cobden-Sanderson (Bookbinding)

Arts & Crafts Exhibition Society. Catalogue of the Second Exhibition 1889

London: Arts & Crafts Exhibition Society, 1889

The catalogue of the second of what was initially an annual exhibition of work by members of the Arts & Crafts Exhibition Society. It contains a preface by Walter Crane; and essays by Ford Madox Brown (Of Mural Painting), Heywood Sumner (Of Sgraffito Work), G.T. Robinson (Of Stucco and Gesso), W. R. Lethaby (Of Cast Iron), William Morris (Of Dyeing as an Art), May Morris (Of embroidery), Alan S. Cole (Of Lace), Reginald T. Blomfield (Of Book Illustration and Book Decoration), and Lewis F. Day (Of Designs and Working Drawings).

Arts & Crafts Exhibition Society. Catalogue of the Third Exhibition 1890

London: Arts & Crafts Exhibition Society, 1890

The catalogue of the third exhibition of work by members of the Arts & Crafts Exhibition Society. It contains a preface by Walter Crane; and essays by Edward S. Prior, Halsey Ricardo, Reginald T. Blomfield, W. R. Lethaby, Stephen Webb, T.G. Jackson, Mary E. Turner, May Morris, Alan S. Cole, John Dando Sedding, and Selwyn Image.

Arts & Crafts Exhibition Society. Catalogue of the Fourth Exhibition 1893

London: Arts & Crafts Exhibition Society, 1893

The catalogue of the fourth exhibition of the Arts & Crafts Exhibition Society. It included work by over 350 artists and designers including William and May Morris, C. R. Ashbee, Walter Crane, Edward Burne-Jones, Arthur J. Gaskin; Dante Gabriel Rossetti, C.F.A. Voysey, Mrs Walter Gaskin (Georgie Gaskin), and Ernest Gimson

Arts & Crafts Exhibition Society. Catalogue of the Fifth Exhibition 1895

London: Arts & Crafts Exhibition Society, 1895

The catalogue of the fifth exhibition of the Arts & Crafts Exhibition Society. It included work by over 600 artists and designers including William Morris, Talwin Morris, Sidney Barnsley, Ernest Barnsley, Charles Rennie Mackintosh, C. R. Ashbee, C.F.A. Voysey, and Edward Burne-Jones

Arts & Crafts Exhibition Society. Catalogue of the Sixth Exhibition 1899

London: Arts & Crafts Exhibition Society, 1899

The catalogue of the Sixth exhibition of work by members of the Arts & Crafts Exhibition Society. It includes a 5-page tribute by Walter Crane to William Morris who had died in 1896. The catalogue contains 672 entries, and included work by Henry Holiday, Robert Anning Bell, Mary J. Newill, Charles Ricketts, Alexander Fisher, Ernest Gimson, C.F.A. Voysey, Heywood Sumner and Walter Crane

Arts & Crafts Exhibition Society. Catalogue of the Seventh Exhibition 1903

London: Arts & Crafts Exhibition Society, 1903

The catalogue of the Seventh exhibition of work by members of the Arts & Crafts Exhibition Society. Contains a foreword by Walter Crane. Among the exhibitors were Robert Anning Bell, Bernard Sleigh, C. R. Ashbee, the Guild of Handicraft, Archibald Knox, Liberty & Co., the Birmingham Guild of Handicraft, Ambrose Heal, Ernest Gimson, Joseph Southall, and W.A.S. Benson

Arts & Crafts Exhibition Society. Catalogue of the Eighth Exhibition 1906

London: Arts & Crafts Exhibition Society, 1906

The catalogue of the Eighth exhibition of work by members of the Arts & Crafts Exhibition Society. Contains a foreword by Walter Crane. This year, after seven years at The New Gallery, Bond Street, London, the exhibition moved to Grafton Galleries, Bond Street, London. Participants in the exhibition included C. R. Ashbee, the Artificers' Guild, Sidney Barnsley, Ernest Barnsley, the Bromsgrove Guild, Kate Eadie, Eric Gill, the Guild of Handicraft, Anne Macbeth, Phoebe McLeish, May Morris, Lucien Pissarro, C.F.A. Voysey and George Walton

Arts & Crafts Exhibition Society. Catalogue of the Ninth Exhibition 1910

London: Arts & Crafts Exhibition Society, 1910

The catalogue of the Ninth exhibition of work by members of the Arts & Crafts Exhibition Society. Contains a foreword by Walter Crane. The exhibition returned to the New Gallery, Bond Street, London, again this year for the last time. The catalogue includes nearly 700 entries including work by Katharine Adams, W.A.S. Benson, Robert Anning Bell, Walter Crane, Alexander Fisher, Arth J. and Georgie Gaskin, Guild of Handicraft, Ambrose Heal, Selwyn Image, May Morris, Morris & Co., C.F.A. Voysey and Christopher Whall

Arts & Crafts Exhibition Society. Catalogue of the Tenth Exhibition 1912

London: Arts & Crafts Exhibition Society, 1912

The catalogue of the Tenth exhibition of work by members of the Arts & Crafts Exhibition Society. The exhibition was held at the Grosvenor Gallery, Bond Street, London this year. Walter Crane wrote the preface to the catalogue. Participants in the exhibition included Caroline Townsend, Karl Parsons, W.A.S. Benson, Sir Robert Lorimer, W.A.S. Benson, C. R. Ashbee, Bernard Cuzner, Arthur J. and Georgie Gaskin, George Walton, Harold Stabler, Gwynedd Hudson, Christopher Whall, W. R. Lethaby, Katharine Adams, and Walter Crane

Arts & Crafts Exhibition Society. Catalogue of the Eleventh Exhibition 1916

London: Royal Academy, 1916

The catalogue of the Eleventh exhibition of work by members of the Arts & Crafts Exhibition Society. The exhibition was held at the Royal Academy in London for the first time this year and, thereafter, it was to be its home for several years

[Arts & Crafts Exhibition Society] Exhibition of Decorative Art [The exhibition incorporated the Twelfth Exhibition of the Arts & Crafts Exhibition Society 1923]

London: The Royal Academy, 1923

Catalogue of a major exhibition of British decorative art held at the Royal Academy in London in 1923. The exhibition incorporated the Twelfth [unnumbered] exhibition of the Arts & Crafts

Exhibition Society [The Eleventh exhibition was held in 1916 and the Thirteenth exhibition was held in 1928, also at the Royal Academy]. Over half of the 948 exhibits were by members of the Arts & Crafts Exhibition Society

Arts & Crafts Exhibition Society. Catalogue of the Thirteenth Exhibition 1926

London: Royal Academy, 1926

The catalogue of the Thirteenth exhibition of work by members of the Arts & Crafts Exhibition Society. The number of participants was considerably down on previous years. Approximately 350 artists and designers took part in this exhibition. Those of the 'old guard' included May Morris, Arthur J. Gaskin, Georgie Gaskin, Joseph Southall, Katharine Adams, W.A.S. Benson, Christopher Whall and Heywood Sumner. Among the new names to make their appearance in this exhibition were Veronica Whall, John Farleigh and Robert Gibbings.

Arts & Crafts Exhibition Society. Catalogue of the Fourteenth Exhibition 1928

London: Royal Academy, 1928

The catalogue of the Fourteenth exhibition of work by members of the Arts & Crafts Exhibition Society held at the Royal Academy in London

Arts & Crafts Exhibition Society. Catalogue of the Fifteenth Exhibition 1931

London: Royal Academy, 1931

The catalogue of the Fifteenth exhibition of work by members of the Arts & Crafts Exhibition Society. Includes a tribute to W. R. Lethaby, a past President of the A&CES who had died that year. Among the few original members of the A&CES who took part in this exhibition were May Morris, Georgie Gaskin, Wilhelmina Geddes, Katharine Adams, Eric Gill and Edward Spence. New names to appear on the scene included Edward Bawden, Dorothy Larcher, Phyllis Barron, Roger Fry, Lynton Lamb, and Bernard Leach.

Arts & Crafts Exhibition Society. Catalogue of the Sixteenth Exhibition 1938

London: Royal Academy, 1938 [Cover title *Arts & Crafts Exhibition Society. Catalogue of the Fiftieth Exhibition 1938*]

London: Royal Academy, 1938

Catalogue of the 16th exhibition of the Arts & Crafts Exhibition Society held at the Royal Academy in London 50 years after the first exhibition in 1888. The catalogue contains a foreword and introduction by Douglas Cockerell and Frank Pick

The Arts & Crafts Society of Ireland. Catalogue of the First Exhibition 1895

Dublin, Ireland: The University Press, 1895

The Arts and Crafts Society of Ireland (ACSI) was founded in 1894 and was modelled on the Arts and Crafts Exhibition Society founded London in 1887. It held seven exhibitions between 1895 and 1925. This is the catalogue of the First Exhibition held at the Royal University Building in Dublin in November and December 1895. In addition to work by members of the ACSI, the exhibition also included an English Section containing a loan collection of work by members of the Arts and Crafts Exhibition Society which had been organized by Sydney C. Cockerell, Halsey Ricardo, and T.J. Cobden-Sanderson; and a Retrospective Section, containing examples of early and traditional Irish crafts.

The Arts and Crafts Society of Ireland and Guild of Irish Art-Workers. Catalogue of the Fourth Exhibition 1910

Dublin, Ireland: The University Press, 1910

The Arts and Crafts Society of Ireland (ACSI) was founded in 1894 and was modelled on the Arts and Crafts Exhibition Society founded London in 1887. The Society held its first exhibition in Dublin in November 1895. This is the catalogue of the Fourth Exhibition organised in conjunction with the Guild of Irish Art Workers, an association of professional craftspeople which the ACSI had founded in 1909. A total of 381 works were exhibited. This included an English Section which contained 50 works by members of the Arts and Crafts Exhibition Society

The Arts and Crafts Society of Ireland and Guild of Irish Art-Workers. Catalogue of the Fifth Exhibition 1917

Dublin, Ireland: The Arts and Crafts Society of Ireland and Guild of Irish Art-Workers, 1917

The Arts and Crafts Society of Ireland (ACSI) was founded in 1894 and was modelled on the Arts and Crafts Exhibition Society founded London in 1887. The Society held its first exhibition in Dublin in November 1895. This is the catalogue of the Fifth Exhibition organised in conjunction with the Guild of Irish Art Workers, an association of professional craftspeople which the ACSI had founded in 1909. The main exhibition was held in Dublin. It also travelled to Belfast during October 1917, and Cork in November 1917. A total of 260 works were exhibited. John O. Connell the Preface to the catalogue. The cover was designed by Harry Clarke

The Arts and Crafts Society of Ireland and Guild of Irish Art-Workers. Catalogue of the Fifth Exhibition 1925

Dublin, Ireland: The Arts and Crafts Society of Ireland and Guild of Irish Art-Workers, 1925

The Arts and Crafts Society of Ireland (ACSI) was founded in 1894 and was modelled on the Arts and Crafts Exhibition Society founded London in 1887. The Society held its first exhibition in Dublin in November 1895. This is the catalogue of the seventh and final exhibition organised in conjunction with the Guild of Irish Art Workers, an association of professional craftspeople which the ACSI had founded in 1909. The main exhibition was held in Dublin in October 1925. It also travelled to Belfast in November 1925, and Cork in January 1925. A total of 422 works were exhibited. John O. Connell the Preface to the catalogue.

The Arts Connected with Building. Edited by T. Raffles Davison

London: B.T. Batsford, 1909

Lectures on craftsmanship and its application to architecture by some of the leading names in the English Arts and Crafts movement including C.F.A. Voysey, M.H. Baillie Scott, A. Romney Green, J. Starkie Gardner, Francis William Troup, Charles Spooner, E. Guy Dawber, and R. Weir Schultz

Ashbee, Charles Robert. A Bibliography of the Essex House Press with Notes on the Designs, Blocks, Cuts, Bindings, Etc., from the Year 1898 to 1904

Camden, Gloucestershire: Essex House Press, 1904

"This pamphlet is intended to serve not only as a catalogue of the productions of the Essex House Press, whether in designs, drawings, books, wood cuts, & bindings—now for the first time gathered together—but also as a little bibliography of its six years' labour that may be of interest to collectors" [Introduction].

Contains an account of the origins of the Essex House Press followed by an annotated bibliography of all publications by the press up to 1904.

Ashbee, Charles Robert. A Book of Cottages and Little Houses: for Landlords, Architects and Others

London: B.T. Batsford, 1906

In his introduction to the work C.R. Ashbee (1863-1942) wrote: "There has recently been much talk about cheap cottages, cheap houses in the country, accommodation at low rentals for people living on the land, or desiring to return thither. I have sought in the following pages to offer a few contributions of a more or less practical nature towards the solving of this problem, and as they suggest themselves to a practising architect who has designed and built cottages and small houses in different parts of the country". The book is illustrated with numerous line drawings by F.L. Griggs (1836-1938) and photographs of cottages and houses designed by Ashbee.

Ashbee, Charles Robert. A Few Chapters in Workshop Re-construction and Citizenship.

London: The Guild and School of Handicraft, 1894

In *A Few Chapters in Workshop Re-construction and Citizenship*, C. R. Ashbee describes how to develop a workshop culture for the production of artistic, useful objects. [For a detailed analysis of this book see: *Art Nouveau. A research Guide to Design Reform in France, Belgium, England, and the United States* by Gabriel P. Weisberg and Elizabeth K. Menon (New York and London: Garland Publishing, Inc. 1998 pp.4-5)]

Ashbee, Charles Robert. An Endeavour Towards the Teaching of John Ruskin and William Morris. Being a Brief Account of the Aims, and the Principles of the Guild of Handicraft in East London.

London: Essex House Press, 1901

In his *Endeavour Towards the Teaching of John Ruskin and William Morris, etc.* C.R. Ashbee (1863-1942) sought to outline his craft philosophy and explain his reasons for establishing the Guild of Handicraft. This was the first title printed by the Essex House Press.

Ashbee, Charles Robert. Craftsmanship in Competitive Industry. Being a Record of the Workshops of The Guild of Handicraft, and Some Deductions from their Twenty-One Years' Experience.

Camden and London: Essex House Press, 1908

In *Craftsmanship in Competitive Industry. Being a Record of the Workshops of The Guild of Handicraft, and Some Deductions from their Twenty-One Years' Experience*, C. R. Ashbee, who in 1887 founded of the Guild [originally the Guild and School of Handicraft], describes its origins, aims, and subsequent history, through to its final collapse in 1908. The book contains a list of individuals who worked at the Guild between 1887-1908, their occupation, their year of election, and the number of years of service

Ashbee, Charles Robert. Decorative Art from a Workshop point of View. A Paper Read at the Edinburgh Art Congress, November, 1889

[Place of publication and publisher not identified], c. 1889

"The key to the study of most things nowadays is the social question; hence if we want to study the art question in any other than its immediate bearing on ourselves, we must approach it from the same point of view. Every artist or craftsman works out, consciously or not, some portion of what might be termed the art problem in its social aspect, in painting, in architecture, in handicraft alike ... The object of this paper, starting with the recognition of the social bearings of art," says Ashbee, "is to suggest the application to the art problem, and to the question of art development, the ideals and

practicalities of an ordinary nineteenth-century workshop, in the belief that a purer and healthier condition both of industrial activity, and artistic sensitiveness can only be attained by a combination of the two.”

Ashbee, Charles Robert. A Description of the Work of The Guild of Handicraft

Camden and London: The Guild of Handicraft, 1902

C. R. Ashbee discusses the aims and activities of the Guild of Handicraft, the craft guild he founded in 1888. The pamphlet was issued in connection with an exhibition of the work of the Guild held at the Woodbury Gallery New Bond Street, London in 1902 to mark its relocation to Chipping Camden in Gloucestershire that year

Ashbee, Charles Robert. Modern English Silverwork.

London: B.T. Batsford, 1909

"This book of my Silver designs represents a selection of some 200 pieces taken indiscriminately from out of the portfolios of the Guild of Handicraft, and designed and made in my workshops during the last 20 years" The book includes 100 hand-coloured plates

Ashbee, Charles Robert. Should We Stop Teaching Art.

London: B.T. Batsford, 1911

In *Should We Stop Teaching Art*, C. R. Ashbee, founder of the Guild of Handicraft, argued that Britain's art schools produced too many fine artists who only ended up as art teachers; that skill and imagination were stimulated artificially in schools and then checked unnaturally in life; and that the schools should be converted into State-subsidized craft workshops, which would endow the craftsmen and women the country really needed and at the same time more practical teaching. [see Alan Crawford. *C.R. Ashbee: Architect, Designer & Romantic Socialist* (1996), p. 160]

Ashworth, H. Ingham. Flats: Design and Equipment.

London: Sir Isaac Pitman & Sons, Ltd., 1936

A study of the design, planning and construction of modern apartment buildings. The book is illustrated with plans, drawings and photographs of flats designed by Wells Coates, Frederick Gibberd, Leonard Heywood, Sir John Burnet, Tait and Lorne, Lancelot Keay, Burnett and Eprile, Lewis Solomon & Son, Acworth & Montagu, and others

Audsley, George Ashdown and Audsley, Maurice Ashdown. The Practical Decorator and Ornamentalist

London: Blackie & Son Limited, 1892

A source book for the use of architects "practical painters", decorators and designers. Contains 100 colour plates with descriptive notes. Topics discussed in the introduction include reliable pigments; less reliable pigments; drawing and modifying the proportions of designs; the decoration of walls and vertical flat surfaces; the decoration of panels; the decoration of mouldings and projecting surfaces; the decoration of ceilings and timber roofs; and the adaptation of the designs to practical use. The colour plates are divided into seven sections: Greek ornament; Neo-Grec ornament; Mediaeval ornament; Renaissance ornament; Japanese ornament; conventional floral ornament; and miscellaneous ornament

George Ashdown Audsley (1838-1925) and Maurice Ashdown Audsley (1865-1958) were father and son. They were both architects and emigrated to the USA in 1892, where they established an architectural firm in New York.

Audsley, William James and Audsley, George Ashdown. Polychromatic Decoration as Applied to Buildings in the Mediaeval Styles

London: Henry Sotherton & Co., 1882

Intended as a source book for architects and designers. Contains thirty-six plates in colours and gold.

W. & G. Audsley [also known as Audsley & Audsley] was an architectural practice formed in Liverpool, England in 1863 by the Scottish-born architects William James Audsley (1833-c.1910) and his brother George Ashdown Audsley (1838-1925). In 1892 they relocated their practice to New York City.

Baillie Scott, Mackay Hugh. Houses and Gardens.

London: George Newnes Limited, 1906

An account by M. H. Baillie Scott (1865-1945), one of the key figures in the Arts and Crafts movement in Britain, of his work as an architect and designer up to 1906. In 1911 'The Manor', his office in Fenwick, Bedfordshire, was destroyed by fire and virtually all the records of his practice were lost. This book, therefore, is the only documentation of many of his projects. Poignantly in 1941, during World War Two, Baillie Scott's office in Bedford Row, London was destroyed in a bombing raid and all his records from 1911 to then were lost.

[Baillie Scott] **Baillie Scott, M.H. and Beresford, A. Edgar. Houses and Gardens**

London: "Architecture Illustrated", 1933

In 1919 Baillie Scott formed a partnership with Alfred Edgar Beresford (1880-1952) who had worked as the chief assistant in his office since 1905. This new edition of Houses and Gardens, contains a record of Baillie Scott's work and that of the Scott & Beresford partnership from 1906 to 1933. Together with the 1906 edition, this book provides an invaluable record of the first fifty years of Baillie Scott's work as an architect and designer as virtually all his papers and drawings were destroyed in the disastrous fires of 1911 and 1941

[Baillie Scott] **John P. White & Sons Ltd., The Pyghtle Works. Furniture Made at The Pyghtle Works Bedford by John P. White Designed by M.H. Baillie Scott** [Trade catalogue]

Bedford: John P. White & Sons Ltd., The Pyghtle Works, 1901

Trade catalogue of a range of furniture designed by the Arts and Crafts architect M. H. Baillie Scott (1865-1945), commissioned by John P. White and made at their Pyghtle Works in Bedford

Baker, William J. Family Homes. Containing a Second Series of Over Sixty Designs by Fifty Architects for Ideal Houses and Cottages

London: William J. Baker, 1912

Plans and drawings of mainly medium-cost, middle-class houses by 50 contemporary British architects, most of whom subscribed to the Arts and Crafts style. These include M.H. Baillie Scott, C.F.A. Voysey, E. Guy Dawber, Edgar Wood, Oswald P. Milne, and Barry Parker & Raymond Unwin.

Baldry, Alfred Lys. Modern Mural Decoration

London: George Newnes Ltd., 1902

“There is at the present time a very perceptible tendency in the popular taste towards forms of Art which are in character decorative rather than pictorial; and, in recognition of this tendency, an attempt has been made to provide in this book some general information about the various technical processes by which the ornamentation of public and private buildings can be carried out.” [Author’s Introductory Note]. The book is illustrated with decorative designs for murals by Frank Brangwyn, Albert Moore, Edward Jones, Sir Edward Poynter, Lord Leighton, Ford Madox Brown, Hugh Stanton & Talbot Hughes, Mortimer Mompes, Henry Holiday, William De Morgan, and Cesar Formilli, C.F.A. Voysey.

Bardwell, William. What a House Should Be versus Death in the House

London: Dean & Son, 1875

William Bardwell (1795-1890) was an architect and sanitary engineer/. He trained with the architects George Wyatt (1782-1856) and George Maddox (1760-1843). He also studied in Paris for two years. Following his return to England, he established a practice in London. He was the author of several books on architecture. In *What a House Should Be versus Death in the House* (1875), which was a follow up to his earlier work, *Healthy Homes and How to Make Them* (1858); and *What a House Should Be versus Death in the House* (1875), he discusses the importance of good ventilation and sanitation in the home and describes ways in which these could be improved.

Barron, P.A. The House Desirable.

London: Methuen & Co., 1929.

Discusses modern British vernacular-revival houses designed by M. H. Baillie Scott, (1865-1945), Charles Cowles-Voysey (1889-1981), Blunden Shadbolt (1879-1945), Edwin L. Lutyens (1869-1944), Sir Aston Wells & Sons, and others.

As no copies of this book are listed on WorldCat or the RIBA Library Catalogue the exact date of publication is not known

[Robert Anning Bell] **Keats, John. Poems by John Keats, Illustrations by Robert Anning Bell.**

London: George Bell & Sons, 1901

We have digitized this book illustrated by Robert Anning Bell (1863-1933) as an example of book illustration influenced by the Arts and Crafts movement. Bell’s illustrations display a concern for the page as a whole of flatness and lightness similar to those found in Walter Crane and Charles Ricketts. From 1894, he was on the staff of the School of Architecture, University College, Liverpool. He later taught at Glasgow School of Art, and from 1918 to 1924 at the Royal College of Art in London.

Note: only the pages that are illustrated by Bell have been digitized

Berlepsch-Valendàs, Hans Eduard von. Die Gartenstadtbewegung in England, ihre Entwicklung und ihr jetziger Stand [The Garden City Movement in England, its Development and its Present State]

Munich and Berlin: R. Oldenburg, 1912

Die Gartenstadtbewegung in England, ihre Entwicklung und ihr jetziger Stand was the third in a series of four books on modern British art and culture produced by the German publisher R. Oldenburg. It is one of the most detailed books on the garden city movement in England and was written by the

Swiss-born German architect and designer Hans Eduard von Berlepsch-Valendàs (1849-1921). Like his German contemporary, Hermann Muthesius (1861-1927), author of *Das Englische Haus*, he was an admirer of the English interpretation of the Arts and Crafts style, and was a friend C.R. Ashbee and Raymond Unwin. *Die Gartenstadtbewegung in England* is extensively illustrated with photographs, plans and fold-out plates

Bertram, Anthony. Design in Everyday Things

London: British Broadcasting Corporation, 1937

The author discusses a series of 12 talks on contemporary design that he will be giving on BBC radio between October and December 1937. The pamphlet contains synopses of the talks, and a series of photographs used to illustrate the topics discussed. The cover of the pamphlet was designed by the architect Raymond McGrath (1903-1977)

Birch, John. Country Architecture: A work Designed for the use of the Nobility and Country Gentlemen, being a Series of Executed Works and Designs for Buildings Connected with Landed Property.

London: William Blackwood and Sons, 1874

A series of 46 designs by the architect John Birch intended for use of the nobility and country gentlemen, consisting of labourers' cottages, a labourers' Institute, mechanics dwellings, entrance lodges, gates and bridge, gardeners' and keepers' lodges, dairy and laundry cottages, smithies', bailiff's and agents' residences, stable offices, farm houses, farm buildings, village hospital, schools, school mistress's houses, curacy house, and country residences. Birch was active as an architect in London, England from the 1860s to at least the late 1890s. His practice was located at 16 Beaufort Buildings, Strand, London in the 1860s, and at 8 John Street, Adelphi, London between the 1870s and the 1890s. He was the author of several books on architecture, notably *Examples of Labourers' Cottages* (1871, new edition, 1892), *Country Architecture* (1874) and *Picturesque Lodges* (1879).

Birch, John. Examples of Labourers' Cottages, etc. With Plans for Improving the Dwellings of the Poor in Large Towns.

London: T. Pettit & Co., 1871

Contains designs by the architect John Birch for low-cost labourers' cottages and dwellings for the urban poor. He also discusses a system for warming and ventilating cottages and other buildings. Birch was active as an architect in London, England from the 1860s to at least the late 1890s. His practice was located at 16 Beaufort Buildings, Strand, London in the 1860s, and at 8 John Street, Adelphi, London between the 1870s and the 1890s. He was the author of several books on architecture, notably *Examples of Labourers' Cottages* (1871, new edition, 1892), *Country Architecture* (1874) and *Picturesque Lodges* (1879).

Birch, John. Examples of Labourers' Cottages, etc. With Plans for Improving the Dwellings of the Poor in Large Towns.

Edinburgh and London: William Blackwood and Sons, revised and enlarged edition, 1892

A revised and enlarged edition of a book by the architect John Birch, originally published in 1871. Contains designs by him for labourers' cottages, schoolmistress' and butler's cottages, fishing lodge, shooting-lodge, a convalescent home for children, a training institution, etc. Birch was active as an architect in London, England from the 1860s to at least the late 1890s. His practice was located at 16 Beaufort Buildings, Strand, London in the 1860s, and at 8 John Street, Adelphi, London between the 1870s and the 1890s. He was the author of several books on architecture, notably *Examples of Labourers' Cottages* (1871, new edition, 1892), *Country Architecture* (1874) and *Picturesque Lodges* (1879).

The Birmingham Guild Ltd. Architectural & Decorative Metalworkers.

Birmingham: The Birmingham Guild Ltd., c. 1935

A review of work by the Birmingham Guild Ltd. (formerly The Birmingham Guild of Handicraft). Includes bronze and enamelwork, leadwork, church metalwork, plasterwork, wrought-ironwork, furniture, memorial tablets, shop fronts, signs and letters, and wrought ironwork. Among designers whose work is illustrated include H. S. Goodhart-Rendel, Sir Edwin Lutyens, Sir John Burnet & Partners, C.A. Llewellyn Roberts, and O. P. Milne

The Birmingham Guild Ltd. Recent Examples of Work Executed by The Birmingham Guild Ltd. in Association with Crittall Manufacturing Co. Ltd. [Trade catalogue].

Birmingham: The Birmingham Guild Ltd., c. 1919

Photographs of art metalwork created by The Birmingham Guild in conjunction with Crittall Manufacturing. It includes wrought iron gates designed by Sir Edwin Lutyens for Government House in Delhi and the British Medical Association in London; a brass and iron grille over the organ chamber at Tyringham Hall, designed by Sir Edwin Lutyens; and enamelled surrounds, doors and windows at the National Radiator Building in London, designed by Raymond Hood and S. Gordon Jeeves.

[Birmingham School of Art] **Baring-Gould, S. A Book of Nursery Songs and Rhymes.**

London: Methuen & Company, 1895

We have chosen to digitize this as a representative example of book illustration by the Birmingham Group, a loose association of artists who had studied or taught at Birmingham School of Art in the late nineteenth century. The artists were influenced by the Arts and Crafts movement. The book includes illustrations and page decorations by Arthur J. Gaskin, Georgie Gaskin, Sidney H. Heath, Charles March Gere, Mildred Peacock, Winifred Smith, and Celia Levetus

[Birmingham School of Art] **A Book of Pictured Carols. Designed under the direction of Arthur J. Gaskin**

London: George Allen, 1893

We have chosen to digitize this as a representative example of book illustration by the Birmingham Group, a loose association of artists who had studied or taught at Birmingham School of Art in the late nineteenth century. The illustrators were all students of Arthur J. Gaskin (1862-1928) at the School and include Charles M. Gere, Georgie E. Cave [later, Georgie Gaskin, wife of Arthur J. Gaskin], Bernard Sleight, Mary J. Newill, Violet M. Holden, Florence Rudland, Sidney Meteyard, Agnes P. Manley, Fred Mason and Mildred Peacock. Arthur J. Gaskin also contributed an illustration to the book. The artists were inspired by the Arts and Crafts movement.

[Charles James Blomfield] **A Selection of Some of the Works of Charles J. Blomfield, Architect**

London: [Office of Charles J. Blomfield, F.R.I.B.A.], c. 1920

A promotional publication issued by the office of Charles J. Blomfield (1862-1932), Contains 27 photographs and drawings of architectural projects by Blomfield, including schools, churches and large country houses

Blomfield, Reginald. Memoirs of an Architect

London: Macmillan & Co. Ltd., 1932

The autobiography of the architect Reginald Theodore Blomfield (1856-1942). Blomfield was born in Exeter, England, on 20 December 1856 and studied at Exeter College, Oxford. From 1880 to 1883 he was articled to his uncle, Sir Arthur William Blomfield (1829-1899) in London, during which time he also attended the Royal Academy Schools in London. After completing his articles, he worked as an assistant in his uncle's practice. In 1884 he left to set up his own practice in London.

He began his career as an architect with a number of modest commissions but went on to design several significant buildings influenced by the French classical style including the Wordsworth Building, Lady Margaret Hall, Oxford (1896), the Army and Navy Stores warehouse, London (1900) and Goldsmiths' College, University of London (1907-08). He also redesigned the Quadrant at Piccadilly Circus, London (1910-30). Blomfield was a talented illustrator, garden designer, and the author of several books on architecture and related matters. He was a founder member of the Art Workers' Guild in 1884 and subsequently was made its honorary secretary. He was elected a Fellow of the Royal Institute of British Architects (FRIBA) in 1906 and was President of Royal Institute of British Architects (PRIBA) from 1912 to 1914. He was Professor of Architecture at the Royal Academy from 1906 to 1910 and was elected a Royal Academician (RA) in 1914. He was knighted in for his services to architecture in 1919. Blomfield died in Hampstead, England, on 27 December 1942.

Board of Trade Department of Science and Art. Correspondence Between the Lords of the Committee of the Privy Council for Trade and the Lord Commissioners of Her Majesty's Treasury on the Constitution of the Department of Science and Art.

London: Harrison & Sons, 1853

Text of the correspondence between the Privy Council and the Treasury over the formulation of a constitution for the Department of Science and Art established in March 1853. The Department, which had absorbed the Department of Practical Art, established the year before, was a subdivision of the Board of Trade. Its primary function was the administration of the arts and sciences. It was responsible for the supervision of the National Art Training School (established in 1837 as the Government School of Design) which in 1896 became the Royal College of Art. In addition, the Department would also supervise provincial schools of design

Board of Trade, Exhibitions Branch. Arts Décoratifs de Grande-Bretagne et d'Irlande Exposition Organisée par le Gouvernement Britannique. Palais du Louvre Pavillon de Marsan, Avril-Octobre MCMXIV

London: His Majesty's Stationary Office, 1914

Catalogue of the last great exhibition of the British Arts and Crafts movement, held at the Palais du Louvre, Pavillon de Marsan in Paris, April-October 1914. The exhibition, which was organized by the British Board of Trade, was intended to show off much of the finest work produced by British decorative artists over the previous three decades to the French public. France, unlike its neighbours Belgium and The Netherlands, had never embraced the Arts and Crafts movement, preferring its own craft traditions. In addition to a 15-page introduction by Walter Crane [one of his last contributions to the literature of the Arts and Crafts movement, as he died the following year], the catalogue contains essays in French by Robert Anning Bell, on sculpture and on mural decoration; Walter Crane on illustration and decoration; Emery Walker on printing; Sydney Cockerell on calligraphy and illumination; Douglas Cockerell on bookbinding; Christopher Whall on stained glass; W.A.S. Benson on furniture; R.L.B. Rathbone on metalwork Henry Wilson on jewellery; J.H. Dearle on fabrics; May Morris on embroidery; Alan S. Cole on lace; William Burton on ceramics; Alfred H., Powell on pottery painting; and Sir Cecil Harcourt Smith on Martinware. Over 1,600 objects were included in the exhibition. All the great names in the Arts and Crafts movement were represented - William Morris, May Morris, C.F.A. Voysey, Ernest Gimson, Sidney Barnsley, M.H. Baillie Scott, Alexander Fisher, Guild of Handicraft, C.R. Ashbee, W.H. Lethaby, Henry Holiday, the Kelmscott Press, Ann Macbeth, Charles Rennie Mackintosh, Jessie M. King, Christopher Whall, Walter Crane, Francis H. Newbery, Jessie R. Newbery, Edward Burne-Jones, Selwyn Image, Peter van der Waals, etc., etc.

The exhibition was scheduled to be held from April to October 1914, however, three months into its run, it was interrupted by the outbreak of World War One, consequently the exhibition was hastily dismantled and the exhibits were stored in the vaults of the Louvre for the duration of the war. This may account for why, despite the importance of this exhibition it is little-known and the catalogue is very scarce.

[See also: **Board of Trade (Exhibitions Branch). Report on the Exhibition of British Arts and Crafts, Paris 1914**, the official report on the exhibition published by the Board of Trade in 1919 which has also been digitized by this database]

Board of Trade (Exhibitions Branch). Report on the Exhibition of British Arts and Crafts, Paris 1914

London: Board of Trade (Exhibitions Branch), 1919

An official report on the ill-fated exhibition 'Arts Décoratifs de Grande-Bretagne et d'Irlande', the last great exhibition of the British Arts and Crafts movement held at the Palais du Louvre in Paris in 1914. The exhibition, which was organized by the British Board of Trade, was intended to show off much of the finest work produced by British decorative artists over the previous three decades to the French public. It was scheduled to be held from April to October 1914, however, three months into its run, it was interrupted by the outbreak of World War One, consequently the exhibition was dismantled and the exhibits were stored in the vaults of the Louvre for the duration of the war.

[See also **Board of Trade, Exhibitions Branch. Arts Décoratifs de Grande-Bretagne et d'Irlande Exposition Oganisée par le Gouvernement Britannique. Palais du Louvre Pavillon de Marsan, Avril-Octobre MCMXIV**, the catalogue of the exhibition which has also been digitized by AHR net]

The Book of the Cheap Cottages Exhibition.

London: "The Country Gentleman and Land and Water" Ltd., 1905

A book published to accompany a major exhibition of low-cost cottages designed to meet the growing need for affordable rural housing. The organiser of the exhibition was the journalist and newspaper proprietor John St. Loe Strachey (1860-1927), who managed to persuade many of the wealthiest people in the country to sponsor the project and numerous architects to design houses for it

The Book of the Modern House.

London: The Waverley Book Company, 1939

A comprehensive survey of contemporary British architecture and interior design. Contains an introduction by Patrick Abercrombie followed by 14 chapters: Chapter I. The Country House by E. Guy Dawber; Chapter II. The Country Cottage by Archie Allen; Chapter III. The Town House by Clifford Holliday; Chapter IV. The Suburban House by Harold Charlton Bradshaw; Chapter V. The Ready Built House by Stanley Churchill Ramsey; Chapter VI. The Working Man's House: Municipal Enterprise by Lancelot Herman Keay; Chapter VII. Coastal Houses by Bertram Clough Williams-Ellis; Chapter VIII. The House in its Suburban and Country Setting by Geoffrey Alan Jellicoe; Chapter IX. The Contemporary House by Oliver Hill; Chapter X. The House in Sweden: A Comparison by Karl A. Wessblad; Chapter XI. The House in America: A Comparison by John Gloag; Chapter XII. The Interior: Living Rooms and Bedrooms by Miriam Wornum; Chapter XIII. The Interior: Kitchens and Bathrooms by Mrs Darcy Bradell [Dorothy Bradell]; and Chapter XIV. Furniture by Robert Gardner-Medwin.

[Bowman Bros. Ltd.] **Bowmans Home Book.**[Trade catalogue]
London: Curwen Press; Bowman Bros. Ltd., c.1935

Bowman Bros. Ltd. [also known as Bowman's] was a furniture manufacturing and retail company based in Camden Town, London. They were active between c.1895-1943. Early pieces produced by Bowman were traditional in style, however, by the early 1930s the company had firmly embraced the Modernist aesthetic and was one of the biggest stockists of imported Alvar Aalto furniture in Britain. Sometimes Bowman went so far as to remove the Finmar import labels and replace them with their own (either ivory labels or large military style stencilled marks). This is one of a series of lavishly-illustrated catalogues which were prepared by the Stuart Advertising Agency. Particular attention was given to photography in the layout of the catalogues. This catalogue which dates from c.1933 features a cover designed by Barnett Freedman and a double page spread of Aalto furniture in a room setting. The catalogues were issued to coincide with the annual Ideal Home Exhibition in London at which Bowman were regular exhibitors. In addition to furniture, Bowman's outlet in Camden Town stocked a wide range of textiles and pottery by the more progressive contemporary designers and manufacturers, including Gerald Summers, Keith Murray, Whitefriars, Marian Pepler, etc., examples of which are included in this catalogue

[Bowman Bros. Ltd.] **Modern Furniture & Design by Bowmans.** [Trade catalogue]
London: Curwen Press; Bowman Bros. Ltd., 1933

Bowman Bros. Ltd. [also known as Bowman's] was a furniture manufacturing and retail company based in Camden Town, London. They were active between c.1895-1943. Early pieces produced by Bowman were traditional in style, however, by the early 1930s the company had firmly embraced the Modernist aesthetic and was one of the biggest stockists of imported Alvar Aalto furniture in Britain. Sometimes Bowman went so far as to remove the Finmar import labels and replace them with their own (either ivory labels or large military style stencilled marks). This is one of a series of lavishly-illustrated catalogues which were prepared by the Stuart Advertising Agency. Particular attention was given to photography in the layout of the catalogues. This catalogue which dates from c.1933 features a cover designed by Barnett Freedman and a double page spread of Aalto furniture in a room setting. The catalogues were issued to coincide with the annual Ideal Home Exhibition in London at which Bowman were regular exhibitors. In addition to furniture, Bowman's outlet in Camden Town stocked a wide range of textiles and pottery by the more progressive contemporary designers and manufacturers, including Gerald Summers, Keith Murray, Whitefriars, Marian Pepler, etc., examples of which are included in this catalogue

[Frank Brangwyn] **Furst, Herbert. The Decorative Art of Frank Brangwyn.**
London: John Lane, The Bodley Head, 1924

Frank Brangwyn (1867-1956) began his career employed as an artist in the workshop of William Morris in the early 1880s and subsequently became a prominent figure in the decorative, fine and applied arts in Britain for over fifty years. The author discusses a wide range of decorative design schemes by Brangwyn including for exhibition rooms, the Canadian Trunk Railway Offices, the Panama Pacific Exposition, the Chapel of Christ's Hospital School in Horsham, the Picture Gallery in Tokyo, Selfridge's department store in London, and St. Aiden's Church in Leeds. He also discusses his designs for furniture, textiles, stained glass and jewellery

Briggs, Martin S. How to Plan Your House.
The English Universities Press Ltd., 1937

Described as "a simple guide explaining the mystery of to house-building to those who contemplate the adventure." Includes a section of structural precautions against air-raids. The book is extensively illustrated with line drawings and plans by the author and with photographs of houses designed by Connell, Ward & Lucas; Oswald P. Milne; C. H. James; Oliver Law, P. D. Hepworth; George Checkley;

Geddes Hyslop and Welch & Lander. Martin S. Briggs practised as an architect in London and was elected a Fellow of the Royal Institute of British Architects in 1919.

Briggs, Robert Alexander. Bungalows and Country Residences. A Series of Designs and Examples of Executed Works.

London: B.T. Batsford 1901 [5th edition, revised and enlarged]

Bungalows and Country Residences was originally published in 1891 and ran to several editions. We have digitized the 1901 revised edition which has several additional plates. The popularity of the book earned its author Robert Alexander Briggs (1858-1916) the nickname "Bungalow Briggs". The residences designed by Briggs shown in the book range in price from £400 to £11,000

Briggs, Robert Alexander. Country Cottages and Homes for Small and Large Estates.

London: George Allen & Sons, 1910

One of a series of books on country house architecture by the Soane Medallist architect Robert Alexander Briggs (1858-1916). "In this book there will be found about twenty-four external perspective views, five interior views, nineteen plans of the houses illustrated, and four plans of gardens" [Preface]

Briggs, Robert Alexander. The Essentials of a Country House

London: B.T. Batsford, 1911

One of a series of books on country house architecture by the Soane Medallist architect Robert Alexander Briggs (1858-1916). In this book he focuses on the interior design of country houses. Thirteen houses designed by him ranging from £1,250 to £4,600 are discussed.

Briggs, Robert Alexander. Homes for the Country. A Series of Designs and Examples of Executed Works, with Plans of Each

London: B.T. Batsford, 2nd edition, revised and enlarged, 1919

A revised and enlarged edition of a book originally published by Robert Alexander Briggs (1858-1916) in 1904. It contains 54 plates of plans and drawings of country houses designed by him.

In his preface to the book Briggs writes: "I have attempted to give as great a diversity of styles and plans as possible, selecting from my sketches made during the last three years those I think will most advantageously fulfil this object. . . I have deliberately refrained from including any houses designed in the phase known as "L'Art Nouveau," now practised by some architects on the Continent, as I regard it as a passing mode, based on non-constructive and inartistic principles"

British Art in Industry Royal Academy 1935. The "Staybrite" Rustless Steel Exhibit Designed by Reco Capey.

London: G. Johnson Bros., 1935

A promotional brochure for art metalwork in 'Staybrite' rustless steel designed by Reco Capey for G. Johnson Bros. and shown in the British Art in Industry Exhibition held at the Royal Academy in London in 1935. The pieces were designed and made specifically for the exhibition and include the ornately decorated ceremonial gateway to the exhibition; the turnstiles; and the bookstalls

The British Home of To-day. Edited by Walter Shaw Sparrow.

London: Hodder & Stoughton, 1904

A wide-sweeping survey of contemporary British architecture and applied art, published at a time when the influence of the Arts and Crafts movement was at its height. Includes essays by Arnold Mitchell, E. Guy Dawber, Richard Norman Shaw, James Orrock, Frank Brangwyn, C.J. Harold Cooper, Mervyn Macartney, Charles Spooner and John Cash. Among artists, architects and designers whose work is discussed or illustrated include C.F.Voysey, Selwyn Image, Edwin Lutyens, George Walton, Ambrose Heal, Alexander Fisher, Sydney Barnsley, Ernest Gimson, and R.S. Lorimer. Shaw Sparrow

British Institute of Industrial Art. Exhibition of Present Day Industrial Art.

Leicester: Leicester Municipal Museum; Board of Trade; Board of Education, 1922

Catalogue of a travelling exhibition of contemporary industrial design organised by the British Institute of Industrial Art under the auspices of the Board of Trade and the Board of Education. The exhibition was held at Leicester Municipal Museum and Art Gallery 11-29 July 1922. It had begun its tour at the Victoria & Albert Museum in London in January-February 1922. The exhibition included work by Morris & Co., George Sheringham, James Powell & Sons, E. McKnight Kauffer, Dora Billington, Robert Anning Bell, Dora Lunn, Ernest Gimson and Henry Wilson

Broadcasting House.

London: British Broadcasting Corporation, 1932

A photographic survey of the newly-opened Broadcasting House, the headquarters of the British Broadcasting Corporation in Portland Place and Langham Place, London. The building was designed by the architects George Val Myer (1883-1959) and Raymond McGrath (1903-1977) and completed in March 1932. Features of the interior were designed by a team that included Serge Chermayeff (1900-1996), Wells Coates (1895-1958) and Edward Maufe (1882-1974). Most of the photographs in the book were taken by the BBC's official photographers Mark Oliver Dell (1883-1959) and H.L. Wainwright.

Brooks Phillips & Co. Ltd. Minster Special Stone Fireplaces

London: Brooks Phillips & Co. Ltd., 1938

Trade catalogue of "Minster" brand domestic stone fireplaces manufactured by the Paddington, London-based firm Brooks Phillips & Co. Ltd., London. The fireplaces are primarily Art Deco in style. Given the price of the fireplaces [in one case £81, the equivalent of £6,800 in 2025], most of these were destined for middle-class home]

Brooks, Samuel H. The Erection of Dwelling-Houses

London: Brooks Phillips & Co. Ltd., 1938

Originally published in 1860, *The Erection of Dwelling-Houses* is a detailed manual on the design and construction of dwelling-houses. Samuel H. Brooks was born in Camberwell, Surrey [now London], England in 1838. He qualified as an architect in the late 1860s and was elected an Associate of the Royal Institute of British Architects (ARIBA) in 1868. It is not known where or with whom he trained. He practised as an architect until at least 1910.

Broome, Mary Anne (Barker, Lady) Broome, Mary Anne (Barker, Lady). The Bedroom and Boudoir

London: Macmillan & Co., 1878

The Bedroom and Boudoir (1878) is one of the few nineteenth century publications that dealt exclusively with the subject. The book was aimed at a lower middle-class readership and was

published by Macmillan in their 'Art at Home' series which was inspired by the Aesthetic movement's concept that beauty should permeate every sphere of life. Other books in the series included **The Drawing Room, its Decoration and Furniture** (1877) by Lucy Faulkner [Mrs Orrin Smith], **Suggestions for House Decoration** (1877) by Rhoda and Agnes Garrett, and **The Dining-Room** (1878) by Martha Jane Loftie [Mrs Loftie], which have also been digitized by AHR net

Brown, Robert. The Housing Question or City Tenements vs. Garden Cities.

Montague: Mass.: The Dyke Mill Press Carl Purington Rollins, c.1910

"A Board of Commissioners has recently been appointed by the Governor of Massachusetts whose purpose will be to consider whether it would be expedient for the Commonwealth to acquire, or open for settlement, lands in country districts, with the view of aiding honest, industrious and ambitious families of wage-earners to remove thereto from congested tenement districts of the various large cities and towns of the Commonwealth, to the end that such lands may ultimately pass into the possession of the families settling upon them." [Introduction]. The author discusses the origin and history of the Garden City movement in Britain and what American town planners can learn from it.

Bungalows and Small Country Houses.

London: The Architect, 1925

Photographs, plans and specifications of bungalows and houses recently designed by 25 British architect and architectural firms including C.H.B. Quennell, M.H Baillie Scott & Beresford, J.Val Myers, Briant Poulter, and Robert Atkinson

Bungalows of Today. Plans & Perspectives of a Variety of Modern Bungalows.

London: "The Builder" Ltd., 1930

Plans, drawings and perspectives of some 25 modern architect-designed bungalows

Burges, William. Art Applied to Industry. A series of Lectures

Oxford and London: John Henry and James Parker, 1865

Eight lectures delivered by William Burges to the Society of Arts and the Architectural Association in London in 1863. The subjects of the lectures were glass, pottery, brass and iron, gold and silver, furniture, the weaver's art, furniture, external architectural decoration, and the modern development of Mediaeval art.

William Burges (1827-1881) trained as an architect in the London office of Edward Blore (1787-1879), surveyor to Westminster Abbey, and in the office of Matthew Digby Wyatt (1820-1877), assisting him in preparations for the Great Exhibition in 1851, and in the production of two books by him - 'Metal work and its Artistic Design' (1852) and 'The Industrial Arts of the Nineteenth Century' (1853-54)

Between c.1851 and 1856 Burges was in an informal partnership with Henry Clutton (1819-1893), who, like Burges, was an enthusiastic follower of Augustus Welby Northmore Pugin (1812-1852). In 1856 Burges ended his partnership with Clutton and established his own architectural practice in London. In addition to his work as an architect, Burges designed jewellery, art metalwork, stained glass, and furniture. Many of his designs, particularly his painted furniture, anticipate the Arts & Crafts movement. Between 1852 and 1880 he exhibited at the Royal Academy in London and in 1881 was elected an Associate of the Royal Academy (ARA).

Bungalows of Today. Plans & Perspectives of a Variety of Modern Bungalows.

London: "The Builder" Ltd., 1930

Plans, drawings and perspectives of some 25 modern architect-designed bungalows

[William Burges] Pullan, Richard Popplewell. The Architectural Designs of William Burges, A.R.A. Second Series. Details of Stonework

London: [Publisher not identified], 1883

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The author, Richard Popplewell Pullan (1825-1888) was an architect and brother-in-law of Burges. He compiled The Architectural Designs of William Burges (1883) [also digitized by this database] and The Architectural Designs of William Burges, A.R.A. Second Series. Details of Stonework (1887) shortly after Burges's death

[William Burges] Pullan, Richard Popplewell. The Architectural Designs of William Burges, A.R.A.

London: B.T. Batsford 1887

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Burman, Cooper & Co, Birmingham. Illustrated Catalogue of Cabinet & General Brassfoundry for Builders, Cabinet Makers, Upholsterers, Shop Fitters, Railway Carriage & Tramcar Builders and Ship Builders [Trade catalogue]

Birmingham: Burman, Cooper & Co., Ltd., 1922

A trade catalogue of door and window furniture

[Edward Burne-Jones] **Burne-Jones, Georgiana. Memorials of Edward Burne-Jones. Volume I: 1833-1867; Volume II: 1868-1898.**

London: Macmillan & Co., 1904

The official biography of Edward Burne-Jones (1838-1898) by his wife, Georgiana Burne-Jones (1840-1920). The Memorials are a vital source of information on Burne-Jones's career as an artist; his relationship with his friend and long-time associate, William Morris; the Pre-Raphaelite movement; and the early history of the Arts & Crafts movement

[Edward Burne-Jones]. **The Beginning of the World. Twenty-Five Pictures by Edward Burne-Jones. Introduction by Georgiana Burne-Jones**

London: Longmans, Green & Co., 1902

"The designs in this book were made for an illustrated edition of Mr. Mackail's [J.M. Mckail] "Biblia Innocentium," which was to have been produced by the Kelmscott Press and to have contained upwards of two hundred pictures. Many of these were begun, but none quite finished. The twenty-five designs here given were so far carried out that, with the help of Mr. Catterson Smith" [Introduction]

Candy & Co. Ltd. "The Devon Fire"

London: Candy & Co. Ltd., c.1930

A priced catalogue of approximately 50 "Devon Fire" brand tile, faience and briquette-surround fireplaces manufactured by the London firm Candy & Co. Ltd. Given the prices of the fireplaces, the target market was probably the middle-class consumer.

Carrington, Noel (Editor) Design in the Home. London: Country Life, 1933

A comprehensive survey of new designs for the domestic environment. The book is divided into 11 sections: interior design, furniture, artificial lighting, daylight lighting, heating, baths and lavatories, the kitchen, pottery and glass, silver and plate, and curtains, rugs and wall coverings. The book includes work by Serge Chermayeff, Wells Coates, Dora Batty, Susie Cooper, Marion Dorn, Betty Joel, Ambrose Heal, Enid Marx, Brian O'Rourke, Raymond McGrath, R. D. Russell, Marion Peplar, Paul Nash and Keith Murray.

Noel Carrington (1894-1989) was an influential writer on design and a member of the Design & Industries Association. The book reflects his interest in promoting many of the best examples of work by contemporary British architects and designers.

Carrington, Noel. Design and Decoration in the Home.

London: Country Life, 1938

Described as a revised edition of *Design in the Home*, a book edited Carrington, and published five years before, in truth it is a substantially different book. Although it covers much the same ground as the former book, the format is different and it contains far fewer illustrations. Moreover, Carrington is given as the author rather than the editor.

Among designers whose work is discussed and illustrated in the book are Edward Barnsley, Marcel Breuer, Serge Chermayeff, Wells Coates, Oliver Hill, Eric Ravilious, Christopher Nicholson, Marion Peplar, Keith Murray, Betty Joel and Maxwell Fry.

Carron Company. Select Designs in Fire-Grates [Trade catalogue]
Carron, Scotland: Carron Company, 1911

The Carron Company was established in Scotland in 1759 and initially manufactured cannons. They later diversified into decorative ironwork and by the end of the nineteenth century were manufacturing a wide range of products including fire-grates, ranges, heating stoves, cooking apparatus, gates and railings, etc. This catalogue was issued in 1911. It includes over 240-pages of fire-grates made by the firm, many of which are in the Arts and Crafts and Art Nouveau styles

Carter, Ella. Seaside Houses and Bungalows
London: The Architectural Press, 1937

50 recent examples of inexpensive British seaside houses and bungalows. Includes buildings designed by several architects at the fore of the Modern movement, including Serge Chermayeff, Erich Mendelsohn, Anthony Berthold and Lubetkin and Tecton. The book contains plans, constructional details and costs of each of the buildings

Cement & Concrete Association. Air-Raid Protection
London: Cement & Concrete Association, 1936

Published three years before the outbreak of World War Two, the book contains instructions and plans for the construction of concrete air raid shelters and advice on how to protect buildings from aerial bombing

Cement & Concrete Association. Concrete House Construction
London: Cement & Concrete Association, 1938

A brochure produced by the Cement and Concrete Association with the aim of promoting concrete as a building material. The uses and applications of concrete in house construction. Examples of houses built in concrete are illustrated.

Charles Havers & Sons. Stoves, Interiors, Mantels, Ranges, &c. [Trade catalogue]
Norwich: Charles Havers & Sons, 1902

A trade catalogue of cast-iron fireplaces, stoves and kitchen ranges. Contains two coloured plates of decorative hearth tiles

Chatterton, Frederick. Houses, Cottages & Bungalows. A Selection of Representative Examples Designed by Architects and Built in Various Parts of the United Kingdom.
London: The Architectural Press, 1926

A review of domestic architecture by over 60 contemporary British architects and architectural firms including E. Guy Dawber, Basil Oliver, Barry Parker, Thomas Alwyn Lloyd, and Douglas Wood

Chesneau, Ernest. The Education of the Artist.
London: Cassell & Company

Ernest Chesneau (1833-1890) was a French art historian and critic. The Education of the Artist, which was originally written in French as *Éducation de l'artiste*, is a treatise on contemporary art education. Chesneau was a friend and admirer of John Ruskin – Ruskin wrote the preface to his book

The English School of Painting (1885), and the influence of Ruskin's ideas on the training of artists is evident in *The Education of the Artist*.

The book is divided into three sections: In part one Chesneau examines the aesthetics of feeling, education in general, and specifically the education of artists. In part two he looks the role of the artist in modern society. In part three he focuses on decorative art. He discusses the treatment of form, the intervention of machinery, the importance of colour, decorative sculpture, and the contemporary design of wallpaper, stained glass, ceramics and furniture.

The Education of the Artist was an influential text in British art schools. The copy we have digitized was presented as a prize "for success in the Advanced Section of the Course of Instruction in Art at Liverpool School of Art by the Science and Art Department of the Committee of Council on Education

Chester School of Art. Session 1914-15. [Prospectus]

Chester, Cheshire: G. R. Griffith Ltd., Printers., 1914

We have chosen to digitize this prospectus as an example of the art and design curriculum offered by a provincial English art school in 1914

Church Decoration. A Practical Manual of Appropriate Decoration. Edited by a Practical Illuminator

London: Frederick Warne & Co., 1874

Both a manual and a source book on church decoration for architects, designers and artisans. Includes sections on illumination, lettering, floral decorations, Christian iconography, the design of banners, etc.

Church Decoration. Some practical suggestions for the painting and decorating of churches with coloured examples and many black and white illustrations. Edited by William George Sutherland.

Manchester and London: The Decorative Art Journals Co., Ltd.; Simpkin, Marshall, Hamilton, & Kent, Ltd., 1912

Clare, George Edward and Ross, Walter Gray. Ideal Homes for the People.

Chelmsford: J. H. Clark & Co., 2nd edition, 1901

The book contains plans and drawings of houses designed by the authors in response to the pressing need for low-cost working-class properties. This is the second, revised edition of the book. The first edition was published the previous year

Cobden-Sanderson, Thomas James (T.J.). The Arts and Crafts Movement.

London: Hammersmith Publishing Company, 1905

The bookbinder Thomas James Cobden-Sanderson (1840-1922) is credited with coming up with the name "Arts and Crafts Exhibition Society" for a newly-formed group of decorative and applied artists in 1887. He thus, albeit indirectly, conceived a title for the movement. In his book *The Arts and Crafts Movement*, published 18 years later, he attempted to define the movement and trace its history and influence since the late 1880s

Cobden-Sanderson, Thomas James (T.J.). Cosmic Vision.

London: Richard Cobden-Sanderson, 1922

Essays, articles and miscellaneous writings on the Arts and Crafts movement, book design, printing, book binding and urban planning by the bookbinder and printer T.J. Cobden-Sanderson (1840-1922). Some the pieces were originally published by the Doves Press, the private press he established in Hammersmith in 1900, and the book contains a chronological catalogue of books and papers printed and published at the Doves Press between 1900 and 1916.

Cobden-Sanderson, Thomas James (T.J.). Ecce Mundus. Industrial Ideals and the Book Beautiful

London: Hammersmith Publishing Company, 1902

Ecce Mundus was published after Cobden-Sanderson had established the Chiswick Press and the Doves Press. It consists of two essays. In the first he explains his ideal for an Association of Bookbinding, including a scheme of lectures, and his views on Trade Guilds and what they might achieve. In the second essay he discusses calligraphy, typography (with particular reference to William Morris), and illustration. He concludes by writing "If the book beautiful may be beautiful by virtue of its writing or printing or illustration, it may also be beautiful, be even more beautiful, by the union of all to the production of one composite whole".

B. Cohen & Sons. Furniture for the Modern Home. [Trade catalogue]

London: B. Cohen & Sons, c.1935

B. Cohen & Sons was founded in London in 1848. By Barnett Cohen (1815-1884). His youngest son, Abraham Cohen joined the business in 1867 and another son, Michael Cohen, became a partner became a partner in 1880, at which point the company adopted the name B. Cohen & Sons. Although the company primarily produced rather chunky oak furniture in the antique or Jacobean style, This catalogue issued by the firm in the mid-1930s shows that they were receptive to new design trends. It includes several pieces influenced by Art Deco and Continental Modernism and other pieces that were evidently influenced by the late Arts and Crafts Cotswold furniture made by Ernest Gimson, the Barnsleys and Gordon Russell.

Cole, Henry. Fifty Years of Public Work. 2 volumes

London: George Bell & Sons, 1884

Sir Henry Cole's very detailed account of his life, work and achievements, with extracts from his writings. Notable among his achievements were the production of the first commercial Christmas card in 1843; assisting Rowland Hill in the introduction of the Penny Post in 1840; the credited design of the Penny Black, the world's first postage stamp; and, under the pseudonym Felix Summerly, the creation of a number of industrial products, such as a prize-winning teapot for Minton. He played a significant role in securing funding for the Great Exhibition of 1851, and was instrumental in establishing the South Kensington Museum [now the Victoria & Albert Museum] of which he was the first director from 1857 to 1873

Cole, Henry and Redgrave, Richard. Addresses of the Superintendents of the Department of Practical Art

London: Chapman & Hall, 1853

The text of two lectures delivered at Marlborough House, London in 1852: 'On the facilities afforded to all classes of the community for obtaining education in art' by Henry Cole (1808-1882); and 'On the methods employed for imparting education in art to all classes' by Richard Redgrave.

Henry Cole was a highly-influential figure in Victorian England. Notable among his achievements were the production of the first commercial Christmas card in 1843; assisting Rowland Hill in the introduction of the Penny Post in 1840; the credited design of the Penny Black, the world's first postage stamp; and, under the pseudonym Felix Summerly, the creation of a number of industrial products, such as a prize-winning teapot for Minton. He played a significant role in securing funding for the Great Exhibition of 1851, and was instrumental in establishing the South Kensington Museum [now the Victoria & Albert Museum] of which he was the first director from 1857 to 1873.

Richard Redgrave (1804-1888) trained as a painter and exhibited frequently at the Royal Academy and elsewhere. From the 1840s onwards, he became actively involved in arts administration and education. He held a number of positions at the Government School of Design [now Royal College of Art] in London including botanical teacher (1847), headmaster (1848), art superintendent (1852). In 1857 he was appointed Inspector-General for Art, in which capacity he was responsible for developing a national curriculum for art instruction. From the 1840s onwards Redgrave became actively involved in arts administration and education. He held a number of positions at the Government School of Design [now Royal College of Art] in London including botanical teacher (1847), headmaster (1848), art superintendent (1852). In 1857 he was appointed Inspector-General for Art, in which capacity he was responsible for developing a national curriculum for art instruction.

Connell. Modern Artist's Jewellery & Silverware. [Trade catalogue]
London: Connell, c.1903

A trade catalogue of Art Nouveau and Arts and Crafts-inspired jewellery and silverware made by Connell of 83 Cheapside, London. Some of the pieces were designed by the silversmith Kate Harris

Connell. Modern Artists' Jewellery, Silver & Pewterware. [Trade catalogue]
London: G. L. Connell Ltd., c.1917

A trade catalogue of Art Nouveau and Arts and Crafts-inspired jewellery, silverware and pewterware made by G.L. Connell Ltd. of 83 Cheapside, London

Connell [from 1917 known as G. L. Connell Ltd.] had its origins in a watchmaking business established at 22 Myddleton Street, London, England in 1839 * by William Connell (c.1804-c.1862). The firm moved to 83, Cheapside, London in 1845 [or 1846 - sources differ]. Following the death of William Connell his son, William George Connell (c.1834-1902), took over the company. W.G. Connell has been described as "one of the pioneers of modern artistic silverware" [www.925-1000.com Silver Marks & Maker's Marks]. Under his management the firm embraced the prevailing Arts & Crafts style. After his death in 1902 he was succeeded by his son, George Lawrence Connell (c.1877-1933) and daughter, [Mary] Christine Connell (1878-?), an art metalworker. Like their father, they were followers of the Arts & Crafts aesthetic. This is evident in 'Modern Artist's Jewellery & Silverware', a trade catalogue issued by the firm in c.1903 and in their advertising from this period.

In 1917 Connell became a limited liability company, and the name changed to G.L. Connell Ltd. The directors were listed as G.L. Connell, Christine Connell and Hermann Julius Siemssen. The firm was wound up in 1939.

Connell. Modern Pewterware. [Trade catalogue]
London: Connell, c.1900

A trade catalogue of Art Nouveau and Arts and Crafts-inspired pewterware made by Connell of 83 Cheapside, London. It includes boxes, bowls, tankards, candlesticks, clocks and tea and coffee sets. There is a marked similarity between many of the pieces, particularly some of the clocks, and the

Tudric pewterware designed by Archibald Knox for Liberty & Co., however, there is no evidence that Knox ever designed for Connell.

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Conway, Moncure Daniel. Travels in South Kensington with Notes on Decorative Art and Architecture in England

London: Trübner & Co., 1882

Moncure Daniel Conway (1832-1907) was a freethinking American minister. An ardent abolitionist, he travelled to London in 1863 in order to promote the cause. He subsequently remained in England with his family until the late 1890s. During his time in the country he became actively involved in the art scene and befriended a number of artists, notably William Morris, whose political views he shared.

Travels in South Kensington (1882) is divided into three sections: The South Kensington Museum, in which he describes the Victoria & Albert Museum, as it is now called, and its collections. Decorative Art and Architecture in England, the second section, contains his personal impressions of the work of the artists and architects he has met. He was particularly taken by the ideas of the Aesthetic movement, the neo-classical art of Lawrence Alma-Tadema, and the designs of Morris & Co. In section three, Bedford Park, he describes his impression of the prototype garden suburb which was then being built by the developer Jonathan Carr in west London. This was one of the earliest accounts of the development and he expressed his admiration of it. It is my conviction, he stated, that Bedford Park is "an adequate answer to the question 'Is life worth living?' If lived at Bedford Park, decidedly yes"

William Cooper Ltd. Illustrated Catalogue of Goods Manufactured and Supplied by William Cooper Ltd. [Trade catalogue]

London: William Cooper Ltd., c.1910

William Cooper were manufacturers of a wide range of prefabricated buildings in wood and iron. These included agricultural and horticultural buildings, churches, school houses, promenade shelters, club houses, bungalows, dwelling houses, conservatories, boathouses, and summer houses. The company also manufactured garden furniture and ornaments.

Cornes, James. Modern Housing in Town and Country

London: B. T. Batsford, 1905

A comprehensive survey of recently-built low-cost housing in Britain. It includes dwellings built for the Bournville Village Trust, the Cheap Cottage Exhibition of 1905, Letchworth Garden City, Port Sunlight, London County Council, and the Peabody Trust. The book is illustrated with houses designed by 65 architects and architectural firms including C.R. Ashbee, Ernest Gimson, Barry Parker, Raymond Unwin, and Oswald P. Milne.

Cotton, A. Calveley. Town Halls.

London: The Architectural Press, 1936

The first in a series of books entitled *The Planning of Modern Buildings*. The book focuses on town halls built recently in Slough by C.H. James and Rowland Pierce; Worthing by C. Cowles-Voysey; Hornsey by Reginald H. Uren; Beckenham by Lanchester & Lodge; Swansea by Ivor Jones and Percy Thomas; and Southampton by E. Betty Webber. Contains numerous plans and axonometric drawings.

Council for Art and Industry. Design and the Designer in Industry

London: His Majesty's Stationery Office, 1937

The Council for Art in Industry (CoAI) was established by the UK Board of Trade in 1933 with the aim of improving the design of products manufactured in Britain. *Design and the Designer in Industry* was the most significant report issued by the Council. It examined the importance of good design and the role it played in the export of British products. It was produced partly in response to *Industry and Art Education on the Continent*, a report issued by the Board of Education in 1934. This revealed how there was much greater co-operation between art schools and industry in other countries. *Design and the Designer in Industry* offered a number of proposals for the improvement of design education and the relationship between designers and manufacturers in Britain.

The Country Gentlemen's Association, Ltd. Artistic Country Buildings by the Building Department, vol. 5

Letchworth (Garden City), Hertfordshire: The Country Gentlemen's Association, Ltd., 1912

Contains plans and photographs of work carried out by the Building Department of the Country Gentlemen's Association (CGA). Includes houses, ranging from substantial multi-room residencies to more modest rural properties; and a range of agricultural buildings.

The Country Gentlemen's Association, which was based at Letchworth Garden City in Hertfordshire, and is now located Codford, Warminster, Wiltshire, was founded by William Broomhall in 1893. It is a society of landowners, land agents, farmers and others interested in the land. It has produced a series of publications intended to advise its members about good architectural design practice and estate management.

The Country Gentlemen's Association, Ltd. Artistic Country Buildings 1913-14

Letchworth (Garden City), Hertfordshire: The Country Gentlemen's Association, Ltd., 1913

Contains plans and photographs of work carried out by the Building Department of the Country Gentlemen's Association (CGA). Includes houses, ranging from substantial multi-room residencies to more modest rural properties; and a range of agricultural buildings. The book contains chapters on the Garden City Movement and its developments; present day tendencies in internal decorative work and garden design in relation to buildings.

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Country Homes. Edited by G. C. Clark.

London: Country Homes, 1923

Contains plans, specifications and drawings of nearly fifty houses, ranging from small-roomed cottages and bungalows to an 11-roomed house, together with designs for garden furniture and architectural features. The book is intended as a "Plan Book" for builders.

Crane, Lucy. Art and the Formation of Taste: Six Lectures

London: Macmillan & Co., 1882

Lucy Crane (1842-1882) was the daughter of the portrait and miniature painter Thomas Crane (1808-1850). Whilst working as a governess she read extensively on art, music and literature and towards the end of her short life wrote a series of lectures on architecture and decorative and fine art which she delivered in London, Eastbourne and the North of England. *Art and the Formation of Taste* was published in 1882 immediately after her sudden death. It contains six of her lectures and is illustrated by her brothers, the artists Thomas Crane (1844-1903) and Walter Crane (1845-1915).

Crane, Thomas and Houghton, Ellen E. Abroad

London: Marcus Ward & Co., 1882

We have digitized this children's book written and illustrated by Thomas Crane (1844-1903) and Ellen Houghton (1853-1922) as an example of book illustration influenced by the Aesthetic movement.

Thomas Crane was the son of the painter Thomas Crane (1808-1859) and brother of the artists Walter Crane (1845-1915) and Lucy Crane (1842-1882). After initially working as a lawyer's clerk and for the General Post Office, he decided to pursue a career as an artist. During the 1860s and 1870s he designed bindings for James Burn & Co., a London firm of bookbinders. He was later appointed art director for the London Publisher Marcus Ward & Co. Nothing is known about Houghton's training as an artist. She began working as a painter and illustrator in the late 1870s and collaborated with Thomas Crane on other children's books

Crane, Thomas and Houghton, Ellen E. London Town

London: Marcus Ward & Co., 1883

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Crane, Walter. An Artist's Reminiscences.

London: Methuen & Co., 1907

The autobiography of Walter Crane (1845-1915), one of the most influential figures in both Aesthetic and Arts & Crafts movements. Crane was founder and first master of the Art Workers Guild (1884). He was also the first President of the Arts and Crafts Exhibition Society (1888-93, and again in

1896-1912). His *Reminiscences* is a rich source of information on the history of the decorative and applied arts in Britain in the late nineteenth century and early years of the twentieth century.

Crane, Walter. *The Baby's Bouquet. Arranged and Decorated by Walter Crane.*

London: George Routledge & Sons, 2nd, revised edition, 1882

We have digitized this children's book written and illustrated by Walter Crane (1845-1915) as an example of book illustration influenced by the Aesthetic movement

Crane, Walter. *The Basis of Design.*

London: George Bell & Sons, 1898 [2nd edition, 1904]

As in the case of 'Line & Form' (1900) by Walter Crane (1845-1915) which this was a companion, *The Basis of Design* is the product of a series of lectures on art theory and practice he delivered to students of Manchester Metropolitan School of Art in the 1890s whilst he was Director of that institution from 1893 to 1898.

Chapters include: I. Of the Architectural Basis; II. Of the Utility Basis and Influence; III. Of the Influence of Material and Method; IV. Of the Influence of Condition in Design; V. Of the Climatic Influence in Design - Chiefly in Regard to Colour and Pattern; VI. Of the Racial Influence in Design; VII. Of the Symbolic Influence, or Emblematic Element in Design; VIII. Of the Graphic Influence or Naturalism in Design; IX. Of the Individual Influence in Design; X. Of the Collective Influence in Design

Crane, Walter. *The Claims of Decorative Art.*

London: Lawrence & Bullen, 1892

A collection of essays by Walter Crane, one of the most influential figures in both Aesthetic and Arts & Crafts movements in Britain. He was founder and first master of the Art Workers Guild (1884). He was also the first President of the Arts and Crafts Exhibition Society (1888-93, and again in 1896-1912).

The essays include *The Claims of Decorative Art*; *the Architecture of Art*; *Figurative Art*; *Sculpture: from a Decorator's Point of View*; *Painting at the Present Day: from a Decorator's Point of View*; *On the structure and Evolution of Decorative Patterns*; *art and Labour*; *Art and Handicraft*; *The prospects of art under Socialism*; *On the Teaching of Art*; *Design in Relation to Use and Material*; *The importance of the Applied arts, and their Relation to Common Life*; *Art and Commercialism*; *Art and Social Democracy*; *Imitation and Expression in Art*; and *Art and Industry*.

Crane, Walter. *A Flower Wedding Described by Two Wallflowers, Decorated by Walter Crane*

London: Cassell & Company, 1905

We have digitized this book illustrated by Walter Crane (1845-1915) as an example of book illustration influenced by the Aesthetic movement

Crane, Walter. *Ideals in Art. Papers Theoretical, Practical, Critical.*

London: George Bell & Son, 1905

Fifteen essays by Walter Crane (1845-1915) on decorative and applied art, art and design education and art theory.

Crane, Walter. Line & Form.

London: George Bell & Son, 1900

As in the case of 'The Bases of Design' (1898) by Walter Crane (1845-1915) to which this is a companion, Line and Form is based on a series of lectures on art theory and practice he delivered to students of Manchester Metropolitan School of Art in the 1890s whilst he was Director of the School from 1893 to 1898.

Chapters include: I. Origin of Outline; II. The Language of Line; III. Of the Choice and Use of Line; IV. Of the Choice of Form; V. Of the Influence of Controlling Lines; VI. Of the Fundamental Essentials of Design; VII. Of the Relief of Form; VIII. Of the Expression of Relief in Line-drawing; IX. Of the Adaptation of Line and Form in Design, in various materials and methods; X. Of the Expression and Relief of Line and Form by Colour.

Crane, Walter. Walter Crane.

London: J. S. Virtue & Co., Limited, 1898

A special issue of The Art Journal devoted to the art of Walter Crane (1845-1915). The text was supplied by Crane.

Crane, Walter. William Morris to Whistler. Papers & Addresses on Art & Craft and the Commonwealth.

London: G. Bell & Sons Ltd., 1911

Twelve essays by Walter Crane (1845-1915) on architecture and decorative and applied art, including 'William Morris and his Work'; 'The English Revival in Decorative Art'; 'On Some of the Arts and Crafts Allied to Architecture'; and 'Notes on Colour Embroidery and its Treatment'

[Walter Crane] **Konody, Paul George. The Art of Walter Crane.**

London: George Bell & Sons, 1908

An impressive, well-illustrated monograph on Walter Crane (1845-1915) covering all aspects of his oeuvre as an artist. However, it would seem that Crane himself wasn't over-enthusiastic about the book. In an insert he stated that "I desire to state the Mr. Konody's book upon my work has been arranged, written, and completed without my knowledge of its literary contents, or of the opinions expressed. It will be understood, therefore, that though I have helped in the supply of information and illustrations and designed the cover, I am in no way responsible for the arrangement of the book, and neither sanction nor approval of its contents is implied on my part"

[Walter Crane] **Massé, Gertrude G. E. A Bibliography of First Editions of Books Illustrated by Walter Crane. Preface by Heywood Sumner**

London: The Chelsea Publishing Co., 1923

The book contains full bibliographical records of all books illustrated between 1863 and 1915 by Walter Crane (1845-1915), a seminal figure in both the Aesthetic and Arts and Crafts movements.

[Walter Crane] **Spenser, Edmund. The Shepherd's Calender. Newly adorned with twelve pictures and other devices by Walter Crane**

London: Harper & Brothers, 1898

We have chosen to digitize this edition of Spenser's Shepherd's Calender illustrated by Walter Crane as an example of Arts and Craft book illustration

[Walter Crane] **Spenser, Edmund. The Faerie Queene. Book I. Part I. Cantos I-IV. With illustrations by Walter Crane. Edited by Thomas J. Wise**
London: George Allen, 1894

We have chosen to digitize this as prospectus for Spenser's Faerie Queen as an example of Arts and Craft book illustration

Crane, Walter and Day, Lewis F. Moot Points. Friendly Disputes upon Art & Industry
London: His Majesty's Stationery Office, 1937

A discussion between two of the most prominent figures in the English Arts and Crafts movement. Topics discussed include The Ideal Artist; Designer and Executant; The Artist and His Livelihood; Art and Industry; The Profession of Art; Poetic Ornament; and The Living Interest in Ornament. The book is illustrated by Crane

Cranfield, Sydney White and Potter, Henry Ingle. Houses for the Working Classes
London: B.T. Batsford, 2nd, revised edition, 1904

"These Designs for small Houses have been prepared to assist private individuals and public bodies to compare and select the Plan, or combination of Plans, most suitable for particular requirements and localities. For this purpose, the Plans are arranged in groups, according to the accommodation they provide and the frontages they occupy, with descriptive letterpress. Tables giving detailed particulars of each design are included, together with various information concerning the sanitary requirements of the present day. At the same time an endeavour has been made to introduce some original ideas and improvements into this class of dwelling." [Introduction]. The book, which was co-authored by the architects Sydney White Cranfield (1870-1961) and Henry Ingle Potter (1868-1957), contains drawings, plans and specification for 52 dwellings.

[George Abraham Crawley] **Headlam, Cuthbert Morley. George Abraham Crawley. A short memoir**

London: Printed for private circulation 1929

George Abraham Crawley (1864-1926) was an artist, designer and occasional architect. He was born Upper Norwood, Surrey [now London], England. Between 1904 and 1910 and 1915 and 1916 he designed Westbury House for John Schaffer Phipps in Long Island, New York. He also designed interiors of ocean liners including the "Alsation" for the Allan Line and "Empress of Russia" and "Empress of Asia" for the Canadian Pacific Railway Company in c.1913

Crittall Manufacturing Co. Ltd. Metal Windows. Catalogue no.36, January 1925. [Trade catalogue]

Braintree: Crittall Manufacturing Co. Ltd., 1925

An impressive 146-page trade catalogue produced by Crittall to showcase some of the many architectural commissions on which they have worked. These include a bronze case for the Queen's Dolls' House designed by Sir Edwin Lutyens; windows for the Jewish synagogue in Shanghai designed by Moorhead, Halse & Robnson; University College Reading, designed by Charles Smith & Son; Adelaide House. London Bridge, designed by Sir John Burnet & Partners; and bronze doors for the new County Hall in London, designed by Ralph Knott.

Crittall Manufacturing Co. Ltd. [also known as Crittall Windows Ltd.] was founded Braintree, Essex, England in 1883 [or 1884 - sources differ] by Francis Henry Crittall (1860-1935). The company rapidly expanded in the twentieth century and by 1925 had branches on four continents. A driving

force behind the development of the company from the 1920s onwards was Walter Francis Crittall (1887-1956), the son of Francis Henry Crittall. He had trained as an artist and architect and subsequently worked artistic and technical director of the family firm for which he designed a number of windows.

Crouch, Joseph and Butler, Edmund. The Apartments of the House. Their Arrangement, Furnishing and Decoration

London: At the Sign of the Unicorn, 1890

Crouch & Butler was an architectural partnership established in Birmingham, England in 1885 by Joseph Crouch (1859 -1936) and Edmund Butler (1862-?). The book is essentially a manual on how to decorate and furnish a house according to Arts and Crafts principles. Most of the designs illustrated in the book are by Crouch & Butler. Other designs are by Morris & Co., Mary J. Newill (1860-1947) and Benjamin Creswick (1853-1956)

Crouch, Joseph and Butler, Edmund. Churches, Mission Halls and Schools for Nonconformists

London: Buckler and Webb Ltd., 1901

Joseph Crouch (1859 -1936) and Edmund Butler (1862-?) was an architectural partnership formed in Birmingham, England in 1885. They were strongly influenced by the Arts and Crafts movement. In the Preface to Churches, Mission Halls and Schools for Nonconformists they wrote of the long need for a reliable book dealing with the planning of a Nonconformist Church. "We have, accordingly dealt with the subject in the fullest possible manner." The book is illustrated with 38 drawings and plans of Nonconformist buildings designed according to Arts and Crafts principles.

[Crouch and Butler only wrote two books. Their other book, The Apartments of the House (1890), has also been digitized by AHR net]

Cubitt, James. A Popular Handbook of Nonconformist Church Building.

London: James Clarke & Co., 1892

Contains advice for architects, builders and congregations on the design and construction of Protestant Nonconformist churches. Chapters include Choice of site; Giving instructions for design; Selection of a design; Church fittings and sundries; and Appointment of a builder, and execution of the works.

The author, James Cubitt (1836-1912), practised as an architect in London and was elected a Fellow of the Royal Institute of British Architects in 1891. He specialised in church architecture and designed a number of nonconformist places of worship.

Culpin, Ewart G. The Garden City Movement Up-to-Date

London: The Garden Cities and Town and Town Planning Association, 1913

The author reassesses the ideas and achievements of the Garden City Movement fifteen years after the publication of Ebenezer Howard's seminal book To-Morrow: A Peaceful Path to Real Reform, which inspired the movement was published

Cutler, Thomas William, Cottages and Country Buildings Designed by Thomas W. Cutler, F.R.I.B.A.

London: Horace Cox, 1896

Contains drawings and plans of 43 cottages and country cottages designed by the London architect Thomas William Cutler (1842-1909). These include modest cottages, cemetery and park lodges, a village corner shop, stables, village church, village school, a dairy, country houses, a parsonage, a convalescent home for children, and a hospital. The author was a past Vice-President of the Architectural Association

The Daily Mail Bungalow Book: Reproductions of the best designs entered in the Daily Mail Architects Competition for Labour-Saving Bungalows 1922

London: Associated Newspapers Limited, 1923

Report on the 50 best designs, out of 768 entered, in an architectural competition organised by the Daily Mail. The aim of the competition was to create designs for labour-saving bungalows calculated to combine the minimum of cost with the maximum of comfort, convenience and architectural beauty.

A special supplement at the end of the book gives the designs of the bungalows erected in "Bungalow Town", at "The Daily Mail" Ideal Home Exhibition, Olympia in March 1923.

Daily Mail Ideal (Workers') Homes Northern Industrial Area. Reproductions of the Best Plans Entered in the Daily Mail's £2.000 Architects Competition, 1919

London: Associated Newspapers Limited, 1919

The book contains plans, drawings and specifications of the best designs in the Daily Mail Architects Competition for Workers' Homes (Northern Industrial Area) 1919.

Daily Mail Ideal (Workers') Homes Southern & Midland Counties Rural Areas. Reproductions of the Best Plans Entered in the Daily Mail's £2.000 Architects Competition, 1919

London: Associated Newspapers Limited, 1919

The book contains plans, drawings and specifications of the best designs in the Daily Mail Architects Competition for Workers' Homes (Southern & Midland Counties Rural Area) 1919.

Daily Mail Ideal (Workers') Homes Midland Industrial Area. Reproductions of the Best Plans Entered in the Daily Mail's £2.000 Architects Competition, 1919

London: Associated Newspapers Limited, 1919

The book contains plans, drawings and specifications of the best designs in the Daily Mail Architects Competition for Workers' Homes (Midland Industrial Area) 1919.

The Daily Mail Ideal Houses Book: reproductions of the best designs entered in The "Daily Mail" Ideal Houses Competition for Architects, 1927, together with designs of houses and a bungalow exhibited at the Ideal Home Exhibition at Olympia, 1927.

London: Associated Newspapers Limited, 1927

A review of the best designs submitted in The "Daily Mail" Ideal Houses Competition for Architects, 1927. The book also includes drawings and plans of seven houses and bungalows erected at the Daily Mail Ideal Home Exhibition at Olympia in 1927.

Daily Mail Ideal Home Exhibition, Olympia, London, March 2 - 27 1926. Catalogue and Review.

London:Associated Newspapers Limited, 1926

A catalogue of the numerous exhibits. Includes sections on furnishing and music; decoration and sanitation; heating and lighting; housing; labour-saving appliances; food and cookery; home industries; and products for children. Also contains a special 7-page feature on the British Broadcasting Company [later British Broadcasting Corporation].

The cover of the catalogue was designed by Graham Simmons (1887-1943).

The Daily Mail Ideal Home Exhibition was first held at London's Olympia exhibition centre in 1908. The intention of the exhibition was to stimulate debate about better housing conditions, and featured displays of labour-saving appliances and show homes. The exhibition was repeated in 1910, 1912, 1913, and then annually from 1920 to the present day [with a break during World War Two]. The exhibitions have always been well-attended. In 1958 over 1,300,000 people visited the Exhibition. In 1979, the Exhibition moved from Olympia to Earls Court, London.

Daily Mail Ideal Home Exhibition, Olympia, London, March 24 - April 18 1936. Catalogue and Review.

London:Associated Newspapers Limited, 1936

A catalogue of the numerous exhibits. Includes sections on furnishing; heating and lighting; decoration and sanitation; electrical appliances; refrigeration; gardens; modern housing; luxury flats; and labour-saving;. As part of the exhibition 50 houses ranging from detached Tudor period-style to bungalows were erected on 16 estates in South London. Seven of the houses are discussed in detail.

The cover of the catalogue was designed by Frank Newbould (1887-1941).

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Daily Mail Ideal Home Exhibition, Olympia, London, April 5th to 30th 1938. Catalogue and Review.

London:Associated Newspapers Limited, 1938

Catalogue of the 38 Exhibition. It includes essays by various writers on furniture, heating and lighting, labour-saving appliances, colour in the home, etc. Despite their high attendance, the catalogues of the early exhibitions are scarce. They are a wealth of information on British consumer products and trends in the design of houses and their interiors.

The cover of the catalogue was designed by Frank Newbould (1887-1941)

The Daily Mail Ideal Home Exhibition was first held at London's Olympia exhibition centre in 1908. The intention of the exhibition was to stimulate debate about better housing conditions, and featured displays of labour-saving appliances and show homes. The exhibition was repeated in 1910, 1912, 1913, and then annually from 1920 to the present day [with a break during World War Two]. The exhibitions have always been well-attended. In 1958 over 1,300,000 people visited the Exhibition. In 1979, the Exhibition moved from Olympia to Earls Court, London.

Daily Mail Ideal Labour-Saving Home.

London: Associated Newspapers Limited, 1920

A report on the "Daily Mail" Ideal Labour-Saving Home Competition held in 1920. The aim of the competition was to demonstrate through good design and planning, homes could be run more efficiently, thus saving labour.

The book contains a detail discussion of the prize-winning design and eight others commended as well as descriptions of some of the entries by unsuccessful competitors. The book also contains a 17-page report by the Household Appliances Committee of the Design and Industries Association (DIA) on the equipment of the ideal labour-saving home.

Daniel Platt & Sons. Ferrolite Flooring Tiles [Trade catalogue]

Tunstall, Staffordshire: Daniel Platt & Sons Limited, c. 1900

A trade catalogue of decorative ceramic floor tiles manufactured by Daniel Platt & Sons. The company was founded in Tunstall, Staffordshire, England in 1822 by Daniel Platt

Davie, W. Galsworthy. Old Cottages and Farmhouses in Surrey

London: B.T. Batsford, 1908

We have digitized this book in order to show the influence of traditional English rural vernacular houses on the architecture of the Arts and Crafts movement. William Curtis Green (1875-1960), who wrote the introduction and provided numerous sketches for the book, was a leading proponent of the Arts and Crafts style

[Louis Davis] **Sketchley, R. E. D. The Glass of the Great Choir at Windows at Dunblane by Louis Davis. A Memorial Janet McEwan Younger. 2 Parts**

London: The Medici Society Ltd., 1915

A two-part account of six stained glass windows designed by Louis B. Davis (1860-1941) for Dunblane Cathedral in Dunblane in Scotland as a memorial to Janet McEwan Younger in 1915.

Louis B. Davis [also known as Louis Davis] was born in Abingdon, Berkshire, England on 28 May 1860 and is thought to have received training from Edward Burne-Jones, William Morris and Dante Gabriel Rossetti. In 1891 he became a pupil of the stained glass artist, Christopher Whall, at his studio in Dorking, Surrey. He was elected a member of the Art Workers Guild in 1891 and was a founder member of the Fitzroy Picture Society.

He contributed illustrations to the English Illustrated Magazine and exhibited at the International Society of Sculptors, Painters & Gravers, the New Gallery and the Royal Watercolour Society in London; and the Walker Art Gallery in Liverpool.. In 1898 he was elected an Associate of the Royal Watercolour Society (ARWS). He was also a member of the Society of Painters in Tempera.

Some of his most significant work as a stained glass designer include windows for Dunblane Abbey, the parish church at Colmonell, Ayrshire, the Thistle Chapel, Edinburgh, the east window in St Mary's Church at Rockbeare in Devon and the World War I memorial windows at Cheltenham College. In 1915, he and a colleague were overcome by fumes from a gas fire but despite having to work on occasion in a wheelchair he continued to produce outstanding designs, many fabricated at the Glass House in Fulham.

He taught for a number of years at Central School of Arts and Crafts in London. Between 1897 and 1925 he lived in Ewelme, Pinner. He died in 1941

Davis, Owen William. Art and Work: As shown in the several Artistic Industries employed in the use of Marble, Stone, and Terra-cotta; Metal, Wood, and Textile Fabrics; as well as in the various details associated with Decorative Art
London: Owen William Davis, 1885

Compiled by the architect Owen William Davis (1838-1913), *Art and Work* is intended as a source book on ornamentation for those employed in the Artistic Industries, particularly those working in marble, stone, terra-cotta, metal, wood, and textile, and others associated with decorative art. The book contains 85 lithographic drawings of antique, Mediaeval, Italian and Oriental examples, illustrations from the works of the Brothers Adam, together with "designs from more recent Authorities".

Davis, Owen William. Instructions for the adornment and embellishment of dwelling houses, entitled Interior decoration.
London: Winsor & Newton Limited, c. 1885

Owen William Davis (1838-1913) trained as an architect, but worked primarily as a decorative artist and designer. He designed furniture (for James Shoolbred & Co.), wallpaper (for Jeffrey & Co., the Anaglypta Company and W. Woollams & Co.), textiles, ceramics and ironwork, and was the author of at least three books on decorative art: 'Art and Work. As shown in the several artistic industries employed in the use of marble, stone, and terra-cotta; metal, wood, and textile fabrics ... exemplified by 85 lithographic drawings, etc.' (London: Owen W. Davis, 1885), 'Instructions for the adornment and embellishment of dwelling houses, entitled Interior Decoration' (c. 1885), and 'The Rudiments of Decorative Painting, as applied to the rooms of a dwelling house' (London: Winsor & Newton, 1886?).

In his preface to this book, Davis wrote: "The main object of the author in bringing out this little book is to help the Amateur and Student; who being in possession of some knowledge of art matters, are desirous of applying themselves to the actual task of House Decoration.

Davison, T. Raffles. Port Sunlight. A Record of its Artistic & Pictorial Aspect,
London: B. T. Batsford, 1916

Twenty-eight years on from its establishment, the author assesses the architectural and social record of Port Sunlight, the model village created for his workers in Cheshire by the industrialist William Hesketh Lever, 1st Viscount Leverhulme, manufacturer of sunlight soap. "The combination of the practical and the artistic has been achieved in Port Sunlight with outstanding success, and in these pages it is believed that this is fairly shown, though the building record is not yet by any means complete" [Preface]

v

Dawber, E. Guy. Old Cottages and Farm Houses in Kent and Sussex
London: B. T. Batsford, 1900

We have digitized this book in order to show the influence of traditional English rural vernacular houses on the architecture of the Arts and Crafts movement. The author, E. Guy Dawber (1861-1930), was a leading proponent of the Arts and Crafts style

Dawber, E. Guy. Old Cottages, Farm-Houses, and Other Stone Buildings in the Cotswold District
London: B. T. Batsford, 1905

We have digitized this book in order to show the influence of traditional English rural vernacular houses on the architecture of the Arts and Crafts movement. The author, E. Guy Dawber (1861-1930), was a leading proponent of the Arts and Crafts style. The book is illustrated with

photographs specially taken by the architect William Galsworthy Davie (1841-1915), who also proved photographs for Old Cottages and Farmhouses in Surrey

Dean, George Alfred A Series of Selected Designs for Country Residences, Entrance Lodges, Farm, Offices, Cottages, etc.

London, etc.: Charles Henry Knight, etc., 1867

In his preface the author writes: "The Designs illustrated in this Work have been carefully selected from a great many which have been made for buildings that have been erected under the personal superintendence of the Author, or that of his partner, Mr. George Dundas Yeoman: they comprise some of those for buildings erected for H. R. H. the late Prince Consort, the Earl of Leicester, Lord Harris, the Honorable G.W. Fitzwilliam, and other landed proprietors in various parts of the United Kingdom; also those for a most extensive Agricultural Establishment for Count Zeleuski at New Arad in Hungary"

George Alfred Dean [also known as G.A. Dean] was born in 1813 or 1814. In 1849 he gave his profession as architect and surveyor; however, he is not listed in the RIBA's Directory of British Architects 1834-1914 Volume 1:A-K (2001) which suggests that he probably didn't formally qualify in the profession.

In addition to A Series of Selected Designs for Country Residences, Entrance Lodges, Farm, Offices, Cottages, etc. (1867), he was also the author of Essays on the construction of farm buildings and labourers' cottages (1849); Fallacies and tendencies of the age (1871); and The culture, management, and improvement of landed estate (1872). Dean died in 1898

[William De Morgan] Stirling. A. M.W. William De Morgan and His Wife.

London: Thornton Butterworth Limited, 1922

The authorised biography of the potter, tile designer and sculptor William De Morgan (1839-1917) and his wife and collaborator, the painter and sculptor Evelyn De Morgan (1855-1919)

Design & Industries Association. According to Plan.

London: Design & Industries Association, 1926

A series of seven articles that show the operation or suggest the need of plan in everyday life and things. The articles, which were originally published in the Manchester Guardian weekly

Design & Industries Association. Fletcher, Benjamin. Right Making.

London: Design & Industries Association, 2nd edition, 1927

Revised version of a lecture given by B.J. Fletcher, Director of the Municipal Art Schools in Birmingham delivered at the London School of Economics on 14 January 1925. The lecture was intended as an introduction to a series of lectures concerned with 'The Principles of Design given by members of the Design and Industries Association at the LSE in early 1925. These ranged from discussions of the design of pots, pans, furniture and the design of buildings to the planning of cities and towns and the organization of traffic. These lectures were included in Design in Everyday Life and Things, the D.I.A. Year Book for 1926-27, which has been digitized by AHR net.

Design & Industries Association. Pick, Frank. An Edinburgh Address on Design & Industry

Edinburgh: Design & Industries Association, Edinburgh Branch, 1917

One of a series of addresses delivered at the Royal Scottish Academy Galleries, Edinburgh during the Exhibition of Design and Workmanship in Printing, October 1916

Design & Industries Association. The D.I.A. Cautionary Guide to Carlisle. Foreword by Clough Williams-Ellis.

London: Design & Industries Association, 1930

One of a series of Cautionary Guides published by the Design & Industries Association, the aim of which was to "try and strengthen public opinion in favour of a greater effort to preserve the beauty and the interesting features of our ancient cities". The pamphlet is illustrated with photograph of damage that has been done (in this case to Carlisle) by thoughtless planning. Cautionary Guides were also produced for Oxford, St. Albans and Dublin (the latter, issued in 1933 was not published by the D.I.A., but inspired by the other guides).

Design & Industries Association. The Year-Book of the Design and Industries Association 1922. Design in Modern Industry

London: Ernest Benn, 1922

Annual review of work by members of the Design & Industries Association (DIA). Includes furniture, interior decoration, fabric design, pottery, industrial architecture, metalwork, domestic equipment, printing and lettering.

Design & Industries Association. The Year-Book of the Design and Industries Association 1923-24. Design in Modern Industry.

London: Ernest Benn, 1924

Annual review of work by members of the Design & Industries Association (DIA). Includes furniture, interior decoration, fabric design, pottery, industrial architecture, metalwork, domestic equipment, printing and lettering, shop fronts, vehicles, toys, and posters. Also includes a photo report on recent activities of the British Institute of Industrial Art.

Design & Industries Association. The Year-Book of the Design and Industries Association 1924-25. Design in Modern Life and Industry.

London: Ernest Benn, 1925

A photographic review of recent work by members of the Design and Industries Association. Includes architecture, furniture, ceramics, glass, commercial art and poster design

Design & Industries Association. The Year-Book of the Design & Industries Association 1926-27. Design in Everyday Life & Things. Edited by H. H. Peach and Noel L. Carrington.

London: Ernest Benn, 1926

Essays on contemporary design including: The Principles of Design. By B. J. Fletcher; Design in Cities. By Frank Pick; The Principles of Design as Applied to Buildings. By W. H. Ansell; Design in the Home. By C. H. Collins Baker; Design in Furniture. By H. P. Shapland; and Fitness for Purpose in Advertising. By Gilbert Russell. Illustrated with work mainly by members of the Design & Industries Association

Design & Industries Association. The Year-Book of the Design & Industries Association 1927-28. Design in Modern Printing. Edited by Joseph Thorp.

London: Ernest Benn, 1927

A review of good design in modern British printing. Includes menus and programmes, printed forms, labels, letterheads, press advertisements, booklets, posters and tile pages. Also includes sections on American printing and German press advertisements. Contains an introduction by Sir Lawrence Weaver

Design & Industries Association. The Year-Book of the Design & Industries Association 1929-30. The Face of the Land. Edited by H. H. Peach and Noel L. Carrington. With an introduction by Clough Williams-Ellis.

London: Ernest Benn, 1930

Edited by Harry H. Peach and Noel Carrington, *The Face of the Land* is a diatribe against the desecration of the English countryside as a result of thoughtless planning and indiscriminate development. "Our aim in compiling this book", the editors wrote in their foreword, "has been to stimulate public interest in a very vital matter, namely the beauty of our country and the seamliness of our civilization. Singled out for admonition were advertising hoardings which the writers believed to be particularly offensive. The book is extensively illustrated with numerous photographs showing examples of good and bad planning. "the bad examples illustrating the civilization we seem to be heading for, and the good examples pointing to a better way". Many of the photographs were provided by the Council for the Protection of Rural England and *Country Life* magazine

[Design & Industries Association]. **Englands Kunstindustrie und der Deutsche Werkbund**
Munich: F. Bruckmann A. G. / Deutscher Werkbund, 1916

A 34-page report produced in 1916 by the Deutscher Werkbund (DWB) on the newly established Design and Industries Association (DIA). In March 1915, one year into the First World War, an exhibition of recent German-manufactured products was held at Goldsmiths' Hall in London. The evident quality of these products and the fact that they were so well designed raised concern among industrialists, retailers and those in authority that British industry was beginning to lag behind its foreign competitors, notably Germany. Subsequently, later that year a group of British manufacturers, designers and retailers, including Harry (H.H.) Peach, W.R. Lethaby, Harold Stabler, Ambrose Heal, B.J. Fletcher, Frank Pick and James Morton grouped together to form the DIA. The principal aims of the DIA, clearly stated in its 'manifesto' of 1915, was to encourage greater understanding between manufacturers, designers and retailers and to promote "a more intelligent understanding amongst the public for what is best and soundest in design". In setting up the DIA, their model was the Deutscher Werkbund which had been established in 1907.

In this report, the DWB pays respect to the DIA and assesses its aims. In the report they reprint and comment on some of the documents produced by the Association since its inception.

It is extraordinary that at the height of hostilities between Britain and Germany that there should be this evident respect and apparent understanding between the two design organisations

The text of the report is in the Fraktur, or blackletter typeface. We have converted this into the modern German typeface and provided a translation into English.

Design in Modern Life. Edited by John Gloag.

London: George Allen & Unwin, 1934

A collection of essays on aspects of modern architecture and design including: Who knows what the public wants? by John Gloag; The design of model dwellings by E. Maxwell Fry; The living room and furniture design by Gordon Russell; Clothes - and design by James Laver; Design in the kitchen by Elizabeth Denby; The design of illumination by A. B. Read; Design in Public Buildings by Robert Atkinson; The design of the street by Frank Pick; Design in the Countryside and the town by E. Maxwell Fry; and the meaning and purpose of design by Frank Pick.

Designs for One Hundred Ideal £1,000 Houses. Being copies of the hundred best designs entered in the 1912 Daily Mail Architects' Competition.

London: Associated Newspapers Limited, 1912

Report on the entries in a competition run by the Daily Mail Newspaper to design a house to cost from £900 to £1,100, which could be built at the Ideal Home Exhibition at Olympia, London in April 1912. Some 700 architects submitted plans and designs. The winning design was entered by the London architects Reginald C. Fry and H. Clark, Jun. This, and the designs and plans by 99 architects and architectural firms who were awarded a Merit, are reproduced in the book.

Deutsche Gartenstadt-Gesellschaft. Aus Englischen Gartenstädten. Beobachtungen u. Ergebnisse einer sozialen Studienreise. Veröffentlicht u. herausgegeben von der Deutschen Gartenstadt-Gesellschaft.

Berlin-Grunewald: Renaissance-Verlag Robert Federn; Berlin-Rehfelde Ostbahn: Deutsche Gartenstadt-Gesellschaft, 1910

Aus Englischen Gartenstädten is a record of the tour made by members of the Deutsche Gartenstadt-Gesellschaft [German Garden City Society] of garden city, suburb and village developments in England in 1909. Among the communities they visit were Port Sunlight, Bournville, Letchworth Garden City, Hampstead Garden Suburb and New Eastwick, near York. The tour also took in public housing schemes in Manchester, Liverpool, Birmingham, and London. The book contains a list of the German delegates. These included the architect Ludwig Mies [later known as Ludwig Mies van der Rohe].

Dick, Stewart. The Cottage Homes of England. Drawn by Helen Allingham.

London: Edward Arnold, 1909

Helen Allingham (1848-1926) trained as an artist at the Birmingham School of Design, the Royal Female School of Art in London, the Royal Academy Schools, and at the Slade School of Art in London. She was known for her very accurate paintings of British cottages for which she was admired by John Ruskin.

We have chosen to digitize this book as representative of her work. It shows the influence of traditional English vernacular architecture on the work of the Arts and Crafts architects, such as Ernest Gimson and E. L. Lutyens. In his preface, the author acknowledges sources he has consulted notably the "authors and illustrators of Messrs. Batsford's excellent series on old English cottages (especially to the volumes on the Cotswold District, and on Kent and Sussex, by Mr. Guy Dawber, and the volume on Surrey by Mr. W. Curtis Green)", which we have also digitized for this database

Domestic Architecture in Scotland. Edited by James Nicholl

Aberdeen, Scotland. Daily Journal Offices, 1908

A survey of recent domestic architecture by 30 Scottish architects and architectural firms including Honeyman, Keppie, & Mackintosh, R.S. Lorimer, Salmon & Son & Gillespie and John James Burnet. The book is illustrated with photographs and plans of each building

Doulton & Co. Limited. Their Works and Manufactures, with a Description of their Exhibits at Paris 1900

London: Doulton & Co. Limited, 1900

A publicity book published by Doulton & Co. Ltd. in 1900 and distributed at the Exposition Universelle in Paris in 1900. Includes a history of Doulton; a discussion of the art pottery produced

at the firm's Lambeth Works; and details work by the company displayed at the exhibition including Lambeth art wares, Burslem art wares, Tinworth panels, and mantelpieces and fireplaces

Dresser, Christopher. Japan. Its Architecture, Art, and Art Manufactures.

London: Longmans, Green & Co., 1882

In 1876-77, Christopher Dresser (1834-1904) spent four months travelling throughout Japan as a representative of the South Kensington Museum [now Victoria & Albert Museum] and recorded his impressions in *Japan, its Architecture, Art and Art Manufactures*. The experience "confirmed his admiration for oriental design and inspired much of his best work" [DNB], including the decoration on the wares of his Linthorpe Art Pottery, and his textile designs. See: 'Master or Market? The Anglo-Japanese textile designs of Christopher Dresser' by Elizabeth Kramer vol.19, no.3, Autumn 2005 pp. 197-214.

Christopher Dresser (1834-1904) was a pivotal figure in the Aesthetic movement whose writings and designs were to have a profound influence on his contemporaries and later generations of designers. From 1855 he was Professor of Artistic Botany in the Department of Science and Art, South Kensington. He also ran a large design office in London which supplied designs for carpets, wallpapers, textiles, linoleum, ceramics, silver and metalware. Notable among his numerous books on design were *Principles of Decoration Design* (1873), *Studies in Design* (1874) and *Modern Ornamentation* (1886) [also digitized for this database]

Dresser, Christopher. Modern Ornamentation.

London: B.T. Batsford, 1886

Christopher Dresser (1834-1904) was a pivotal figure in the Aesthetic movement whose writings and designs were to have a profound influence on his contemporaries and later generations of designers. From 1855 he was Professor of Artistic Botany in the Department of Science and Art, South Kensington. He also ran a large design office in London which supplied designs for carpets, wallpapers, textiles, linoleum, ceramics, silver and metalware. Notable among his numerous books on design were *Principles of Decoration Design* (1873), *Studies in Design* (1874) and *Modern Ornamentation* (1886).

Modern Ornamentation contains plates of original designs by Dresser that could be used as patterns for textile fabrics, wall and ceiling decoration, ceramics, metalwork, etc.

Dresser, Christopher. Principles of Decorative Design

London: Cassell, Petter, Galpin & Co., 1873

In his Preface to the book, Christopher Dress (1834-1904) writes: "My object in writing this work has been that of aiding in the art-education of those who seek a knowledge of ornament as applied to our industrial manufactures. I have not attempted the production of a pretty book, but have aimed at giving what knowledge I possess upon the subjects treated of, in a simple and intelligible manner. I have attempted simply to instruct. The substance of the present work was first published as a series of lessons in the *Technical Educator*. These lessons are now collected into a work, and have been carefully revised; a few new illustrations have been inserted, and a final chapter added."

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Dresser, Christopher. Studies in Design

London: Cassell, Petter, Galpin & Co., 1874

Christopher Dresser (1834-1904) was a pivotal figure in the Aesthetic movement whose writings and designs were to have a profound influence on his contemporaries and later generations of designers. From 1855 he was Professor of Artistic Botany in the Department of Science and Art, South Kensington. He also ran a large design office in London which supplied designs for carpets, wallpapers, textiles, linoleum, ceramics, silver and metalware. Notable among his numerous books on design were Principles of Decoration Design (1873), Studies in Design (1874) and Modern Ornamentation (1886).

In his Preface to Studies in Design Dresser wrote "I have prepared this Work with the hope of assisting to bring about a better style of decoration for our houses. My book is intended to help the decorator and to enable those who live in decorated houses to judge, to an extent, of the merit of the ornament around them. It will also, it is hoped, aid the designer and the manufacturer of decorated objects, by suggesting to them useful ideas". Studies in Design is considered Dresser's masterpiece. It contains 60 chromolithographic of original patterns designed by him

The Dryad Works. The Dryad Cane Book. A Selection of Cane Furniture. [Trade catalogue]

Leicester: The Dryad Works, 1926

The Dryad cane furniture business was established in Leicester, England in 1907 by Harry Hardy Peach (1874-1936). Peach was wedded to the notion of good design and this is reflected in the products he manufactured. He was a founder member of the Design & Industries Association in 1915. Among designers employed by Peach to create work in cane for Dryad were Benjamin Fletcher (1868-1951), Joseph Crampton, Albert Henry Crampton (1881-?), Charles Crampton, Frank W. Rink.

Dryad cane furniture featured in several of the exhibitions of the Arts & Crafts Exhibition Society. The company was awarded a Diploma of Honour at the Esposizione internazionale dell'industria e del lavoro in Turin in 1911, and a Commemorative Diploma at the British Arts and Crafts Exhibition in Paris in 1914

The Dryad Works. Dryad Cane Furniture. [Trade catalogue]

Leicester: The Dryad Works, c.1930

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Eagle Range & Grate Co. Gold Medal "Bell" Dutch Tile Fireplaces [Trade catalogue]

Birmingham: The Eagle Range & Grate Co. 1930

A trade catalogue of polychromatic and elaborately decorated tiled fireplaces, sometimes with mosaic inlays and ornamental insets. Given their price (as much as £44, which equates to over £2,500 in 2025), the market for these fireplaces would have been the middle-class home.

Eastlake, Charles Locke. Hints on Household Taste in Furniture, Upholstery and Other Details

London: Longmans, Green & Co., 4th edition, 1878

The architect Charles Locke Eastlake (1836-1906) was a champion of both the Gothic Revival style and the Arts and Crafts movement. His book *Hints on Household Taste in Furniture, Upholstery and other Details* (originally published in 1868), was extremely influential both in Britain and the USA and ran to several editions. In it he criticized the two most popular sub-styles of the day, the rococo and the Renaissance revival, and declared himself in favour of 'simplicity, rectangularity, and honest craftsmanship'. From 1878 to 1898 he was Keeper of the National Gallery in London. A position previously held by his uncle, Sir Charles Lock Eastlake.

Eastlake, Charles Locke. History of the Gothic Revival

London: Longmans, Green & Co., 1872

Subtitled "An attempt to show how the taste for mediaeval architecture which lingered in England during the last two centuries has since been encouraged and developed". This was the first book to fully document the rise and development of the Gothic Revival movement in architecture and the decorative arts in England in the nineteenth century.

The author, Charles Locke Eastlake (1836-1906), trained as an architect at the Royal Academy Schools in London but practised little and worked primarily as an interior decorator and furniture designer. He also wrote on architecture and art and contributed articles to *Nineteenth Century*, *The Queen*, *Cornhill Magazine*, *Building News*, *Punch*, the *London Review*, and other publications. He was a champion of the Gothic Revival style and the Arts and Crafts movement. His book *Hints on Household Taste in Furniture, Upholstery and other Details* (1868), was extremely influential both in Britain and the USA and ran to several editions. From 1878 to 1898 he was Keeper of the National Gallery in London

Eccles Motor Caravans Ltd. Eccles Caravans. [Trade catalogue]

Birmingham: Eccles Motor Caravans Ltd., c.1928

Eccles [also known as Eccles Motor Caravans Ltd.] was one of the leading manufacturers of caravans and motorhomes in Britain. It was founded in Gosta Green, Birmingham, England by Bill Riley Snr. in 1919. They first exhibited their products at the Motor Show in White City, London in 1922. By the late 1920s the company had outgrown its premises in Gosta Green and moved to a four-acre site in Stirchley, Birmingham and in 1932 they opened a showroom in Hendon. This early catalogue by the firm, probably dating from 1928, contains photographs (both exterior and interior), drawings and plans of the full range of caravans made by company. Fully furnished, an Eccles caravan could cost as much as £435, the price of a modest family house in the late 1920s

Edinburgh Architectural Association Sketch Book vol. II [2], new series, 1887-1894

Edinburgh and London: George Waterston & Sons, 1894

Contains sketches of Scottish buildings, monuments and architectural features by members of the Edinburgh Architectural Association including Hippolyte J. Blanc, John Begg, Thomas Ross, David MacGibbon, William Scott Morton, Andrew R. Scott, Thomas Bonnar, and others.

Edis, Robert William. Decoration & Furniture of Town Houses.

London: C. Kegan Paul & Co., 1881

Robert William Edis (1839-1927) was an architect with a practice in London. His two books: *Decoration and Furniture of Town Houses* (1881) and *Healthy Furniture and Decoration* (1884), which were

based on a series of Cantor Lectures given by him before the Society of Arts in 1880, were inspired by the Aesthetic movement's concept that beauty should permeate every sphere of life. In his preface to *Decoration and Furniture of Town Houses*, he wrote: "The object of my course of 'Cantor Lectures' was to endeavour to lead the public to think more about the artistic furnishing of their houses, to show that good art could be combined with comfort and moderate expense, and that the better and more artistic decoration and furniture of modern houses could be combined with fitness, comfort, and common-sense . . . In the illustrations which accompany these revised Lectures, I have endeavoured to select examples of the various subjects treated of, from the best modern types"

Elder-Duncan, John Hudson. *Country Cottages & Week-End Homes*.

London: Cassell & Company, 1906

"The object of this book is to tell the layman of moderate means some facts about Country Cottages, suitable to his class and to his purse; to show him some commendable examples of modern cottages designed either for permanent homes or week-end jaunts; to tell him of what these cottages are built; and, further, to describe any special features which had a direct bearing upon either the materials, the plan, or the expenditure" [Preface]. Cottages range in cost from £200 to £3,500 - a not insubstantial sum in 1906 and hardly low-cost. The book features work by many of the leading Arts and Crafts architects including Ernest Gimson, C.F.A. Voysey, M.H. Baillie Scott, Edgar Wood, Robert Weir Schultz, Charles Spooner, Barry Parker and Raymond Unwin, C.H.B. Quennell, Halsey Ricardo, Ernest Newton, and Mervyn Macartney. Contains detailed descriptions of the design, lay-out and cost of each house accompanied by photographs and floor plans.

The author, architect John Hudson Elder-Duncan (1877-1938), was editor of various architectural journals including *Architectural Review* and *Builders' Journal*.

Elder-Duncan, John Hudson. *The House Beautiful and Useful. Practical Suggestions on Furnishing & Decoration*

London: Cassell & Company, 1911

The architect John Hudson Elder-Duncan (1877-1938) was editor of various architectural journals including *Architectural Review* and *Builders' Journal*, and author of two influential books - *Country Houses and Week-End Homes* (1906) and *The House Beautiful and Useful* (1907), in which he championed the work of the Arts and Crafts architects and designers. In *The House Beautiful and Useful* he offers advice on how to furnish and decorate a house in the 'modern' style. Designers and manufacturers whose work feature in the book include E.A. Taylor, Conrad Dressler, Ernest Gimson, Jeffrey & Co., William Morris, Morris & Co., Heal & Son, F.L. Griggs, E. L. Lutyens, John P. White (Pyghtle Works) and R. S. Lorimer

[Elmdon & Co.] *A Catalogue of Furniture Made by Elmdon & Co. at Ravenscourt Park, Hammersmith, London. From Designs by Charles Spooner & Arthur J. Penty*. [Trade catalogue]

London: Martlett Press, c.1905

A trade catalogue of furniture designed by the Arts and Crafts architects Charles Sidney Spooner (1862-1938) and Arthur Joseph Penty (1875-1937) and made by their company, Elmdon & Co., of Hammersmith, London.

Elmdon & Co. was a furniture manufacturer with premises at 1 Ravenscourt Park, Hammersmith, London, England in the 1900s. It was founded in c.1904 by Penty and Spooner and largely, or possibly exclusively, produced "moderately priced" furniture designed by them.

Furniture by Elmdon was exhibited at the Alpine Club in London in 1905. They also participated in the eighth exhibition of the Arts & Crafts Exhibition Society at Grafton Galleries in London in 1906

English Domestic Architecture Volume 6 1923. Edited by Ernest Newton and W. G. Newton.

London: Technical Journals Limited, 1923

The sixth volume in a series of what were initially annual reviews of contemporary English [British] domestic architecture originally published by The Architectural Review as Recent English Domestic Architecture between 1908 and 1912 (vols. 1-5]. Among architects and architectural firms whose projects are featured in this issue are Ernest Newton, C.H.B. Quennell, H.S. Goodhart-Rendel, M.H. Baillie Scott, Raymond Unwin, Barry Parker, C.H. Reilly, Walter Cave, E.L. Lutyens, Edward Maufe.

Search Terms:

**Architecture - Domestic
Interior Design and Decoration**

"Everyday Things" 1936. Catalogue to the Exhibition arranged by the Royal Institute of British Architects.

London: The Royal Institute of British Architects, 1936

Catalogue of a major exhibition of product design, domestic appliances, furniture, household and church furnishings, everyday objects, and building finishes. The exhibition was organised by the Royal Institute of British Architects (RIBA) in conjunction with the Design & Industries Association (DIA) and held at the headquarters of the RIBA in London in 1938. The catalogue contains an introductory note by Percy E. Thomas, President of the RIBA, and an introduction by Charles Holden, Vice-President of the DIA.

Exhibition of British Art in Industry, January-March 1935. Catalogue of Exhibits.

London: The Royal Academy, 1935

The British Art in Industry Exhibition was organised jointly by the Royal Academy and the Royal Society of Arts and held at Burlington House in Burlington House, London between January and March 1935. It took three years in the planning, and, with 2,223 exhibits, was intended to showcase many of the best examples of designs for industry. "It is our hope that the Exhibition will open a new period of prosperity for those British industries in which tasteful design plays, or should play a prominent part" wrote William Llewellyn and J.A. Milne, respectively President and Chairman of the Royal Academy in their preface to the catalogue. The exhibits were displayed in 16 galleries and featured glassware, ceramics, silver and clocks, leatherware, gold, silver and jewellery, specimen rooms, furniture, shop windows, dress materials, book production, posters and commercial printing, carpets and furnishing fabrics

Exhibition of British Art in Industry 1935. Illustrated Souvenir. The Royal Academy

London: The Royal Academy, 1935

A photographic record of over 100 of the 2,223 exhibits displayed in the British Art in Industry Exhibition held at the Royal Academy in London between January and March 1935 [See the catalogue of this exhibition also digitized by AHR net]

Exhibition of Decorative Art [The exhibition incorporated the Twelfth Exhibition of the Arts & Crafts Exhibition Society 1923]

London: The Royal Academy, 1923

Catalogue of a major exhibition of British decorative art held at the Royal Academy in London in 1923. The exhibition incorporated the Twelfth [unnumbered] exhibition of the Arts & Crafts

Exhibition Society [The Eleventh exhibition was held in 1916 and the Thirteenth exhibition was held in 1928, also at the Royal Academy]. Over half of the 948 exhibits were by members of the Arts & Crafts Exhibition Society

An Exhibition of Decorative Art of Burne-Jones and Morris

Birmingham: City of Birmingham Art Gallery, 1957

Catalogue of a touring exhibition of the decorative art of Edward Burne-Jones and William Morris. Includes stained glass, book illustrations, schemes for room decorations, fabric, and tapestries. 47 items

Exton, E. Nelson and Littman, Frederic H. Modern Furniture.

London : Boriswood, 1936.

A survey of British Modernist furniture design and designers featuring work by Gordon Russell, Bowman Brothers Marion Dorn, Betty Joel, Marion Pepler, Duncan Miller, Heal's Brian O'Rourke, John Butler, Serge Chermayeff, Dunns of Bromley, P.E.Gane, Jack Killick, Marion Speyer, Jacob, P.E.L, Raymond McGrath, and Merchant Adventurers

Facey, James William. Elementary Decoration. A Guide to the Simpler Forms of Everyday Art as applied to the Interior and Exterior Decoration of Dwelling-Houses, etc.

London: Crosby Lockwood and Co., 1882

A detailed manual on the decoration of dwelling houses. Contains chapters on hand pencilled decoration, the preparation of decorative designs; advanced ornament and ceiling decoration; ceiling and cornice decoration; ceiling decoration and the general application of ornamental details; on the application of stencilling to exterior decoration; exterior polychromatic decoration; pilaster decoration; exterior mural decoration; decoration of the house front; classic decorative examples - gilding; and conservatory decoration.

Faulkner, Lucy (Orrismith, Mrs). The Drawing Room, its Decoration and Furniture

London: Macmillan & Co., 1877

Lucy Jane Faulkner (1839-1910), also known as Lucy Jane Orrismith, was the sister of Charles Joseph Faulkner (1833-1891) , a partner in the firm Morris, Marshall, Faulkner & Co., and worked as the principal tile painter for the firm and its successor, Morris & Co. As well as painting tiles, she painted decorations and gesso work for Philip Webb. She was a member of the Arts & Crafts Exhibition Society and participated in their first two exhibitions held at the New Gallery in London. In *The Drawing Room, its Decoration and Furniture*, she drew on her association with William Morris and her experience as a designer, to offer advice on the furnishing of drawing rooms. The book was published by Macmillan in their 'Art at Home' series which was inspired by the Aesthetic movement's concept that beauty should permeate every sphere of life

Fisher, Alexander. The Art of Enamelling upon Metal.

London: "The Studio", 1906

Alexander Fisher (1864-1936) was born in Stoke-on-Trent, England and studied at the Royal College of Art in London and in Rome, Italy. He subsequently worked primarily as an enameller. He was also a sculptor, medallist, jewellery designer, and metalworker. He was closely associated with the Arts and Crafts movement and participated in the exhibitions of the Arts and Crafts Exhibition Society.

In 1886 he was appointed Head of the enamel workshop at Central School of Arts and Crafts in London. He also taught at South Kensington School of Art in London. In the preface to *The Art of Enamelling (1905) upon Metal*, Fisher writes: "I have written this book with a desire that it shall be of use to those who are studying the Art of Enamelling, and in doing so I wish it to be understood that whatever it contains is the result of my own personal knowledge and experience in daily practice." The book is illustrated with several examples of his work and that of artists who have influenced him.

Flats: Municipal and Private Enterprise.

London: Ascot Gas Water Heaters Ltd., 1938

Sponsored and published by manufacturers of the Ascot water heaters, the book is one of the most comprehensive surveys of the design of urban flats in England published in the 1930s. It includes essays by Wells Coates, Louis de Soissons, Elizabeth Denby, E. Maxwell Fry, Howard Robertson, and F. R. Yerbury. 32 case-study flats are discussed

Flat Ornament. A Pattern Book: Designs of Textiles, Embroideries, Wall Papers, Inlays, &c.

Stuttgart; London: J. Engelhorn; B. T. Batsford, c. 1900

Contains 150 colour and monochrome plates of designs for textiles, embroideries, wallpapers, surface decoration etc. The book doesn't have an introduction and there is no indication of who compiled the illustrations. It was printed in Stuttgart for J. Engelhorn, and distributed by B.T. Batsford, London

Flats, Urban Houses & Cottage Homes. Edited by Walter Shaw Sparrow

London: Hodder & Stoughton, 1907

A companion to *The British Home of To-Day (1904)*, and *The Modern Home (1906)*, also edited by Walter Shaw Sparrow. Together these three books provide probably the best snapshot of British domestic architecture and decorative and applied art at the beginning of the twentieth century. Shaw Sparrow was a champion of the Arts and Crafts movement and this book features work designed by many of the leading names in the movement including, M. H. Baillie Scott, Edwin L. Lutyens, C. R. Ashbee, Barry Parker and Raymond Unwin, E. Guy Dawber, Richard Norman Shaw, Raymond Unwin, and Ernest Newton.

Fletcher, Banister. Model Houses for the Industrial Classes

London: B. T. Batsford, 2nd edition, 1877

Subtitled *A review of the existing model lodging-houses and containing registered designs for model houses from which buildings have been erected by the author together with registered plans for the adaptation of existing dwelling-houses for letting in flats*. Banister Fletcher (1833-1899) practised as an architect in London and was elected a Fellow of the Royal Institute of British Architects in 1876

[Banister Flight Fletcher,]. **Hanneford-Smith, W. The Architectural Work of Sir Banister Fletcher.**

London: B. T. Batsford, 1934

A comprehensive survey of Banister Flight Fletcher's architectural work over a period of four decades, from the 1890s to the 1930s. Having qualified as an architect in 1889, Fletcher became a partner in the London-based architectural practice of his father, Banister Fletcher (1833-1899). In 1893 his younger brother, Herbert Phillips Fletcher (1872-1916) also joined the practice which

became Banister Fletcher & Sons. Following the death of his father in 1899 Banister Flight Fletcher took over the practice, which continued to be called Banister Fletcher & Sons. He wrote extensively on architecture and architectural history, and over several years produced a series of revised editions of his father's monumental work, *A History of Architecture on the Comparative Method for Students, Craftsmen and Amateurs*, first published in 1896.

Fletcher, Banister Flight and Fletcher, Herbert Phillips, The English Home.

London: Methuen & Co. Ltd., 2nd edition, 1911

Detailed instructions on the planning, design and construction of a house. The book contains case-studies of recent houses mainly designed in the prevailing Arts and Crafts style by C.F.A. Voysey, C. Harrison Townsend, M. H. Baillie Scott, A. N. Prentice, Edwin L. Lutyens, Forsyth & Maule, and Banister Fletcher & Sons

Furnishing & Re-Furnishing

London: Country Life, 1938

A guide to the furnishing or refurnishing of a house or flat in the contemporary style. Contains chapters on the lounge, the bedroom, the dining-room, the hall, the nursery, the kitchen, the bathroom, and garden furniture. Contributors include Derek Patmore, George Hemmings and Ronald Fleming. The book is extensively illustrated with examples of furniture and furnishings designed by Isokon, Gordon Russell, Michael Dawn, Duncan Miller, Liberty & Co., Betty Joel, Arundell Clarke, Heal's, and Oswald P. Milne

Furniss, A. D. Sanderson and Phillips, Marion. The Working Woman's House

London: The Swarthmore Press, 1919

“For many generations, and with special emphasis in the last fifty years, we have been told that woman's place is in the home. If women are to accept this position, they must also claim the right to have their home built according to their own desires” [Introduction]. In the book, the authors suggest various ways in which the houses and their interiors could be better designed to reflect the needs of working women

Furst, Herbert. The Decorative Art of Frank Brangwyn.

London: John Lane The Bodley Head, 1924

Frank Brangwyn (1867-1956) began his career employed as an artist in the workshop of William Morris in the early 1880s and subsequently became a prominent figure in the decorative, fine and applied arts in Britain for over fifty years. The author discusses a wide range of decorative design schemes by Brangwyn including for exhibition rooms, the Canadian Trunk Railway Offices, the Panama Pacific Exposition, the Chapel of Christ's Hospital School in Horsham, the Picture Gallery in Tokyo, Selfridge's department store in London, and St. Aiden's Church in Leeds. He also discusses his designs for furniture, textiles, stained glass and jewellery

Garden City Houses and Domestic Interior Details.

London: Technical Journals Ltd., 1913

The book is based on two special Christmas issues of the “Architects' and Builders' Journal” – the one (1911) giving exterior views and plans of houses at Hampstead Garden Suburb and Gidea Park, the other (1912) dealing with domestic interior details. Architects who work feature in the book include Ernest Newton, Edwin L. Lutyens, E. Guy Dawber, Charles Herbert Reilly, Mervyn Macartney, Patrick Abercrombie, Barry Parker, and Raymond Unwin

Garden City Houses and Domestic Interior Details.

London: The Architectural Press, 4th edition, revised and enlarged, 1924

Revised and enlarged edition of a survey of Garden City houses and interiors originally published in 1912. Architects whose work is represented in this edition include Patrick Abercrombie, E. Guy Dawber, Geoffrey Lucas, E. Guy Dawber, Clough Williams-Ellis, Edwin Lutyens, Louis de Soissons, William Curtis Green and Horace Field.

Garden Suburbs. Town Planning and Modern Architecture 1910

London: T. Fisher Unwin, 1910

The book is divided into three sections: New Suburbs for London, containing chapters on Hampstead Garden Suburb, Romford Garden Suburb, Esher Park, and Nant Hyde in Hatfield; Modern Houses, which includes a chapter by M.H. Baillie Scott – The House as it is and might be: and Town Planning, which includes chapters on the Housing and Town Planning Act, and the Growth of the Garden Suburb Idea. The book features houses designed for the garden suburbs, mostly in the prevailing Arts and Crafts style, by M.H. Baillie Scott, E. Guy Dawber, Barry Parker and Raymond Unwin, E. L. Lutyens, W. Curtis Green, and C. Harrison Townsend.

Garrett, Rhoda and Garrett, Agnes. Suggestions for House Decoration in Painting, Woodwork, and Furniture

London: Macmillan & Co., 1877

Advice on house decoration by Rhoda Garrett (1841-1882) and her cousin Agnes Garrett (1845-1935), who in 1875, established R. & A. Garrett, an interior design office near Baker Street, London.

Serena Kelly, in her article on the Garretts in the Dictionary of National Biography asserts that their influence was as important as Morris & Co. "in spreading new and artistic ideas of taste in the home from the 1870s."

Suggestions for House Decoration in Painting, Woodwork and Furniture was highly influential in promoting their views on design and ran to six editions by 1879. The book was published by Macmillan in their 'Art at Home' series which was inspired by the Aesthetic movement's concept that beauty should permeate every sphere of life.

[Arthur J. Gaskin] Andersen, Hans Christian. Stories and Fairy Tales by Hans Christian Andersen, with pictures by Arthur J. Gaskin. Volume I

London: George Allen, 1893

Illustrations by Arthur J. Gaskin (1862-1928) for a two-volume edition of Stories by Hans Christian Andersen.

We have chosen to digitize this as a representative example of book illustration by the Birmingham Group, a loose association of artists who had studied or taught at Birmingham School of Art in the late nineteenth century and were highly influenced by the Arts and Crafts movement. Gaskin studied at Birmingham School of Art and from 1885 taught at the School. As a teacher he was highly influential. He created a style of illustration which was emulated by many of his contemporaries..

Only the illustrations and page decorations in this book by Gaskin have been digitized

[Arthur J. Gaskin] **Andersen, Hans Christian. Stories and Fairy Tales by Hans Christian Andersen, with pictures by Arthur J. Gaskin. Volume II**
London: George Allen, 1893

Illustrations by Arthur J. Gaskin (1862-1928) for a two-volume edition of Stories by Hans Christian Andersen.

We have chosen to digitize this as a representative example of book illustration by the Birmingham Group, a loose association of artists who had studied or taught at Birmingham School of Art in the late nineteenth century and were highly influenced by the Arts and Crafts movement. Gaskin studied at Birmingham School of Art and from 1885 taught at the School. As a teacher he was highly influential. He created a style of illustration which was emulated by many of his contemporaries.

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[Arthur J. Gaskin] **Neale, John Mason. Good King Wenceslas. A carol written by Dr. Neale and pictured by Arthur J. Gaskin with an introduction by William Morris**
Birmingham: Cornish Brothers, 1895

We have chosen to digitize this as a representative example of book illustration by the Birmingham Group, a loose association of artists who had studied or taught at Birmingham School of Art in the late nineteenth century and were highly influenced by the Arts and Crafts movement. Gaskin studied at Birmingham School of Art and from 1885 taught at the School. As a teacher he was highly influential. He created a style of illustration which was emulated by many of his contemporaries.

Gaskin, Georgie. ABC: An Alphabet Written & Pictured by Mrs Arthur Gaskin
London: Elkin Mathews, 1895

Georgina Evelyn Cave Gaskin (1866-1934), commonly known as Georgie Gaskin and as Georgie Gaskin Cave trained as an artist at Birmingham School of Art where she had been taught by her future husband, Arthur J. Gaskin (1862-1938). They subsequently became leading figures in a loose association of Arts and Crafts movement-inspired artists known as the Birmingham Group. We have digitized this as a representative example of the distinctive style of book illustration by the Group.

Gaskin, Georgie. Horn-Book Jingles. Illustrated by Mrs Gaskin.
London: The Leadenhall Press, 1886-7

Georgina Evelyn Cave Gaskin (1866-1934), commonly known as Georgie Gaskin and as Georgie Gaskin Cave trained as an artist at Birmingham School of Art where she had been taught by her future husband, Arthur J. Gaskin (1862-1938). They subsequently became leading figures in a loose association of Arts and Crafts movement-inspired artists known as the Birmingham Group. We have digitized this as a representative example of the distinctive style of book illustration by the Group.

[Gaskin, Georgie]. **Watts, Isaac. Divine and Moral Songs for Children. Pictured in Colours by Mrs Arthur Gaskin**
London: Elkin Mathews, 1896

Georgina Evelyn Cave Gaskin (1866-1934), commonly known as Georgie Gaskin and as Georgie Gaskin Cave trained as an artist at Birmingham School of Art where she had been taught by her future husband, Arthur J. Gaskin (1862-1938). They subsequently became leading figures in a loose association of Arts and Crafts movement-inspired artists known as the Birmingham Group. We have digitized this as a representative example of the distinctive style of book illustration by the Group.

The copy we digitized contained an original letter by Arthur J. Gaskin and a drawing by him. The book is also signed with a dedication by Georgie Gaskin

Gawthorp, Thomas George and Gawthorp, Walter Edmund. Manual of Instruction in the Art of Repoussé.

London: B.T. Batsford Ltd., 5th edition, 1925

The Manual of Instruction in the Art of Repoussé originated as A Manual of Practical Instruction in the Art of Brass Repoussé for Amateurs by Thomas John (T.J.) Gawthorp (c.1832-?) in 1891. The title subsequently changed and ran to five editions. From the 4th edition (1907), his sons, Thomas George (T.G.) Gawthorp (c.1859-?) and Walter Edmund (W.E.) Gawthorp (1859-?) took over the authorship of the manual.

The work of the Gawthorps were very much influenced by the Arts and Crafts movement, which is evident in their Manual. They were art metalworkers to Edward VIII and George V. Trading as Gawthorp and Sons, in 1909 their premises were located at 16 Long Acre, London.

Geddes, Patrick. City development. A study of parks, gardens, and culture-institutes. A report to the Carnegie Dunfermline Trust.

Edinburgh: Geddes and Company, Outlook Tower, Edinburgh and 5 Old Queen Street, Westminster, 1904

While he was still Professor of Biology at Dundee College, Geddes was commissioned by the Carnegie Dunfermline Trust to look into conversion of the private Pittencrieff Park in Dunfermline to public use. His report considers numerous factors in the park's development including improvements to housing in the park, the demolition or conservation of the various existing structures in the park, and the provision of educational amenities such as a museum and an art gallery.

Ghent International Exhibition 1913. Catalogue of the British Arts and Crafts Section

London: Board of Trade Exhibitions Branch, 1913

Catalogue of a monumental exhibition of work by British and Irish Arts and Crafts designers held as part of the Exposition universelle et internationale in Ghent in 1913. The exhibition was organised by the Exhibitions Branch of the Board of Trade under the direction of Isidore Spielmann (1854-1925) who had previously organised the British exhibition at the St. Louis International Exhibition, 1904. The catalogue contains essays [in English and French] by Walter Crane (Introduction; Book Illustration and Decoration); Robert Anning Bell (British Sculpture; Mural Decoration); Emery Walker (Printing); Douglas Cockerell (Bookbinding); Christopher Whall (Stained Glass and Stained Glass Cartoons); Alfred H. Powell (Pottery); W.A.S. Benson (Furniture); R. Ll. B. Rathbone (Metal Work and Jewellery); J. H. Dearle (Textiles); May Morris (Embroidery); and Alan S. Cole (English and Irish Lace and Lace-like Fabrics). Over 600 designers, design organisations and firms participated in exhibition. The catalogue gives the full name and address of all the exhibitors. Many of the over 2,000 exhibits subsequently travelled to the ill-fated British and Irish Arts and Crafts Exhibition held at the Louvre in Paris the following year [also digitized by AHR net]

Gibbs, John. Designs for Gothic Ornaments & Furniture after the Ancient Manner, for Ecclesiastical and Domestic Purposes, for the use of Architects and Workers in Metal, Stone, Wood, etc. etc.

London: George Bell, 1853

John Gibbs was born in Oxford, England in 1827 and was the son of a stonemason, also called John Gibbs. From the age of 14 he was apprenticed as a stonemason in Oxford, however, he aspired to be

an architect, and although he appeared to have received little training in the profession joined the Liverpool Architectural Society in 1851. In the 1840s he moved to Wigan in Lancashire where he formed a partnership with Charles Holt as architects and sculptors in 1853. The partnership was dissolved the following year and Gibbs moved to Manchester. By 1858 he had returned to Oxford where he worked as an architect and sculptor until at least the early 1870s.

Gibbs was the author of *English Gothic Architecture, or, Suggestions Relative to the Designing of Domestic Buildings, Ornaments, Church-yard Memorials, Chimney Pieces, and Alphabets* (1855).

Notable among his work as an architect were Banbury Cross in Banbury, Oxfordshire (1859); a monument to Prince Albert in Albert Park, Abingdon (1865); and 54, 56, and 58 Banbury Road, Oxford (1866).

Gibbs, John. English Gothic Architecture, or, Suggestions Relative to the Designing of Domestic Buildings, Ornaments, Church-yard Memorials, Chimney Pieces, and Alphabets

London: John Gibbs and George Bell, 1855

John Gibbs was born in Oxford, England in 1827 and was the son of a stonemason, also called John Gibbs. From the age of 14 he was apprenticed as a stonemason in Oxford, however, he aspired to be an architect, and although he appeared to have received little training in the profession joined the Liverpool Architectural Society in 1851. In the 1840s he moved to Wigan in Lancashire where he formed a partnership with Charles Holt as architects and sculptors in 1853. The partnership was dissolved the following year and Gibbs moved to Manchester. By 1858 he had returned to Oxford where he worked as an architect and sculptor until at least the early 1870s.

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Notable among his work as an architect were Banbury Cross in Banbury, Oxfordshire (1859); a monument to Prince Albert in Albert Park, Abingdon (1865); and 54, 56, and 58 Banbury Road, Oxford (1866).

Gibson, Frank. A Practical Guide to Stencilling. [Trade catalogue]

London: Reeves and Sons Ltd., 1913

A priced trade catalogue of stencils published by the artists' supplies firm Reeves & Sons Ltd. The catalogue contains a guide to stencilling techniques by Frank Gibson, and nearly 30 pages of stencil patterns, showing how the stencils can be applied to fabrics, walls, etc. Most of the patterns are in the Arts and Crafts or Glasgow style

[Gidea Park] The Hundred Best Houses. The Book of the Exhibition of Houses and Cottages Romford Garden Suburb Gidea Park.

London: Published for the Exhibition Committee, 1911

Catalogue of the Exhibition of Houses and Cottages held at Gidea Park, Romford, Essex held between 1 June and 30 September 1911.

The objectives of the exhibition were "to demonstrate to Housing and Town Planning Authorities, to Builders and to the Public generally, the improvement in modern housing and building, due to the advance of Scientific Knowledge, the Revival of Arts and Crafts, and the Progress of the Garden Suburb movement, and by so doing to assist in raising the standard of Housing, not only in the Outer Metropolis, but throughout Great Britain"

140 houses were built on the site of the exhibition which consisted of 450 acres.

Among the 100 architects who designed and built for the exhibition included C. R. Ashbee, M. H. Baillie Scott, William Curtis Green, Charles S. Spooner, Clough Williams-Ellis, Barry Parker and Raymond Unwin.

[Gidea Park] **The Town Planning and House and Cottage Exhibition, Gidea Park, Romford**
London: Oetzmann Ltd., 1911

An 8-page brochure produced to promote the Exhibition of Houses and Cottages held at Gidea Park, Romford, Essex held between 1 June and 30 September 1911.

The objectives of the exhibition were “to demonstrate to Housing and Town Planning Authorities, to Builders and to the Public generally, the improvement in modern housing and building, due to the advance of Scientific Knowledge, the Revival of Arts and Crafts, and the Progress of the Garden Suburb movement, and by so doing to assist in raising the standard of Housing, not only in the Outer Metropolis, but throughout Great Britain”

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The brochure is illustrated in colour with examples of some of the houses constructed for the exhibition. Oetzmann Ltd. was a firm of interior decorators. They were one of the main participants in the exhibition and furnished several of the houses exhibited.

[Ernest Gimson] **Lethaby, W. R.; Powell, Alfred H.; and Griggs, F. L. Ernest Gimson His Life & Work.**

Stratford-upon-Avon, etc.: Shakespeare Head Press, etc., 1924

Before the publication of *Ernest Gimson: Arts & Crafts Designer and Architect* by Annette Carruthers, Mary Greensted and Barley Roscoe (2019), this was for long the definitive monograph on Ernest Gimson (1864-1919), a seminal figure in the Arts and Crafts movement. The book includes contributions by W.R. Lethaby – ‘Ernest Gimson’s London Days’; Ernest Gimson’s Gloucestershire Days’ by Alfred H. Powell; and ‘Ernest Gimson and his Work’ by F.L. Griggs.

Gloag, John and Mansfield, Leslie. The House We Ought to Live In.

London: Duckworth & Co., 1923

The interior architect and design consultant John Gloag and architect Leslie Mansfield offer advice on the design of a family house. "The purpose of this book" they write in their introduction "is to examine certain principles that may be applied not only to the planning and building of new houses, but to the rooms and features of existing houses which may be adapted and altered to make life in them simpler and more practical for houseworkers."

Goldsmith, Henry. Economical Houses.

Manchester and London: George Falkner & Sons, 1895

“This volume, the outcome of much and varied experience upon the part of the author in the building of houses of moderate cost, has been prepared in response to the growing necessity which is constantly manifesting itself to those who are desirous of erecting their own Residences upon

better lines than the ordinary uniformity of suburban villas – both as regards Plan and Elevations” [Preface].

Goldsmith believed that the plan, form and orientation of any dwelling was very important and should reflect the concerns for light, warmth and functionality. His use of specific materials and cavity walling were designed to improve the running of the properties. He was forward looking in expounding ideas on the rationalisation of the layout of houses. *Economical Houses* contains photographs, drawings, plans and specifications of over 60 houses designed by his practice.

Henry Goldsmith was born in Manchester, England in 1856 and trained as an architect with his father, George Hartley Goldsmith (1821-1887). Between 1882 and 1887 he was in partnership with his father in the Manchester-based architectural practice Goldsmith & Son. Following the death of Goldsmith senior, Henry Goldsmith seems to have retained the title of the firm for at least a decade. He was active as an architect in Manchester until at least 1904

Gourlay, Charles. *The Construction of a House: being the study of building construction presented by means of a set of forty plates containing plans and detail drawings, with letterpress, of a design for a country house including motor house and chauffeur's lodge.* London: B.T. Batsford, 1910

Charles Gourlay (1865-1926) commenced practice as an architect in Glasgow 1888. In 1895 he was appointed Professor of Architecture and Building at the Glasgow and West of Scotland Technical College, a post he held for several years. He was the author of several books on architecture and building construction. *The Construction of a House* (1910) contains plans and specifications for 40 houses designed by him.

Gowans, James. *Model Dwelling-Houses: With a Description of the Model Tenement Erected Within the Grounds of the International Exhibition of Industry Science, Edinburgh, 1886* Edinburgh: T. & A. Constable, 1886.

James Gowans (1821-1890) describes in detail the model workers' houses he designed for display at the International Exhibition of Industry Science held in Edinburgh in 1886 for which he was knighted.

Green, John Little. *English Country Cottages. Their Condition, Cost and Requirements.* London: The Rural World Publishing Co. Ltd., 1898

The main objects of this little volume are to call attention to the state of the cottage of the agricultural labouring population in England; and to give an idea of the sort of accommodation experience shows is desirable in connection with labourers' dwellings. The book contains sixty-six plans of buildings on various country estates. The plans of model cottages as well as of cottages made to 'pay'. The conclusion he reaches is that "the state of country cottages is, excepting in the case of the owners of the larger agricultural estates, mostly very inferior, and in numerous cases so deplorable as to make desirable the interference of the local authorities or, in default, the Government."

The author, John Little Green (1862-1953), was secretary of the Rural Labourers' League for 32 years and editor of its journal, *The Rural World*. He was a Fellow of the Society of Surveyors.

Gregory, Edward W. The Art and Craft of Home-Making.

London: Thomas Murby & Co., 1913

Evidently aimed at the prosperous middle-class, the book contains advice on how best to decorate and furnish a house according to Arts and Crafts principles. The book is illustrated with numerous line drawings and photographs of rooms designed by C.F.A. Voysey, M.H. Baillie Scott, C.H.B. Quennell, Barry Parker, Walter Brierley and other prominent figures in the Arts and Crafts movement.

Guide to the Pavilion of the United Kingdom, Australia, New Zealand and the British Colonial Empire, New York World's Fair 1939.

London: H.M.S.O., Department of Overseas Trade, 1939

A guide to the British and British Colonial Empire's contribution to the New York World's Fair 1939. The front and back covers of the Guide were designed by Eric Ravilious (1903-1942)

[Guild & School of Handicraft] **Ashbee, Charles Robert. A Few Chapters in Workshop Re-construction and Citizenship.**

London: The Guild and School of Handicraft, 1894

In *A Few Chapters in Workshop Re-construction and Citizenship*, C. R. Ashbee describes how to develop a workshop culture for the production of artistic, useful objects. [For a detailed analysis of this book see: *Art Nouveau. A research Guide to Design Reform in France, Belgium, England, and the United States* by Gabriel P. Weisberg and Elizabeth K. Menon (New York and London: Garland Publishing, Inc. 1998 pp.4-5)]

[Guild & School of Handicraft] **Ashbee, Charles Robert. An Endeavour Towards the Teaching of John Ruskin and William Morris. Being a Brief Account of the Aims, and the Principles of the Guild of Handicraft in East London.**

London: Essex House Press, 1901

In his *Endeavour Towards the Teaching of John Ruskin and William Morris, etc.* C.R. Ashbee (1863-1942) sought to outline his craft philosophy and explain his reasons for establishing the Guild of Handicraft. This was the first title printed by the Essex House Press.

[Guild & School of Handicraft] **Ashbee, Charles Robert. Craftsmanship in Competitive Industry. Being a Record of the Workshops of The Guild of Handicraft, and Some Deductions from their Twenty-One Years' Experience.**

Camden and London: Essex House Press, 1908

In *Craftsmanship in Competitive Industry. Being a Record of the Workshops of The Guild of Handicraft, and Some Deductions from their Twenty-One Years' Experience*, C. R. Ashbee, who, in 1887, founded the Guild [originally the Guild and School of Handicraft], describes its origins, aims, and subsequent history, through to its final collapse in 1908. The book contains a list of individuals who worked at the Guild between 1887-1908, their occupation, their year of election, and the number of years of service

[Guild & School of Handicraft] **Ashbee, Charles Robert. A Description of the Work of The Guild of Handicraft**

Camden and London: The Guild of Handicraft, 1902

C. R. Ashbee discusses the aims and activities of the Guild of Handicraft, the craft guild he founded in 1888. The pamphlet was issued in connection with an exhibition of the work of the Guild held at the Woodbury Gallery New Bond Street, London in 1902 to mark its relocation to Chipping Camden in Gloucestershire that year

[Guild & School of Handicraft] **The Guild of Handicraft, Ltd. Workers in Applied Art, Silversmiths & Jewellers** [Trade catalogue]

Camden and London: The Guild of Handicraft, c.1903

A trade catalogue issued by C.R. Ashbee's Guild of Handicraft in c.1902. The catalogue is illustrated with photographs of a full range of the work produced by the Guild including art metalwork, jewellery and furniture. All the items are priced

[Guild & School of Handicraft] **Ashbee, Charles Robert. The Manual of the Guild and School of Handicraft: Being a Guide to County Councils and Technical Teachers.**

London: Cassell & Company Limited, 1892

Published only four years after the establishment of the Guild and ten years before their move from Whitechapel to Chipping Campden. The book contains 12 chapters which explain in depth the purpose and method of teaching at the Guild and School of Handicraft, and its application to the teaching of handicrafts elsewhere. Contributors include Ashbee, Frank Prout (Secretary of the Guild), C.V. Adams (Foreman of the Guild), and John Williams (Metal Worker and Carver in the Guild)

[Guild & School of Handicraft] **Transactions of the Guild and School of Handicraft. Volume I, 1890.**

London: The Guild and School of Handicraft, 1890

The Guild and School of Handicraft was established as a workshop and training school for silversmiths in Whitechapel, London in 1888 by the architect, artist and designer Charles Robert (C.R.) Ashbee (1863-1942). The Guild relocated to Chipping Campden in the English Cotswolds in 1902 and closed in 1907. During its short history, the Guild had a profound influence on the Arts and Crafts movement not only in Britain, but in the USA, Continental Europe, and elsewhere

The *Transactions*, of which this was the only volume published, contains 'A Short History of the Guild & School of Handicraft' by C.R. Ashbee; and articles by William Holman Hunt, Lawrence Alma Tadema, Henry Holiday, W.B. Richmond, Thomas Stirling Lee, Edward Prioleau Warren, G.F. Watts, Walter Crane, and Giovanni Udine

[Guild of Women-Binders]. **Anstruther, G. Elliot. The Bindings of To-morrow. A Record of the Work of the Guild of Women-Binders and of the Hampstead Bindery**

London: Printed for the Guild of Women-Binders, 1902

"The Guild of Women Binders was an not a guild in the usual sense, but a business venture" [Marianne Tidcombe. 'Women Bookbinders 1880-1920' (1996) p.115]. The enterprise was founded in London, England 1898 by Frank Karlake (1851-1920), a London bookseller and was closely allied to the Hampstead Bindery which he had established earlier that year.

Notable among the Guild's binders were Frank Karlake's daughter Constance Karlarke (1880-1940?), the de Rheims sisters, Florence and Edith, Annie MacDonald, Hilda Goodall, Lilian

Overton, Muriel T. Driffield and Francis Knight, some of whose work are featured in *The Bindings of To-morrow*

Hammerton, John Alexander. *Humorists of the Pencil.*

London: Hurst & Blackett Ltd., 1905.

Profiles of 23 contemporary British comic illustrators with examples their work. The artists include Linley Sambourne, Harry Furniss, F. Carruthers Gould, L. Raven-Hill, J. Bernard Partridge, G. R. Halkett, John Proctor, E. T. Reed, Max Beerbohm, C. E. Brock, Tom Browne, John Hassall, William Ralston, Martin Anderson (Cynicus), Cecil Aldin, A. S. Boyd, J.A. Shepherd, Starr Wood, A. Chantrey Corbould, Charles Harrison, C. L. Pott, Charles Pears, and Hilda Cowham.

The Hampstead Garden Suburb Its Achievements and Significance.

Hampstead: The Hampstead Garden Suburb Trust, 1937

Three decades on from its formation on 6 March 1906, the pamphlet reviews the development and achievements of the Hampstead Garden Suburb Trust Ltd

Harman, Horace. *Decorated and Advertising Vehicles*

London: Blandford Press, Ltd., 1930

This may be the only book on the subject. Includes vehicles customised for advertising, carnivals, processions, historical tableaux, and for the promotion of various events; and vehicles adapted or specially built for advertising. Amongst the novelty advertising vehicles, are a vehicle shaped like bath-tub for Ewarts Geysers; shaped like a vacuum cleaner for Electrolux Ltd.; and shaped like a beer bottle for Worthington's brewery.

Harris, G. Montagu. *The Garden City Movement.*

London: Garden City Association, 1906

George Montagu Harris (1868-1951) was a civil servant and academic. He was a member of the Council of the Garden City Association and his book, *The Garden City Movement*, which contains a preface by Ebenezer Howard, was adopted as the Official Handbook of the Association.

In *The Garden City Movement*, Harris examines the aims and objectives of the garden city movement and discusses what has been achieved at Letchworth Garden City which was established in September 1903 by the company First Garden City Ltd.

The book contains 19 photographs and drawings of Letchworth Garden City; an 8-page Prospectus for First Garden City Limited; and the Constitution and Rules of the Garden City Association

Harrison, Percival T. *Bungalow Residences. A handbook for all interested in building.*

London: Crosby Lockwood and Son, 1909

“The object of this little book is to assist the layman who may be contemplating the erection of a bungalow, and for this purpose it was considered desirable to treat the subject in a general manner, and only to add such details of construction and other technicalities as were absolutely essential for the purpose in view.” [Preface]. Chapter I; Introduction - Byelaws; Chapter II: Choice of site; Chapter II: Planning; Chapter IV: Exterior design; Chapter V: Materials; Chapter VI: Sanitation – Lighting; Chapter VII: Cost. The book is illustrated with drawings plans and elevations of buildings designed by the author.

Harvey, William Alexander. The Model Village and its Cottages: Bournville.

London: B. T. Batsford, 1908

The book is based on a paper on the subject of Cottage Homes, delivered by the author, William Alexander Harvey (1874-1951) at the Architectural Association in London in February 1904.

Harvey studied architecture at Birmingham Municipal School of Art. In 1895 he was appointed by George Cadbury, founder of the chocolate and cocoa company Cadbury's, to design quality and affordable homes for his workers in Bournville. Over the next five years he designed numerous cottages for Bournville Village. Many of the houses show the influence of the prevailing Arts and Crafts style. In 1900 the Bournville Village Trust took over responsibility for the development of the village, although Harvey continued to work for the Trust until 1904 when he set up his own architectural practice

Hasluck, Paul N. Cheap Dwellings.

London: Cassell and Company Limited., 1906

Contains drawings, plans and specifications for more than 200 low-cost houses ranging from £75 to £655. The designs originally appeared in 'Building World'

Haweis, Mary Eliza [Haweis, Mrs H. R.]. The Art of Decoration

London: Chatto & Windus, 1881

Mary Eliza Haweis [commonly known as Mrs H.R. Haweis] was a prominent arbiter of taste in Victorian England. She was also a talented painter and illustrator. Her writings were to have a profound influence the Aesthetic movement. In her book *The Art of Beauty* (1878) she asserted that the secret of a well-designed interior lay in the adventurous mixture of colours – “... a room should have dark blue ceiling and walls of Vandyke brown or be painted scarlet . with black or sage green doors and wainscot” She expanded her ideas in *The Art of Decoration* (1881), which consists of three sections – The Search After Beauty, A Retrospective of Rooms, and General Application. This was followed by her book *Beautiful Houses* (1882) [also digitized by this database], in which she investigated the application of these ideas in the homes of distinguished artists of the day. [See: Lionel Lambourne. *The Aesthetic Movement* (1996) p.23]

Haweis, Mary Eliza [Haweis, Mrs H. R.]. The Art of Beauty

London: Chatto & Windus, 1878

Mary Eliza Haweis [commonly known as Mrs H.R. Haweis] was a prominent arbiter of taste in Victorian England. She was also a talented painter and illustrator. Her writings were to have a profound influence the Aesthetic movement. In her book *The Art of Beauty* (1878) she asserted that the secret of a well-designed interior lay in the adventurous mixture of colours – “... a room should have dark blue ceiling and walls of Vandyke brown or be painted scarlet . with black or sage green doors and wainscot” She expanded her ideas in *The Art of Decoration* (1881), which consists of three sections – The Search After Beauty, A Retrospective of Rooms, and General Application. This was followed by her book *Beautiful Houses* (1882), in which she investigated the application of these ideas in the homes of distinguished artists of the day. [See: Lionel Lambourne. *The Aesthetic Movement* (1996) p.23]

Haweis, Mary Eliza [Haweis, Mrs H. R.]. Beautiful Houses; Being a Description of Certain Well-Known Artistic Houses.

London: Sampson Low, Marston, Searle & Rivington, 1882

Mary Eliza Haweis [commonly known as Mrs H.R. Haweis] was a prominent arbiter of taste in Victorian England. She was also a talented painter and illustrator. Her writings were to have a profound influence the Aesthetic movement. In her book *The Art of Beauty* (1878) she asserted that the secret of a well-designed interior lay in the adventurous mixture of colours – “... a room should have dark blue ceiling and walls of Vandyke brown or be painted scarlet . with black or sage green doors and wainscot” She expanded her ideas in *The Art of Decoration* (1881), which consists of three sections – *The Search After Beauty*, *A Retrospective of Rooms*, and *General Application*. This was followed by her book *Beautiful Houses* (1882), in which she investigated the application of these ideas in the homes of distinguished artists of the day. These include Sir Frederick Leighton, William Burges, and Lawrence Alma-Tadema. [See: Lionel Lambourne. *The Aesthetic Movement* (1996) p.23]

Heal and Son. Reasonable Furniture & Furnishings for Small Houses Cottages & Flats.

Heal & Son Ltd. [Trade catalogue]

London: Heal and Son Ltd., 1926

Trade catalogue of furniture and furnishings for small houses, cottages and flats designed and manufactured by Heal & Son. The lingering influence of the Arts and Crafts movement can be seen in many of the designs.

Heal & Son [also known as Heal's] was established as a business specialising in bedroom furniture and furnishing by John Harris Heal in 1810. The company was originally located in Rathbone Place, London, but in 1818 moved to the Tottenham Court Road, London, which continues to be their base.

Heal and Son. Simple Bedroom Furniture, Illustrated by woodcuts from original Designs made by Heal & Son. [Trade catalogue]

London: Heal and Son Ltd., 1899

Trade catalogue of furniture and furnishings for small houses, cottages and flats designed and A priced catalogue of the latest range of bedroom furniture in the Arts and Crafts style manufactured by Heal & Son. The designers aren't attributed but some of the pieces are almost certainly by Ambrose Heal. The catalogue also includes an 10-page essay by Glesson White: 'A note on simplicity of design for bedrooms with particular reference to some recently produced by Messrs. Heal and Son'. Heal & Son [also known as Heal's] was established as a business specialising in bedroom furniture and furnishing by John Harris Heal in 1810. The company was originally located in Rathbone Place, London, but in 1818 moved to the Tottenham Court Road, London, which continues to be their base.

Heaton, Butler and Bayne - Stained Glass, Decoration, Mosaic & Tiles, Memorial Brasses.

[Trade catalogue]

London: Heaton, Butler & Bayne, c.1890

A promotional brochure issued by the London-based firm Heaton, Butler & Bayne. The firm primarily designed and manufactured stained glass. They were also church decorators and produced ceramics and memorial brasses. The brochure lists ecclesiastical and secular stained glass and decorative commissions on which they have worked in Britain, the colonies and the USA.

Heaton, Butler & Bayne was founded in London in 1862 by the glass painter Clement Heaton (1824-1882), the lead glazier James Butler (1830-1913), and the artist and designer Robert Turnill Bayne (1837-1915). The firm had its origins in a partnership formed five years earlier by Heaton and Butler. Henry Holiday (1839-1927) worked as a freelance designer for for the company between 1864 and 1878. Clement Heaton's son, Clement J. Heaton (1861-1940), also designed for the firm and became a partner in 1882. Heaton, Butler & Bayne closed in 1953.

Heaton, Butler & Bayne Stained-Glass, Mosaics, Church Decoration, Memorial Brasses, etc. [Trade catalogue]

London: Heaton, Butler & Bayne 1909

A promotional brochure issued by the London-based firm Heaton, Butler & Bayne. The firm primarily designed and manufactured stained glass. They were also church decorators and produced ceramics and memorial brasses. The brochure lists ecclesiastical and secular stained glass and decorative commissions on which they have worked in Britain, the colonies and the USA.

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Heaton, Butler & Bayne Stained Glass, Mosaics, Church Decoration, Memorial Brasses, etc. etc. [Trade catalogue]

London: Heaton, Butler & Bayne, 1932

A promotional brochure issued by the London-based firm Heaton, Butler & Bayne. The firm primarily designed and manufactured stained glass. They were also church decorators and produced ceramics and memorial brasses. The brochure lists ecclesiastical and secular stained glass and decorative commissions on which they have worked in Britain, the Isle of Man, Africa, Australia, Canada, India, New Zealand and the USA.

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J. S. Henry Ltd. Architectural Decorators, Upholsterers, and Cabinet Makers

London: J.S. Henry Ltd., c.1905

Promotional brochure issued by J. S. Henry Ltd. Includes photographs and drawings of decorative schemes in various styles created by the firm for houses, hotels and clubs.

J.S. Henry Ltd. was founded by the Australian-born designer and manufacturer John Sollie Henry (c. 1859-1930) in London, England in 1879. The firm was active until c.1910..

Higgin, Letitia. Handbook of Embroidery.

London: Published by Authority of the Royal School of Art Embroidery by Sampson Low, Marston, Searle, and Rivington, 1880

The Handbook of Embroidery was published under the auspices of the Royal School of Art Needlework [now Royal School of Needlework]. The School was founded in South Kensington, London, England in 1872 by Lady Victoria Welby with the aim of reviving the art of needlework (embroidery) and to provide employment for educated women. William Morris was a patron of the School and the ethos of the Arts and Crafts movement of making arts and crafts more accessible to all is expressed in the Handbook which is illustrated with designs by William Morris, Selwyn Image, Fairfax Wade, Walter Crane, Mary Herbert, George Aitchison, and Edward Burne-Jones

Hill, Shorter & Co. Electric Light Fittings. Catalogue No. E60 [Trade catalogue]
Birmingham: Hill, Shorter & Co., c.1910

Extensively illustrated priced trade catalogue of electric light fittings. Contains numerous photographs of table lamps, floor lamps, bedroom pendants, hall lamps, electroliers, candle lamps, bowl pendants, etc. It is unclear who the manufacturer of the light fittings was. The catalogue may have been issued by a retail firm rather than by a manufacturer.

[Violet Holden and Evelyn Holden]. **The House that Jack Built & Other Nursery Rhymes, Illustrated by Violet M. & Evelyn Holden.**
London: J.M. Dent & Co., 1895

Violet Holden (1873-1958) and her sister, Evelyn Holden (1877-1968) both trained as illustrators under Arthur J. Gaskin (1862-1928) at Birmingham School of Art and were subsequently members of a loose association of artists known as the Birmingham Group who were strongly influenced by the Arts and Crafts movement. We have digitized this as a representative example of the distinctive style of book illustration by the Group.

Holiday, Henry. Reminiscences of My Life.
London: William Heinemann, 1914

Autobiography of the illustrator, stained glass designer and painter Henry Holiday (1839-1927), a prominent figure in Pre-Raphaelite circles and the Arts and Crafts movement.

Henry George Alexander Holiday [commonly known as Henry Holiday] was born in London, England on 17 June 1839 and studied at the Royal Academy Schools in London from 1854 to 1857. He travelled extensively in America and Europe and opened his own glassworks circa 1890 in Hampstead. He perhaps best remembered for his illustrations for Lewis Carroll's 'Hunting of the Snark'. In 1863 after the departure of his friend Burne-Jones, Holiday became chief designer at Powell and Sons, a renowned stained glass maker of the period. In this capacity, he fulfilled more than 300 commissions, many for American clients. As a painter, he visited India in 1871-72 and much later in 1907 travelled to Egypt, painting a series of watercolours and illustrations on modern Indian and ancient Egyptian themes respectively. As well as stained glass, painting and illustration, he also produced some sculpture and carving, frescos, and also enamelwork. His stained glass commissions included a memorial window in Westminster Abbey, executed in 1868 honouring engineer Isambard Kingdom Brunel, several windows in St Mary Magdalene, Paddington, London the Church of St. Thomas, Washington, DC, St. Margaret's Church Westminster and the Memorial to General Lee in St. Pauls Episcopal Church, Richmond, Virginia, USA.

Much of his later glass work was made at the Glass House, Fulham. He showed his work at the Grosvenor Gallery, Lake Artists Society, Walker Art Gallery, Liverpool, London Salon, Manchester Academy of Fine Arts, Royal Academy and Walker's Gallery. Holiday was a founder-member of the designers' group The Fifteen, the Art Workers' Guild, and the Arts and Crafts Exhibition Society.

Holiday died in Hampstead, London on 15 April 1927. Examples of his work are in the permanent collections of Abbot Hall Art Gallery, Birmingham Museum and Art Gallery, City of London Corporation, National Museums Liverpool, Stained Glass Museum, Ely, Victoria & Albert Museum and the William Morris Museum

Holiday, Henry. Stained Glass as an Art.
London: Macmillan and Co., Ltd., 1896

Henry Holiday (1839-1927) discusses the artistic possibilities inherent in stained glass; the influence of limitations of form and space on decorative art; and materials and technique. The book is illustrated with examples of his own work, and Edward Burne-Jones and William Blake Richmond.

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[Henry Holiday] **Baldry, Arthur Lys. Henry Holiday.**

London: Walker's Galleries Ltd. [Walker's Quarterly nos.31-32], 1930

The only monograph on Henry Holiday (1839-1927), an artist and designer who was closely associated with both the Pre-Raphaelite and Arts and Crafts movements. The book contains a catalogue of Holiday's stained glass designs from 1861-1926, together with a list of his black-and-white illustrations, enamels, murals and paintings.

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Holmes, John M. Colour in Interior Decoration. Foreword by L. H. Bucknell

London: The Architectural Press, 1931

“Although the importance of colour decoration is at last being realised its principles are not yet generally understood. In *Colour in Interior Decoration* a serious attempt is made to arrive at a simple Theory of Colour, and much of the confusion which exists in this subject is cleared up. It is unfortunate that decoration has to some extent become separated from Architecture. This separation has given us “Period Rooms” and “Period Furnishings”, to the detriment of architectural progress. Architecture embodies many things which we treat seriously as a matter of course: suitability to purpose, construction, finance and so forth, but decoration is equally important if we are to consider the spiritual and aesthetic effect of Architecture as much as its material safety and convenience”. [Foreword].

The book contains chapters on the object of colour theory; the primary circle; colour incongruity; analysis of colour relationships; the relationship of colour to shape; the application of colour to shape; comparative sizes of areas of colour; the designing of colour schemes for interiors; carrying out of colour schemes for interiors; and colour schemes for interiors. Among colour schemes illustrated in the book are by Robert Atkinson, Easton & Bucknell, Zoë Maw, Miriam Warnum and Kathleen Veitch.

Henry Hope & Sons Ltd. Hope's Leadwork. [Trade catalogue]

London: Henry Hope & Sons Ltd., 1927

A trade catalogue of decorative and architectural leadwork manufactured by Henry Hope & Sons Ltd. It includes photographs of wrought lead gutters, drainpipes and drainpipe heads, flower boxes, and sundials.

Henry Hope & Sons Ltd. was founded as Jones & Clark in Lionel Street, Birmingham, England in 1818. In 1864 Henry Hope became a partner in the business and 1875 the company's sole owner. During the early history of the firm, they were primarily horticultural builders. They also manufactured heating systems and waterproof casements. By the early twentieth Henry Hope & Sons Ltd. were producing a wide range of steel and bronze windows, casements, sashes, leaded lights, patent glazing, constructional steelwork, hardware. They had also diversified their manufacturing base to include decorative metal ironmongery, e.g. door furniture, and leadwork, e.g. wrought lead gutters and pipes, flower boxes, sundials, flèches and domes. In 1965, Hope merged with a rival company, Crittall Windows Ltd. (founded in 1883) to form Crittall Hope

Houses (with 3 and 4 Bedrooms, etc.). A selection from the Designs sent in for "The Builder" Cost of Building Competition

London: "The Builder", c.1925

The book contains a selection from the hundreds of designs submitted by architects in the “Cost of Building” Competition organised by “The Builder” magazine. The object was to ascertain the cost (on an economical basis) of houses of a three bedroom parlour house and a four bedroom, two sitting-room house. The houses range from small detached houses to larger semi-detached properties.

Housing in the Peak District. Issued by the Peak District Advisory Panel. Foreword by E. Guy Dawber.

Sheffield: Council for the Preservation of Rural England; Sheffield and Peak District Committee, 1934

"The beauty of our English countryside is daily being disfigured, not only by the thoughtlessness of the speculative builders, but also through the apathy and indifference of the public, for there are today great numbers of people, many in responsible positions, who think that the present has no obligations to either the past or the future, and that if a man wants to build a house he need

consider only convenience or profit, and that it may be ugly and out of place as he chooses to make it" [E. Guy Dawber in his foreword].

Using numerous examples, the book contains guidelines for the design and construction rural housing, particularly appropriate to the Peak District.

Howard, Ebenezer. Garden Cities of To-morrow.

London: Swan Sonnenschein, 1902 [The third edition of *To-morrow: a peaceful path to real reform*]

The third edition of Ebenezer Howard's influential book *Garden Cities of To-morrow* [originally published in 1898 as *To-morrow: A Peaceful Path to Real Reform*], with a new foreword by Sir Theodore Chambers. In the book, Howard developed the concept of "garden cities". Each garden city would be a self-sufficient entity with a population of about 30,000, and ringed by an agricultural belt (or green belt), which could not be built on. His avowed aim was to reverse the large-scale migration from rural to urban areas, which were becoming increasingly overpopulated. This scheme, he believed, could lead to the social and economic regeneration of rural communities. Each garden city would be owned and to some extent run by a private corporation.

Imperial House, South Street, E.C.2.

London: London & Manchester Assurance Company, 1933

A publicity brochure issued by the Manchester Assurance Company Limited in 1933 to promote Imperial House, an office and show room building that they had erected on South Street, London. The architect was Alfred Claude Burlingham. Burlingham was born in Evesham, Worcestershire on 20 May 1885 and qualified as an architect in 1908. He was elected an Associate of the Royal Institute of British Architects in 1908 and a Fellow of the Royal Institute of British Architects in 1927. He designed several office buildings in London, probably his most significant of which was Imperial House. It was completed in 1932 and at the time was the largest office building in London. He died in Milford-on-Sea, Hampshire on 30 May 1963.

International Exhibition, Saint Louis, 1904. Department B. Art. Catalogue of British Exhibits. Classified under Groups 9-14

London: The Royal Commission, 1904

Catalogue of the British contribution to the Louisiana Purchase Exposition [St. Louis World's Fair] 1904. Includes an introduction by Humphry Ward, followed by lists of the exhibits in five categories: Painting and Drawing; Engraving and Lithographs; Sculpture; Architecture; and Original Objects of Art Workmanship (Arts and Crafts). The catalogue also contains profiles of the exhibitors and their contact addresses. Among members of the Arts and Crafts Exhibition Society who participated in the exposition were Walter Crane, W. R. Lethaby, May Morris, Alexander Fisher, J. Paul Cooper, Christopher Whall, Katherine Adams, C.F.A. Voysey and Henry Holiday

Interesting Notes on the Cleveleys Cottage Exhibition.

Blackpool: Gazette-News (Blackpool), 1906

Brochure issued for an exhibition of model cottages held at Cleveleys on Yorkshire in 1906. One of the exhibitors was the architect Edwin Lutyens

Ionides, Basil. Colour in Everyday Rooms. With Remarks on Sundry Aspects of Decoration.

London: Country Life Ltd., 1934

A follow-up to the author's earlier book, *Colour and Interior Decoration* (1926) in which he discusses the importance of colour in the design of domestic interiors. This book also includes a chapter on commercial interiors. The book contains 41 illustrations but only one in colour, which is curious for a book about colour. The furniture and many of the interiors are in the Art Deco style

Irish International Exhibition, 1907. Home Industries Section. Irish Rural Life and Industry. With Suggestions for the Future.

Dublin: Hely's Limited, 1907

Sections of this book that have been digitized are: 'The Arts and Crafts Society of Ireland' by Count Plunkett (pp.223-27); 'Art embroidery in Ireland' by Mrs Domvile (pp.227-228); 'Art metal work and wood carving' by The Editor (pp.229-232); and the Catalogue of Exhibits of the Arts and Craft Sub-Section (pp.325-349)-. This exhibition was organised by The Arts and Crafts Society of Ireland and featured 218 items designed and made by its members

Jackson, Frank G. Lessons on Decorative Design.

London: Chapman and Hall Limited, 1888

The book is based on a course of lectures given by Jackson at Birmingham Municipal School of Art where he was the Second Master. It includes chapters on teaching and learning design; linear ornament; brush-work; the study of nature; conventional ornament; composition; and acanthus foliage. Jackson wrote extensively on design and the decorative arts and was a member of the National Association for the Advancement of Art and its Application to Industry

James, Charles Holloway and Yerbury, Francis Rowland. Small Houses for the Community

London: Crosby Lockwood & Son. 1924

A survey of contemporary housing schemes in Britain with details of their planning. The focus is on low-cost, working class housing by the architect Charles Holloway James and Francis Rowland Yerbury, Secretary of the Architectural Association, and contains working drawings of fourteen cottages at Welwyn Garden City. The book contains a foreword by Raymond Unwin, Chief Architect (Housing) Ministry of Health

James, T. Notes on Cottage-Building

Northampton, Northamptonshire: Northampton Architectural Society, 1861

Text of a paper read before the General Committee of the Northampton Architectural Society by the Rev. T. James in which he discusses plans for a pair of cottages for married agricultural labourers. The Plans that accompany the Notes were prepared by J. P. Pedley, architect of 36, Southampton Buildings, Chancery Lane, Northampton [Reprinted from the Volume of Reports and Reports [of the Northampton Architectural Society] for 1861]

Jekyll, Gertrude and Weaver, Lawrence. Gardens for Small Country Houses

London: Country Life, 2nd edition, 1913

Co-written by Gertrude Jekyll (1843-1932) and Lawrence Weaver (1876-1930) *Gardens for Small Country Houses* was one of a series of five books published by Country Life on modern British

country-house architecture, their equipment and their gardens. The book includes gardens planned and designed by Jekyll, Inigo Triggs, Charles Edward Mallows, H. Avery Tipping, and Edwin L. Lutyens.

Jones, Owen. *The Grammar of Ornament*.

London: Bernard Quaritch, 1910 [reprint of the 1856 edition]

Owen Jones (1809-1874) was a London-born architect, designer and one of the most influential design theorists of the nineteenth century. He played a pivotal role in the establishment of the South Kensington Museum [now Victoria & Albert Museum] and as Superintendent of Works was responsible for the interior decoration and layout of exhibits for the Great Exhibition building of 1851. *The Grammar of Ornament*, the book for which he is best known, was first published in 1856. Essentially it is a decorative arts source book. It gathers together ornamental designs from vastly different eras, places and cultures - Assyrian, Greek, Byzantine, Turkish, Chinese, Celtic, Medieval, Islamic, Renaissance, etc.. These designs are reproduced in 100 chromolithograph plates. Jones's protégé, Christopher Dresser, contributed one of the plates in this final chapter of the book.

Jones, Ronald P. *Nonconformist Church Architecture*

London: The Lindsey Press, 1914

A history of British Nonconformist church architecture from the eighteenth century to the present day. Contains chapters on the Style; the Greek Revival; the Gothic Revival; and the Modern Church.

The author, Ronald Potter Jones (1876-1965), trained as an architect at the University of Cambridge and Liverpool University School of Architecture. He practised as an architecture in London from 1904 and was elected a Fellow of the Royal Institute of British Architects in 1921

[Junior Art-Workers' Guild] **Arnold, Hugh and Heath, Dudley. *The Junior Art-Workers' Guild. What it is - and where it stands*.**

London: Chiswick Press: Charles Whittingham and Co., 1905

The Junior Art-Workers' Guild (J.A.-W.G) was founded in 1896 by Thomas Graham Jackson (1835-1924) and a group of members of the Art Workers Guild. It was originally called the 'Art-Students' Guild' and consisted of professional artists and craftsmen under the age of forty. It was intended as a "nursery" for the senior parent guild.

Keeley, Cecil John Harvey. *Bungalows and Modern Homes. A Series of Typical Designs and Plans*.

London: B.T. Batsford, 1928

A series of 36 designs for bungalows and modest-sized houses by Cecil John Harvey (1882?-1951). Keeley was active as an architect in Melbourne, Victoria, Australia in the early years of the twentieth century. It is thought that Keeley may have visited Britain in the 1920s and that this book was written during his stay. He was also the author of *Modern Homes* (Melbourne, Victoria: Robertson & Mullens, 1923)

[Kelmescott Press] **A Catalogue of a Complete Collection of Kelmescott Press Books.**

New York, NY: James F. Drake, Inc., 1921

An annotated catalogue of a complete collection of books printed by the Kelmescott Press issued by the New York antiquarian bookseller James F. Drake, Inc. in 1921

[Kelmescott Press] **Morris, William and Cockerell, S. C. A Note by William Morris on his Aims in Founding the Kelmescott Press. Together with a Short Description of the Press by S. C. Cockerell & an Annotated List of the Books Printed Thereat.**

London: Printed at the Kelmescott Press and finished at No. XIV Upper Mall, Hammersmith, 1898

Contains a brief account of the origins of the Kelmescott Press and the reasons for establishing it by William Morris; a short history of the Press by S. C. Cockerell; and an annotated list of all the books printed by the Press in the order in which they were issued. This was the last book printed at the Kelmescott Press. It was finished at No. 14 Upper Mall, Hammersmith, London, on 4 March 1898 and sold by the Trustees of William Morris at the Kelmescott Press

[Kelmescott Press] **Sparling, H. Halliday. The Kelmescott Press and William Morris Master-Craftsman.**

London: Macmillan and Co., 1924

A history of the Kelmescott Press, founded by William Morris in January 1891. Henry Halliday Sparling (1860-1924) was secretary of the Kelmescott Press. He was also married to Morris's daughter, May Morris from 1890 to 1894. He died shortly before the book was completed and it was finished by his friends

Knight's Guide to the Arrangement and Construction of Workhouse Buildings, with Notes and Diagrams of the Requirements and Recommendations of the Local Government Board, in regard to the Poor Law Institutions.

London: Knight & Co., 1889

Essentially an updated version of "The Management and Construction of Workhouses" (1870) by the Poor Law Inspector Dr Edward Smith [also digitized by this database]. This book examines the "many changes that have taken place [since 1870] not only in the Poor Laws themselves but in their administration, as well as in the principles of the construction and arrangement of buildings intended for a large number of human beings". With this in mind, it is felt "that the time has come round when a new book on the subject of the construction of Poor Law Buildings is imperatively demanded".

[Preface]

Lakeman, Alan. Concrete Cottages Small Garages and Farm Buildings.

London: The Concrete Utilities Bureau, 1918

Contains chapters on materials and methods of construction and general information for builders, followed by a series of designs entered in a competition organised by the proprietors of "Concrete and Constructional Engineering" magazine who offered prizes for the best designs for cottages suitable for execution mainly in some form of concrete, at a cost not exceeding £125

Letchworth Garden City in Fifty-Five Pictures.

Letchworth: First Garden City Limited, 1911

Published seven years after the inauguration of the first Garden City at Letchworth in September 1903, this is a promotional book produced by First Garden City Ltd., owners of the entire estate, to show how the project was progressing. The book is divided into seven sections: I. Letchworth Houses and Gardens; II. Some Letchworth Cottages; III. Street Views at Letchworth; IV. The Letchworth Shops; V. Old Letchworth & Norton Village; VI. The Children and Sports; and VII. Factories, etc. This is followed by 16 pages of advertisements for the Great Northern Railway (which provided a the "quickest route from London" for commuters living in Letchworth), local schools, house agents, etc. The book contains photographs of houses recently designed for Letchworth by the architects Parker & Unwin (the original planners of the Garden City), Haley Ricardo, M.H. Baillie Scott, Bennett &

Bidwels, C.M. Crickmer, C. Harrison Townsend, Charles H. Spooner, F.H. Greenaway & J.E. Newberry, and Allan Foxley.

[Letchworth Garden City] **Adams, Thomas. Guide to the Garden City.**
London: First Garden City Limited, 1906

A guide to the first Garden City at Letchworth produced by The Garden City Association three years after the inauguration of the city. The book contains plans, photographs, drawings and specifications of many of the houses built at Letchworth since 1903.

[Letchworth Garden City] **A Short Account of Letchworth Garden City.**
Letchworth, Hertfordshire: First Garden City Limited, 1913

Letchworth Garden City in Hertfordshire, England was the first garden city in the world. The book discusses the reasons for establishing the garden city and reviews what has been achieved in the ten years since its inception in 1903.

[Letchworth Garden City] **First Garden City. Ltd. Prospectus**
Letchworth, Hertfordshire: First Garden City Limited, 1907

Rate early prospectus for Letchworth Garden City issued by the First Garden City Limited four years after the 'city' was established. It is reported that the population of the Letchworth Estate now numbers 4,000 and that the enterprise is on a sound financial footing with several manufacturers having erected or leased factories in the area. Communications with London and Cambridge has also been significantly enhanced since the Great Northern Railway has built a station at Letchworth. The prospectus lists the names of the directors of First Garden City Ltd. and others associated with the enterprise, and is illustrated with 22 recent photographs of the estate.

[Letchworth Garden City] **Letchworth: A Town in the Country. A Description of its Advantages.**

Letchworth, Hertfordshire: First Garden City Limited, 1930

A prospectus issued by the Estate Office of the First Garden City Limited in 1930. Established in 1903, Letchworth was the first garden city in the world. The book looks at how the city had developed in the intervening 27 years.

[Letchworth Garden City] **Garden Cities & Town Planning vol. 20, no. 6, June-July 1930**
[Special Letchworth Number].

London: The Garden Cities & Town-Planning Association, 1930

A special issue of the journal Garden Cities & Town-Planning devoted to Letchworth Garden City, the first garden city in the world. Contains a series of articles reviewing what has been achieved since the city was established in 1903. The articles include 'A part of rural England. North Hertfordshire before the Garden City' by William L. Hare; 'Finding and purchasing the Letchworth estates' by Herbert Warren; 'Making the plan for Letchworth' by Raymond Unwin; 'First Garden City Limited' by Sir Edgar Bonham-Carter; 'Letchworth public services' by A.W. E. Bullmore; and Charles Gould; 'The industries of Letchworth' by H. C. Coates; 'Letchworth houses' by Courtney M. Crickmer; 'Local Government in Letchworth twenty-two years of progress' by Councillor A.W. Brunt; 'Letchworth and transport' by W. H. Gaunt; 'Sappho in Letchworth' by Norman D. Deuchar; and 'The philosophy of Garden Cities' by Donald MacFadyen.

Lever, W. H. The Buildings Erected at Port Sunlight and Thornton Hough. Paper Read by W. H. Lever, at a Meeting of The Architectural Association, London, March 21st, 1902.

Port Sunlight: Lever Bros., 1905

The industrialist William Hesketh Lever, 1st Viscount Leverhulme, manufacturer of sunlight soap discusses the architectural development of the model villages he established at Port Sunlight and Thornton Hough in Cheshire for his workers in the 1880s. The types of cottages and the key building of both communities, such as the open-air bath at Port Sunlight the Employees Co-operative Stores at Port Sunlight, and the various community centres and schools, are described. An expanded version of a paper read by Lever at a meeting of the Architectural Association in London on 21 March 1902.

Lewis Berger & Sons Ltd. Choosing the Colour Scheme

London: Lewis Berger & Sons Ltd., c.1930

A promotional brochure issued by the paint manufacturer Lewis Berger & Sons Ltd. Describes the impact that different colours can make on the presentation of various rooms in a house. The point is made with 23 colour illustrations.

Liberty & Co. New and Original Fashions in Jewelry and Gold and Silver Plate Designed and Made at their own Works by Liberty & Co. . [Trade catalogue]

London: Liberty & Co., 1910

A trade catalogue of the latest designs for jewellery and silverware produced by Liberty & Co.

Liberty & Co. Transfer Designs for Application to Needlework. Liberty & Co. . [Trade catalogue]

London: Liberty & Co., c.1896

A priced catalogue of transfer designs for needlework available from Liberty & Co., with instructions on how to apply them. Most of the patterns are in the Art Nouveau or Arts and Crafts style

Liberty & Co. Transfer Designs for Application to Needlework. Liberty & Co. . [Trade catalogue]

London: Liberty & Co., c.1904

A priced catalogue of transfer designs for needlework available from Liberty & Co., with instructions on how to apply them. Most of the patterns are in the Art Nouveau or Arts and Crafts style

Lilley, A.E.V. and Midgley, W. A Book of Studies in Plant Form with some Suggestions for their Application to Design.

London: Chapman & Hall, 1898

Preface: One of the "notes" of recent decorative art has been its comparative disuse of the elements and forms of historic ornament, and its return to Nature, and especially to floral forms, for inspiration. Now it is seldom that the plant most suitable for a particular design is in season when it is wanted, and it is often so difficult (sometimes impossible) to find a drawing of the ornamental side of many plants, that the authors venture to hope that designers of all kinds will welcome a series of more or less decorative drawings and photographs from nature. Their work is, however, intended in the first instance for students, and it was felt that to them a collection of suggestive designs would be even more useful than the naturalistic drawings. The authors have tried, therefore, to show how their plant forms might be simplified and converted into ornament, and have included designs for simple space filling, and also for such processes as gesso, stencilling, wall papers, textiles, and so on.

The book contains chapters on the Principles of Design; Space Filling; Borders; All-over Patterns; Gesso; Embroidery; Textiles; Stencilling; Wall Papers; and Tiles

John Line & Sons Ltd. The Happiness of Beauty. A Guide to Decorative Loveliness 1929.

John Line & Sons, Ltd. [Trade catalogue]

London: John Line & Sons Ltd., 1929

A priced trade catalogue containing 18 coloured drawing of elaborate floral wallpaper freezes produced by the wallpaper manufacturer John Line & Sons. The drawings show each of the freezes in a domestic room setting

Lloyd Loom Woven Fibre Furniture W. Lusty & Sons Ltd. [Trade catalogue]

London: W. Lusty & Sons Ltd., 1934

A trade catalogue of hundreds of Lloyd Loom woven fibre, chairs, tables, baskets and sundry items manufactured by W Lusty & Sons of Bromley-by-Bow, London. The Lloyd Loom process was patented in 1917 by the American inventor and manufacturer Marshall Burns Lloyd (1858-1927) who sold the British rights to Lusty in 1921, who went into production with Lloyd Loom furniture the following year

Local Government Board for Scotland. Housing of the Working Classes in Scotland: Selected plans and designs of some of the successful competitors in the architectural competition authorised by the Local Government Board for Scotland and promoted by the Institute of Scottish Architects.

Edinburgh: His Majesty's Stationery Office, 1919

Contains drawings and plans of entries in an architectural competition organised by the Local Government Board for Scotland to design working class housing for Scotland held in 1919. [See also: Provision of Houses for the Working Classes after the War (1918.) Also digitized by AHR net]

Local Government Board for Scotland. Provision of Houses for the Working Classes after the War: The housing of the working classes acts, 1890 to 1909. Memorandum by the Local Government Board for Scotland, with suggestions in regard to the provision and planning of houses for the working classes.

Edinburgh: His Majesty's Stationery Office, 1918

The memorandum highlights the need for well-designed, low-cost housing for the working classes following the 1914-18 World War. A proposed architectural competition to be organised by the Local Authorities Board in conjunction with the Institute of Scottish Architects, aimed at addressing the issue is discussed. The book contains drawings, plans and photographs of working working-class housing and housing estates designed recently by local authorities in Scotland. [See also: Housing of the Working Classes in Scotland (1919), also digitized by this database]

Loftie, Martha Jane [Loftie, Mrs.]. The Dining-Room.

London: Macmillan and Co., 1878

“This little book is not intended for people who can afford to employ skilled decorators, nor yet for those who can give costly entertainments. It merely contains a few practical suggestions for inexperienced housekeepers of small income, who do not wish to make limited means an excuse for disorder and ugliness. It treats of the family dining-room as a place on which care and thought rather than money must be expended in order to produce even moderate comfort.” [Preface]. Written by

Martha Jane Loftie, the book was published by Macmillan in their 'Art at Home' series which was inspired by the Aesthetic movement's concept that beauty should permeate every sphere of life

[Lovell & Son]. **The Lovell House 1932. Houses and Sites.** [Trade catalogue]
London: Y.J. Lovell & Son, 1932

A promotional book produced by Y.J. Lovell & Son for the Ideal Exhibition Exhibition at London Olympia in 1832 at which they had a stand. Y.J. Lovell & Son was a firm of builders and contractors established in England in 1786. Partners in the firm at the beginning of the twentieth century were Young James Lovell (1842-1911) and his son Clifford Percival Lovell (1878-1964). The company worked on projects designed by some of the leading architects in Britain. The book focuses on a house designed specifically for the exhibition by the architect Albert Leigh Abbott on behalf of Y.J. Lovell (1890-1952) and Douglas George Tanner (1880-1932). The book also includes a list of residential, commercial and public commissions on which they have worked and is illustrated with 22 photographs of some of these.

[Edwin Landseer Lutyens] **Weaver, Lawrence. Houses and Gardens by E. L. Lutyens.**
London: Country Life, 1913

The first monograph on the architect Edwin Landseer Lutyens (1869-1944). Includes critical assessments of most of his principle projects since 1890. A feature of nearly all the books written by Lawrence Weaver was that they were extremely well illustrated, and this book is no exception. It contains nearly 600 drawings, photographs and plans of Lutyens' work

[Edwin Landseer Lutyens] **Weaver, Lawrence. Lutyens Houses and Gardens.**
London: Country Life, 1921

An abridged and partly revised version of the Weaver's 1913 monograph on Edwin Landseer Lutyens.

Walter Macfarlane & Co. Illustrated Catalogue of Macfarlane's Castings. Volume I and Volume 2 [Trade catalogue]
Glasgow: Walter Macfarlane & Co., 6th edition, 1882

Two volumes of the sixth edition of the catalogue of the Glasgow iron founders Walter Macfarlane & Co.

Volume 1 contains ornamental ironwork – railings, gates, decorative architectural features, etc. Volume 2 volume contains additional ornamental ironwork – lamp posts and other street furniture, public lavatories, seating, conservatories, clock towers, bandstands, summerhouses, pavilions, decorative architectural features, etc.

Walter Macfarlane and Co. was established in Glasgow, Scotland in 1850 by Walter Macfarlane (1817-1885), together with his brother-in-law, Thomas Russell (?-1883), and James Marshall (1817-1883), a local businessman. By the early 1860s the firm was employing over 100 people. In 1871 [or 1872 - sources differ], Macfarlane's nephew, Walter Macfarlane (1853-1932), joined the company. He subsequently became a partner in the business, and, following the death of his uncle in 1885, took over the running of the firm.

McGrath, Raymond. Twentieth Century Houses

London: Faber & Faber, 1934

An international survey of Modernist domestic architecture. Architects working in Britain whose work is discussed include Colin Lucas, Wells Coates, Serge Chermayeff, Oliver Hill, R.D. Russell and Marian Pepler; Robert Atkinson, Oswald P. Milne, A. D. Connell and B. R. Ward, and Edward Maufe.

Raymond McGrath (1903-1977) was born in Australia in 1903. After training as an architect at the University of Sydney, he moved to England where, between 1926 and 1930 he attended Brixton School of Building, Westminster School of Art and at Clare College, University of Cambridge a research fellow. Notable among his architectural projects was the design of the BBC studios at Broadcasting House in London (1930-32), with Wells Coates (1895-1958) and Serge Chermayeff (1900-1996). McGrath moved to Ireland in 1940 where he worked as Architect to the Office of Public Works until 1968. He died in 1977

Malkin Tile Works Company Ltd. [Trade catalogue]

Burslem, Staffordshire: The Malkin Tile Works Company Ltd., c.1900

Catalogue of hundreds of tiles manufactured by The Malkin Tile Works Company Ltd.

The Malkin Tile Works Company was originally founded as Malkin, Edge & Co. in Burslem, Staffordshire, England in 1866 by James Malkin (1828-1894) and Joseph Edge (1806-1893). At some point Malkin became sole owner of the business.

The company was known for the production of vibrant polychromatic geometric encaustic floor, wall and frieze tiles. The tiles in this catalogue display a range of influences from Gothic Revival through to Art Nouveau and the Arts and Crafts movement.

Following the death of Malkin in 1894, his son, Sydney Malkin (1865-1953), took over the running of the firm. The Malkin Tile Works Company was absorbed into H & R Johnson in 1968.

Maple & Co. A Few Examples of Bedroom Furniture on View in the Showrooms of Maple & Co. [Trade catalogue]

London: Maple & Co. c.1910

Maple & Co. was established in London in 1841 and by the 1880s was the largest furniture store in Britain. In the early twentieth century they moved into Europe and opened a retail outlet on rue Boudreau in Paris. They also had a presence in Buenos Aires, Argentina, and Montevideo, Uruguay.

This catalogue which was issued by Maple in c.1910, contains a selection of bedroom furniture manufactured by the firm. The refined simplicity of some of the pieces shows the influence of the Arts and Crafts movement

Maple & Co. A Few Examples of Wicker & Cane Furniture and Screens [Trade catalogue]

London: Maple & Co. c.1920

Maple & Co. was established in London in 1841 and by the 1880s was the largest furniture store in Britain. In the early twentieth century they moved into Europe and opened a retail outlet on rue Boudreau in Paris. They also had a presence in Buenos Aires, Argentina, and Montevideo, Uruguay.

The catalogue contains over 250 photographs of wicker and cane furniture manufactured by Maple & Co.

Maple & Co. Garden Furniture & Implements [Trade catalogue]

London: Maple & Co. c.1905

A priced trade catalogue of summer houses, wood and iron furniture, awnings, tents, garden ornaments, lawnmowers, etc.

Maple & Co. was established in London in 1841 and by the 1880s was the largest furniture store in Britain. In the early twentieth century they moved into Europe and opened a retail outlet on rue Boudreau in Paris. They also had a presence in Buenos Aires, Argentina, and Montevideo, Uruguay.

Marriott, Charles. Modern English Architecture.

London: Chapman & Hall, 1924

A comprehensive survey of modern English architect (i.e., since c.1900). Contains chapters on the Gothic Revival 'Modern' architecture; ecclesiastical; civic, commercial, domestic; housing schemes; monuments and memorials; and architectural education. Also includes biographical information on the 88 architects whose work discussed in the book.

Marshall, H. G. Hayes. British Textile Designers Today.

Leigh-on-Sea, Essex: F. Lewis (Publishers) Limited, 1939

The book contains alphabetically-arranged profiles of 78 contemporary British textile designers and design partnerships with examples of their work, their address, and the professional organisations to which they belong

Marshall, H. G. Hayes. Interior Decoration To-day

London: F. Lewis (Publishers) Limited, 1938

A room-by-room photographic survey of contemporary trends in the design of domestic interiors. Includes sections on entrance halls, living-rooms, dining rooms and salons, garden rooms, bedrooms, bachelor rooms, libraries and studies, fabrics and carpets. The focus is on the work of British designers, but also contains examples of interiors designed by US and European designers.

Martin, Arthur. The Small House. Its Architecture and Surroundings.

London: Alston Rivers, Limited, new edition, 1909

The architect Arthur Campbell Martin (1875-1963) discusses the planning and design of small houses. In the preface to the first edition he writes: "In writing the following pages, every endeavour has been made to adhere to two conditions. First, that the book was to be for those who wished to build for themselves; not for their architects, nor for speculators. In fact, it was to be a guide for the client to the line of thought generally adopted by the architectural profession on the subject of building a home. Secondly, that only a single class of house was to be discussed—namely, one designed for gentlemen and their servants, but not costing more than about £1000" The book is illustrated with photographs and plans of houses designed by contemporary British architects including Ernest Newton, Edward John May, Horace Farquerson, and E. Guy Dawber. The author, Arthur Campbell Martin (1875-1963), practised as an architect in London and was elected a Fellow of the Royal Institute of British Architects (FRIBA) in 1912

Massé, Gertrude G. E. A Bibliography of First Editions of Books Illustrated by Walter Crane. Preface by Heywood Sumner

London: The Chelsea Publishing Co., 1923

The book contains full bibliographical records of all books illustrated between 1863 and 1915 by Walter Crane (1845-1915), a seminal figure in both the Aesthetic and Arts and Crafts movements.

Massé, Henri Jean Louis Joseph. The Art-Workers' Guild 1884-1934

Oxford: Printed for the Art-Workers' Guild at the Shakespeare Head Press, 1935

The official history of the Art Workers Guild [formerly the Art-Workers' Guild]. The book contains a full list of members up to 1934, an index of the subjects of lectures given at meetings of the Guild, and chapters on the key events in its history

Maw & Co. Geometrical and Encaustic Tile Pavements. Anglo Roman and Encaustic Mosaics. Incised & Intaglio Tile Pavements. [Trade catalogue]

Jackfield, Shropshire: Maw & Co., c.1882

A trade catalogue of polychromatic ceramic floor and wall tiles manufactured by Maw & Co. of Jackfield, Shropshire. Includes tiles designed by Matthew Digby Wyatt, George Goldie. George Edmund Street, Henry Garling, and Joseph Seddon.

Mawson, Thomas Hayton. The Art & Craft of Garden Making.

London: B.T. Batsford, 3rd edition, 1907

Thomas Hayton Mawson (1861-1933) was one of the leading landscape architects and garden designers of his generation. He was associated with the Arts and Crafts, including C..F.A.Voysey and M.H. Baillie Scott for whom he designed gardens. Mawson expounded his ideas on garden design in 'The Art and Craft of Garden Making' (1900) which ran to several editions. We have digitized the third, enlarged edition.

Mayers, Frederick. Carpet Designs & Designing.

Benfleet, Essex: F. Lewis, 1934

A study of the design and manufacture of carpets in Britain. Also looks at the training of designers. The book is illustrated with examples of carpets designed by C.F.A.Voysey, Marion Dorn, William Morris, and Frank Brangwyn

Merivale, Margaret. Furnishing the Small Home

London: The Studio, 1938

A comprehensive survey of contemporary home furnishings. Contains sections on furniture, floor coverings, rugs and carpets, tableware, kitchenware and equipment, curtains, etc. The book features designs by Serge Chermayeff, Marion Dorn, Heal & Son, Ronald Grierson, Gordon Russell, Gerald Summers, Brian O'Rorke, Marian Pepler, Keith Murray, Betty Joel Susie Cooper, Frederick Gibberd and Poole Pottery.

Messenger & Co. Limited. Horticultural Builders Heating Engineers and Iron Founders.

[Trade catalogue]

Loughborough: Messenger & Co. Limited, c.1924

Messenger & Co. [also known as the Midland Horticultural Company] was established in Loughborough, Leicestershire, England by Thomas Goode Messenger in 1858. The firm was known in

the late nineteenth century and early years of the twentieth century for making greenhouses, verandahs, summer houses, conservatories, horticultural buildings, vineries and peach-houses.

Micklethwaite, John Thomas. Modern Parish Churches: Their Plan, Design, and Furniture.
London: Henry S. King & Co., 1874

The author modestly writes that "this little book makes no pretension either to exhaustiveness or profundity. It is no more than an A B C book on a subject which has so far been without one" [Preface]. In fact it is an exhaustive and detailed treatise on the design, planning and furnishing of modern churches by one of the leading nineteenth century church architects.

John Thomas Micklethwaite [also known as J.T. Micklethwaite] was born in Wakefield, Yorkshire, England on 3 May 1843. After studying in the Engineering and Applied Science Department at King's College, London, he was articled to Sir George Gilbert Scott (1811-1878) in London in 1862. After completing his articles he remained in Scott's office as an assistant until 1869 when he left to set up his own practice, however, he continued to work for Scott on an ad hoc basis for some years after that.

While in Scott's office, he developed a friendship with Somers Clarke (1841-1926) with whom he formed a partnership in 1876. Because they worked so closely together it is sometimes difficult to distinguish the work of Micklethwaite and Clarke. Architectural projects known to have been designed by Micklethwaite included St Hilda's Church, Leeds (1876-81); St Leonard's Church, Bengeo, Hertfordshire (1884-94); restoration of St. John the Baptist, Inglesham, Wiltshire (1888-89); side chapel at Keble College Oxford (1892, built specifically to house the painting 'The Light of the World' by William Holman Hunt; reconstruction of St Bartholomew's Church, Orford, Suffolk (1894-1900); the rebuilding (with the exception of the tower) of St Paul's, Morton, near Gainsborough, Lincolnshire (1891-93); remodelling of Stapleford Park, Leicestershire (1894); St Peter's, Bocking, Essex (1896-97); St Saviour's, Luton (1897-1905); St Bartholomew's, East Ham (1901-02); Wimbledon Technical College in Wimbledon, Surrey (1904); a new chancel and nave for St. John, Wakefield, Yorkshire (designed in 1884 but built 1904-05); and the restoration of St Michael's and All Angels, Lydbury North, Shropshire (1907).

The partnership between Micklethwaite and Clarke was dissolved in 1892, however, they continued to work together on projects from time such as on St. Mary, Stretton, Staffordshire (1895-97).

In 1898 Micklethwaite was appointed Surveyor of the Fabric of Westminster Abbey in London, a position he held until his death.

Micklethwaite wrote extensively on church architecture, archaeology, sculpture and the decorative arts, including over twenty articles for the Archaeological Journal, six for Archaeologia and two for the Yorkshire Archaeological Journal. He also wrote a series of articles for The Sacristy: A Quarterly Review of Ecclesiastical Art and Literature which were published as Modern Parish Churches: Their Plan, Design and Furniture in 1874; and between 1899 and 1905 wrote a series of fifteen articles for The Church Builder. In 1891 he contributed an essay on 'Architecture and Construction' to Architecture a Profession or an Art: Thirteen Short Essays on the Qualification and Training of architects, edited by Richard Norman Shaw and T. G. Jackson.

Micklethwaite was one of the founding members of the Art Workers Guild in 1884 and was Master of the Guild in 1893. He was a member of the Society for the Protection of Ancient Buildings (SPAB) and lectured frequently at their meetings. He died at his home, 27 St George's Square, Westminster, London on 28 October 1906

Midland Furnishing Company. A Complete Guide to House, Flat & Hotel Furnishing

[Trade catalogue]

London: Midland Furnishing Company, 1888

A trade catalogue published in c.1888 by the Midland Furnishing Company, a manufacturer of domestic furniture and furnishings. "The Object of this book is to afford all classes correct information as to the most economical method of furnishing any description of hotel or dwelling, or from one room to a mansion, and to meet the requirements of persons in all positions, including professional men, army and naval officers, merchants, tradesmen and others" [Preface]

The Midland Furnishing Company was founded some time before 1884. Their showroom was located at 69, 71, 73, 75 & 77 Judd Street, Euston Road, London. By 1907 the firm had relocated to 17-23 Southampton Row, London. They were active until at least 1914

Miller, Alex. Ruskin Re-considered.

London: Art-Workers' Guild, 1929

Sculptor and woodcarver Alec Miller (1879-1961) who was a member of C.R. Ashbee's Guild of Handicraft and the Art Workers' Guild, reflects on John Ruskin's views on architecture, sculpture, and applied art.

Miller, Duncan. Interior Decorating.

London: The Studio, 1937

Advice on the design and planning of modern domestic interiors. Contains chapters on furnishing fabrics, colour, lighting and heating, and furniture and fittings. The book is illustrated with examples of interiors designed by the author, Wells Coates, Erich Mendelsohn and Serge Chermayeff, Robert Heller, William Lescaze

Duncan Miller worked as an architect, interior designer and furniture designer in Britain from the 1920s to the 1940s and had his own design studio - Duncan Miller Ltd [also known as J. Duncan Miller (Decorations) Ltd.] Design projects by Miller included the façade of Jaeger House in Regent Street, London (c.1935), the interior of 11 Hyde Park Gardens, London (1937), Jaeger House in Glasgow (1939) and the Majorca Restaurant in Brewer Street, London (1937). Miller was head the Department of Interior Design at the Reimann School and Studios of Industrial and Commercial Art in London in the 1930s

Miller, Fred. Art Crafts for Amateurs.

London: H. Virtue & Co. Ltd., 1901

In his preface, Fred Miller refers to 'Art Crafts for Amateurs', as a sequel to his book 'The Training of a Craftsman' (1898) [also digitized by this database], however, in a sense it is a prequel. Whereas 'The Training of a Craftsman' was aimed at those who had already embarked on a career in the art-crafts, 'Art Crafts for Amateurs', is intended for those who have an interest in the subject, and want to know more. The book, he suggests, might inspire some to turn their recreation into a business.

'Art Crafts for Amateurs' contains chapters on woodcarving, repoussé, enamelling and enamelled jewellery, bookbinding and leatherwork, inlaying and stained wood decoration, gesso, embroidery, stencilling and decorative painting.

Like The Training of a Craftsman, the book is heavily influenced by the Arts and Crafts movement. Among designers whose work is illustrated in 'Art Crafts for Amateurs' are C.R. Ashbee, Walter Crane, Louis Davis, Alex Fisher, G.C. Haité, Gerald Moira, C.F.A. Voysey, Phoebe Traquair, and Ellen Mary Rope.

Miller, Fred. The Training of a Craftsman.

London: H.Virtue & Co. Ltd., 1898

The book is based on a series of articles entitled "Art Crafts and Craftsmen" written by Fred Miller for The Art Journal. The object in writing the articles, he says is "to bring to the notice of the reader, through the medium of illustrations, the work of some few representative craftsmen, with a few personal notes, the result of conversations with the craftsmen themselves, and also a general survey of the work being done to-day in some of the leading crafts. Among the designers whose work is featured in the book are C.R. Ashbee, Sir Edward Burne-Jones, Nelson Daeson, William De Morgan, Alexander Fisher, George Frampton, George Jack, Mary Lowndes, Heywood Sumner, C.F.A. Voysey, Christopher Whall, and Edgar Wood

Ministry of Health. Type Plans and Elevations of Houses Designed by the Ministry of Health in Connection with State-Aided Housing Schemes

London: His Majesty's Stationery Office, 1920

Plans and elevations for 34 state-aided houses designed by the Ministry of Health. The houses are divided into two classes: cottages containing living room, scullery, 3 bedrooms, and "necessary offices" [i.e. toilet, kitchen]; and those which, in addition, contain a parlour

Minton Hollins & Co. Patent Tile Works, Stoke upon Trent [Trade catalogue]

Stoke upon Trent, Staffordshire: Morris & Co., c. 1873

Minton Hollins & Co. was founded when Herbert Minton entered into partnership with Michael Daintry Hollins in Stoke-on-Trent, Staffordshire, England in 1840*. It soon established itself as one of the leading manufacturers of ceramic wall tiles in Britain.

The partnership was dissolved in 1868. Hollins built a new factory in 1869 and continued to use the name Minton Hollins & Co.

The firm was purchased by H & R. Johnson-Richards (Johnsons) in 1968 [or 1862 - sources differ] who [as of 2021] continue to use the name.

*The date when the partnership was formed is usually given as 1845. However, this trade catalogue issued by the firm in c. 1873 gives the date as 1840

Note four of the 24 plates are missing,

Modern Architectural Details. A Portfolio of Photographs and Working Drawings.

London: The Architectural Press, 1929

Examples include a cinema exit door and ventilating grille; external doors; faience; fireplaces; gates; internal doors; iron work; kitchen fittings; lanterns; lifts; light fittings; lych gates; shop fronts; staircases; and windows.

Architects whose work is featured include H. S. Goodhart-Rendal, Clough Williams-Ellis, Oswald P. Milne, Giles Gilbert Scott, Sir Edwin Lutyens, and Oliver Hill.

Modern Book-bindings & Their Designers

London: The Studio, 1899

An international survey of contemporary bookbinding. Most of the examples are by British binders. It also contains examples of the work of binders in the USA, France, The Netherlands, Belgium, and

the Scandinavian countries. British binders whose work is represented in the book include Walter Crane, Jessie M. King, Constance Karlake, Talwin Morris, A.A. Turbayne, Gerald Moira, and Douglas Cockerell

Modern British Domestic Architecture and Decoration. Edited by Charles Holme

London: The Studio, 1901

Published as a special issue of *The Studio*, this is in many respects the precursor of **The Studio Yearbook of Decorative Art** launched in 1906 and is almost identical in its format. It contains three introductory essays: 'Upon house-building in the twentieth century' by Edward Prior; 'Metal-work in its relation to domestic decoration' by Nelson Dawson; and 'Modern domestic stained glass' by Oscar Paterson. Architects and designers whose work is discussed or illustrated in the book include M.H. Baillie Scott, C.F.A. Voysey, George Walton, Edgar Wood, Mary Newill, Winifred Horton, Charles Rennie Mackintosh, Ambrose Heal, Margaret Macdonald, Herbert and Frances McNair, Heywood Sumner, and Selwyn Image.

Modern Design in Jewellery and Fans. Edited by Charles Holme

London: The Studio, 1902

An international review of modern jewellery and fans. Most of the pieces are by British designers including C.R. Ashbee, Frank Brangwyn, Nelson and Edith Dawson, Arthur J. Gaskin, Kate Fisher, Jessie M. King, Charles Rennie Mackintosh, Annie and Minnie McLeish, and Talwin Morris. Also includes work by French, Austrian, German, Belgian and Danish designers.

Modern English Houses and Interiors. Edited by Charles Holloway James and Francis Rowland Yerbury.

London: Ernest Benn Limited, 1929

A photographic survey of recent middle-class houses designed by 30 architects and architectural firms including E. Guy Dawber, Clough Williams-Ellis, Oliver Hill, Leslie Mansfield, H. Brantwood Maufe, H.S. Goodhart Rendel, Louis de Soissons, Philip Tilden, and Adams, Holden & Pearson

The Modern Home. A Book of British Domestic Architecture for Moderate Incomes. Edited by Walter Shaw Sparrow.

London: Hodder & Stoughton, 1906

A companion to *The British Home of To-day* (1904), and *Flats, Urban Houses and Cottage Homes* (1907), also edited by Walter Shaw Sparrow. Together these three books provide probably the best survey of British domestic architecture and decorative and applied art at the beginning of the twentieth century. The list of architects and designers whose work is featured in this volume read like a who's who of the Arts and Crafts movement. It includes C.F.A. Voysey, Edwin Lutyens, Alexander Fisher, Walter Crane, C.R. Ashbee, Sidney Barnsley, M.H. Baillie Scott, Heywood Sumner, Allan Vigers, etc.

Morand, Dexter. The Monumental & Commercial Architecture of Great Britain of the Present Day. Volume One.

London: John Tiranti & Coy, 1928

The first volume of a two-volume work on recent British commercial and monumental architecture. Ten projects are discussed: Atkinson's Scent Shop in London, by E. Vincent Harris; Liberty & Co.'s store (East India House) in London, by E.T. & E.S. Hall; Ashburne Hall, University of Manchester, by Thos. Worthington & Sons; School of Bio-Chemistry, Cambridge University, by Sir Edwin Cooper;

Lazard's Bank in London, by Gunton & Gunton and A.V. Heal; District Bank in London, by Francis Jones and Dalrymple; Friends House in London, by Hubert Lidbetter; Shepherd's Bush Pavilion Cinema in London, by Frank T. Verity; Britannic House in London, by Sir Edwin Lutyens; and Adelaide House in London, by Sir John Burnet & Partners. The book contains photographs, plans and elevations of each building

Morand, Dexter. The Monumental & Commercial Architecture of Great Britain of the Present Day. Volume Two.

London: John Tiranti & Coy, 1930

The second volume of a two-volume work on recent British commercial and monumental architecture. Seven projects are discussed: Marlborough College Memorial Hall in Marlborough, by W.G. Newton; Ideal House in London, by Gordon Jeeves and Raymond Hood; Courtaulds in London, by L. Sylvester Sullivan; Imperial Chemicals House in London, by Sir Frank Baines; Empire Theatre in London, by Thomas W. Lamb and Frank Matcham & Co.; Olympia in London, by Joseph Emberton; and the Playhouse in Windsor, by Robert Cromie. The book also includes a supplement containing photographs and plans of 33 new banks designed Gotch & Saunders, Mewes & Davis, Dir John Burnet & Partners, Niven & Wigglesworth, James Miller, James & Rutherford, E. B. Maufe, Grayson & Barnish, Whinney, Son & Austen Hall, F. C. R. Palmer, S. Rowland Pierce, Francis Jones, Louis de Soissons, Tubbs, Son & Duncan, T. M. Wilson, and Horace Field.

Morris & Co. The Activities of Morris and Company. [Trade catalogue]

London: Morris and Company (Artworkers) Ltd., c. 1938

Trade catalogue of wallpaper, furniture, embroidery, tapestries, cretonnes, art metalwork, stained glass, ceramics and glassware manufactured or retailed by the company

Morris & Co. A Brief Sketch of the Morris Movement and the Firm Founded by William Morris to Carry out His Designs and the Industries Revived and Started by Him

London and Merton Abbey: Privately Printed for Morris & Company, Decorators, Ltd., 1911

Written to commemorate the 50th anniversary of the founding of the firm of Morris, Marshall, Faulkner & Co. (subsequently Morris & Co.) in 1861. The author is not given, but it has been attributed to Henry Currie (H.C.) Marillier (1865-1951) by Sewter [A. C. Sewter. The Stained Glass of William Morris and his Circle. New Haven, CT: Yale University Press 1974, vol. 1.]. Marillier was managing director of Morris & Co. from 1905 to 1940 and was the author of History of Merton Abbey Tapestry Works founded by William Morris (1927)

[Morris & Co.] Marillier, Henry Currie. History of the Merton Abbey Tapestry Works founded by William Morris.

London: Constable & Co., 1927

Henry Currie (H.C.) Marillier (1865-1951,) who was Managing Director of Morris & Co. from 1905 to 1940, traces the history of Merton Abbey Tapestry Works which was established by William Morris in Merton, Surrey [now south London] in 1881. The book contains a chronological list of the tapestries made at Merton Abbey up to 1927 and is illustrated with 37 tapestries designed for the Works by Edward Burn-Jones, Heywood Sumner, J. H. Dearle, William Morris, Byam Shaw, Bernard Partridge and Walter Crane

Morris & Co. The Merton Abbey Arras Tapestries.

London and Merton Abbey, Surrey: Morris & Co., 1909

A publicity brochure for Arras tapestries manufactured by Morris & Co. at their Merton Abbey Works in Merton Abbey, Surrey. The brochure contains an article on the Merton Abbey tapestries by Aymer Vallance [reprinted from 'The Studio']. Includes designs by Edward Burne-Jones, Walter Crane, and Byam Shaw

Morris & Co. Morris Wall-papers by Morris & Company Ltd. [Trade catalogue]

London: Morris & Company Ltd., c. 1900

A trade catalogue for wallpaper manufactured by Morris & Co.

Morris & Co. A Note on the Morris Stained Glass Work

London: Privately Printed for Morris & Company Ltd., 1919

Morris & Company had its origins in Morris, Morris, Marshall, Faulkner & Co., a furnishing and decorating firm established at 8 Lion Square in London, England in 1861 by William Morris (1834-1896), Peter Paul Marshall (1830-1900), Charles Faulkner (1832-1892), Edward Burne-Jones (1833-1898), Dante Gabriel Rossetti (1828-1882), Philip Webb (1831-1915), Ford Madox Brown (1821-1893). The partnership was dissolved in 1875 and reconstituted as Morris & Co., with William Morris as sole owner. From 1862, the firm began making stained glass. This anonymously-written and privately published book traces the history of the firm's work in stained glass and contains a list of their major commissions up to 1919. Amongst designers whose work is discussed and illustrated in the book are Edward Burne-Jones, Dante Gabriel Rossetti, Ford Madox Brown, and John Henry Dearle

Morris & Co. (Art-Workers) Ltd. Morris & Company (Art-Workers) Ltd. [Trade catalogue]

London: Morris & Company (Art-Workers) Ltd., c. 1930

A trade catalogue issued by Morris & Company (Art-Workers) Ltd., The 17, George Street, Hanover Square, London. The firm which had been founded by William Morris (1834-1896) in 1875, had operated a showroom in Oxford Street until 1917 when they moved to Hanover Square. This catalogue dates from c. 1930. It primarily contains primarily examples of the company's ecclesiastical artwork, including stained glass, tapestries, reredos, pulpits, episcopal chairs, woodcarving, monuments in stone and marble, banners, embroidery, vestments, carpets, chalices, altars and altar ornaments

Morris and Co. Art Workers Ltd. Morris and Company [Trade catalogue]

London: Morris & Company (Art-Workers) Ltd., c. 1936

Trade catalogue of wallpaper, furniture, embroidery, tapestries, cretonnes, art metalwork, stained glass, ceramics and glassware manufactured or retailed by the company

Morris and Company Ltd. Catalogue [Trade catalogue]

London: Morris & Company, c. 1930

A priced trade catalogue of cretonnes, wallpapers, embroidery and one example of furniture (the "Kelmescott" sectional bookcase) manufactured by the company

Morris and Company Ltd. Catalogue [Trade catalogue]

London: Morris & Company, c.1935

Trade catalogue mainly of wallpaper and cretonnes manufactured by the company

Morris, George Llewellyn and Wood, Esther. The Country Cottage.

London: John Lane, The Bodley Head, 1906

The architect George Llewellyn Morris (1869-?) and art critic Esther Wood (1866-1952?) discuss the design of a modern country cottage on Arts and Crafts principles. The book is illustrated with photographs and drawings of cottages designed by Morris and by C.F.A. Voysey, Charles Spooner, Horace Field, F.W. Troup, R.S. Lorimer, Detmar Blow, and E.J. May.

Morris, William. An Address Delivered by William Morris at the Distribution of Prizes to Students of the Birmingham Municipal School of Art on Feb. 21, 1894.

London: Longmans & Co., 1894

In this address given by William Morris (1834-1896) to students at Birmingham School of Art in 1894, he writes that "I have been much encouraged with what I have seen of the enthusiasm & aspirations toward the right road, of the Birmingham School of Art during the last few years, & I beg you to go on encouraging us of the last generation, so that the next after you may need no encouragement save what they will get from their own work, the pleasure of creating beautiful things, which is the greatest pleasure in the world."

The book was printed at the Chiswick Press with the Golden type designed by William Morris for the Kelmscott Press.

Morris, William. Architecture Industry and Wealth. Collected Papers.

London: Longmans & Co., 1902

Contains the text of 11 lectures and articles written by William Morris: The History of Pattern-Design; The Lesser Arts of Life; Art, Wealth and Riches; Art and Socialism: the Aims and Ideals of the English Socialists of To-day; Textile Fabrics; Art under Plutocracy; The Revival of Architecture; The revival of Handicraft; The Influence of Building Materials upon Architecture; On the External Coverings of Roofs.

Morris, William. Art and the Beauty of the Earth. A Lecture Delivered by William Morris at Burslem Town Hall on October 13, 1881

London: Longmans & Co., 1898

Art and Beauty of the Earth was the second lecture of a series given by Morris at the Burslem Town Hall in 1881. It also exhorts its listeners to appreciate and contribute to the beauties of the earth through their craft. Printed in the Golden type of the Kelmscott Press

Morris, William. Hopes and Fears for Art. Five Lectures Delivered in Birmingham, London, and Nottingham 1878-1881

London: Ellis & White, 1883

The text of five lectures on art by William Morris (1834-1896) delivered between 1877-1880: The Lesser Arts (1877); The Art of the People (1879); The Beauty of Life (1880); Making the Best of It (1880); and The Prospects of Architecture in Civilisation (1880)

Morris, William and Cockerell, S. C. A Note by William Morris on his Aims in Founding the Kelmscott Press. Together with a Short Description of the Press by S. C. Cockerell & an Annotated List of the Books Printed Thereat.

London: Printed at the Kelmscott Press and finished at No. XIV Upper Mall, Hammersmith, 1898

Contains a brief account of the origins of the Kelmscott Press and the reasons for establishing it by William Morris; a short history of the Press by S. C. Cockerell; and an annotated list of all the books printed by the Press in the order in which they were issued. This was the last book printed at the Kelmscott Press. It was finished at No. 14 Upper Mall, Hammersmith, London, on 4 March 1898 and sold by the Trustees of William Morris at the Kelmscott Press

Morris, William. Signs of Change. Seven Lectures Delivered on Various Occasions.

London: Reeves and Turner, 1888

Lectures on art and socialism by William Morris, including 'The Aims of Art', 'Useful Work versus Useless Toil', and 'Dawn of a New Epoch'.

[William Morris] **Atkins, William. William Morris, Artist, Printer, and Man of Business.**

London: Printed by students of Saint Bride Foundation Printing School, 1917

Text of a lecture given by the author before the Parent Association of the Printers Managers & Overseers' Association in London on 7 November 1916.

[William Morris] **Bloomfield, Paul. The Life and Work of William Morris. Cantor Lectures**

London: Royal Society of Arts, 1932

The text of two lectures given before the Royal Society of Arts, London, on 19 and 26 March 1934. The lectures focus on Morris's work as a decorative artist and designer

[William Morris] **Catalogue of a Collection of Examples Illustrating the Art & Handicraft of William Morris.**

Manchester: Municipal School of Art Manchester, 1908

Catalogue of a little-known but significant exhibition of 152 examples of William Morris's work as a decorative and applied arts held at Manchester Municipal School of Art in 1908. The exhibits were loaned by his firm, Morris & Co., his wife and daughter, Jane and May Morris, and by his friends and associates

[William Morris] **Clutton-Brock, Arthur. William Morris: His Work and Influence**

London: Thornton Butterworth Limited, 5th edition, 1931

Contains chapters on the influence of Dante Gabriel Rossetti; the founding of Morris & Co.; Morris as a romantic poet; and his role in the revival of arts and crafts.

[William Morris] **Crow, Gerald H. William Morris, Designer.**

London: The Studio, 1934

A special issue of The Studio on William Morris which explores every aspect of his work as a designer. His influence on his contemporaries and a later generation of designers is discussed

[William Morris] **Day, Lewis Foreman. Decorative Art of William Morris.**

London: J. S. Virtue and Co., Limited, 1899

A special issue of The Art Journal on the decorative art of William Morris by his friend and associate Lewis Foreman Day (1845-1910). The elaborate title page of the book was designed by John Henry Dearle (1860-1930) who, following the death of Morris in 1896, succeeded him as artistic director of Morris & Co., and the Merton Abbey Works.

[William Morris] **Greville, Francis Evelyn [Countess of Warwick]. William Morris. His Homes and Haunts**

London: T.C. & E.C. Jack, 1912

A brief appreciation of the life and work of William Morris (1834-1896), assessing his contribution to literature, art and politics.

The author, Frances Evelyn Greville, Countess of Warwick (1861-1938) was a campaigning socialist and a long-time admirer of Morris

[William Morris]. **Jackson, Holbrook. William Morris Craftsman-Socialist.**

London: A. C. Fifield, 1908

The author attempts to resolve two sides of William Morris - his work as a craftsman and his activities as a revolutionary socialist

[William Morris] **Leatham, James. William Morris Master of Many Crafts. A Study**
Petershead; London; Aberdeen: William Morris Master of Many Crafts. A Study, 2nd edition, 1903

The second edition of a book initially published in 1899, shortly after William Morris's death, which assesses his contribution in the fields of literature, art-crafts, and politics.

The author, James Leatham (1865-1945), was a socialist, author and social reformer

[William Morris] **Lethaby, William Richard. "Morris as Work-Master".**

London: John Hogg, 1902

Delivered seven years after an address given by William Morris (1834-1896) to Birmingham School of Art in 1894, this address to the School by W.R. Lethaby (1857-1931) traces Morris's career as an artist-craftsman. He assesses his philosophy as an artist and looks at his contributions to the pursuance of handicrafts in Britain, particularly in the fields of tapestry and carpet weaving, and printing

[William Morris]. **Mackail, John William. The Life of William Morris. Volumes I and II.**

London: Longmans, Green and Co., 1899

The official biography of William Morris. John William Mackail (1859-1945) was Oxford Professor of Poetry (1906-11), and President of the British Academy (1932-36). He was a friend of Morris and very much part of his circle. He also married Margaret, the only daughter of Morris's long-time

[William Morris]. **Mackail, John William. The Parting of the Ways. An Address**

London: Hammersmith Publishing Society, 1903

John William Mackail, a friend of William Morris and his official biographer, discusses Morris's association with Leek in Staffordshire and his involvement in the town's weaving and dyeing industry in the 1870s. [The text of an address given in the William Morris Labour Church in Leek on 5 October 1902]

[William Morris] **Mackail, John William. William Morris and His Circle**

Oxford: Clarendon Press, 1907

John William Mackail (1859-1945), Oxford Professor of Poetry (1906–11), who was a friend of William Morris (1834-1896) and his official biographer, describes how Morris was shaped by his experience as a student at Oxford University and the friendships he made while he was there. They were to form the nucleus of what was later to become known as the Morris Circle

[William Morris] **Marillier, Henry Currie. The Morris Movement. A Lecture Delivered at the Victoria and Albert Museum, 5th November 1931**

London: Printed for Morris and Company, Art Workers, Limited by Chiswick Press. 1931

Henry Currie (H.C.) Marillier (1865-1951,) who was Managing Director of Morris & Co. from 1905 to 1940, re-assesses the contribution William Morris to the decorative and applied arts in Britain and traces the history of the firm that bore his name

[William Morris] **Morris, May, et al. Some Appreciations of William Morris 24 March 1934**

Walthamstow, London: Walthamstow Antiquarian Society, 1934

A book issued to mark the 100th anniversary of the birth of William Morris. Among the 30 contributors are May Morris, Reginald Blomfield, Herbert Read, H.C. Marillier, J.W. Mackail, Holbrook Jackson, and George Bernard Shaw.

[William Morris] **Morton, James. William Morris, An Appreciation.**

London: Chiswick Press, 1901

James Morton (1867–1943) assesses William Morris's work as an artist, and his contribution to the arts. The text of a paper read before the XL Club in Glasgow on 4 March 1901.

Morton was a Scottish textile manufacturer who, along with his wife Beatrice Emily Morton (née Fagan, 1871–1958), was a follower of the Arts and Crafts Movement. The Mortons furnished their house with hand-crafted oak furniture and wallpaper designed by Morris and Charles Francis Annesley Voysey.

[William Morris] **Scott, Temple. A Bibliography of the Works of William Morris.**

London: Geo Bell & Sons, 1897

A very detailed annotated bibliography of the writings, translations and publications of William Morris. It also includes a list of articles on the Morris and his work, and publications of the Kelmscott Press.

[William Morris] **Sparling, H. Halliday. The Kelmscott Press and William Morris Master-Craftsman.**

London: Macmillan and Co., 1924

A history of the Kelmscott Press, founded by William Morris in January 1891. Henry Halliday Sparling (1860-1924) was secretary of the Kelmscott Press. He was also married to Morris's daughter, May Morris from 1890 to 1894. He died shortly before the book was completed and it was finished by his friends

[William Morris] **Vallance, Aymer. William Morris: His Writings and Public Life. A Record**

London: George Bell & Sons, 2nd edition, 1909

A major monograph on William Morris (1834-1896) by the architect and art critic Aymer Vallance (1862-1943). The book was originally published in 1897. This is the second edition which contains a number of corrections. Whilst the book touches on Morris's political and literary activities, the focus is on his work as an artist.

Vallance was a friend of Morris from 1883 until his death. In his preface, he acknowledges the help he received in writing the book from Georgiana Burne-Jones, the wife of Morris's long-time associate Edward Burne-Jones

Morris, Wilkinson & Co. Catalogue of "Sirrom" Cane and Art Wicker Furniture [Trade catalogue]

Basford, Nottingham: Morris, Wilkinson & Co., c.1925

"Sirrom" was the brand name of cane and wicker furniture and basketware manufactured by Morris, Wilkinson & Co. of Basford, Nottingham, England from 1889. They were a rival of two other manufacturers of British fibre-based furniture: Dryad Furniture, founded in 1907 and Lusty & Sons Lloyd Loom founded in 1922. [Note: we have digitized trade catalogues published by all three companies for this database]. The "Sirrom" catalogue contains the full range of products manufactured by Morris, Wilkinson & Co., some of which were designed before World War One.

Muthesius, Hermann. Das Englische Haus. Band I: Entwicklung.

Berlin: Ernst Wasmuth, 1908

Das Englische Haus [The English House] is one of the most comprehensive contemporary surveys of the British Arts and Crafts movement as applied to architecture, interior design and furniture. It was written by the German architect Hermann Muthesius (1861-1927) and published in Berlin in three volumes in 1904-05 [we have digitized a revised edition published in Berlin between 1908 and 1911]. In 1896 Muthesius was appointed cultural attaché at the German Embassy in London, a post he held for eight years. During his tenure he travelled widely throughout Britain and observed the work of the country's architects and designers at first-hand, striking up friendships with a number of them. In volume one of Das Englische Haus he traces the evolution of British house design culminating in the Arts and Crafts style; volume two looks at the layout and construction of the contemporary British house; and in the final volume he focuses in detail on the interior design of these houses. The work is extensively illustrated with examples of designs by the leading figures in the Arts and Crafts movement including William Morris, C. R. Ashbee, C. F. A. Voysey, Charles Rennie Mackintosh, M. H. Baillie Scott, etc.

We have translated the captions and chapter headings from German into English

Muthesius, Hermann. Das Englische Haus. Band II: Anlage und Aufbau.

Berlin: Ernst Wasmuth, 1910

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Muthesius, Hermann. Das Englische Haus. Band III: Der Innenraum.

Berlin: Ernst Wasmuth, 1911

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We have translated the captions and chapter headings from German into English

Nash & Hull Letter Makers and Sign Contractors.

London: Nash & Hull, c.1910

Nash & Hull [also known as Nash & Hull Signs Ltd] was founded in London in 1818. The company was well established by the mid-nineteenth century and participated in the International Exhibition in London in 1862. In the 1900 Post Office Directory for London the firm was listed as "Art Metal Worker" and "Enamelled Copper Letter and Label Maker". They were incorporated in 1917. The firm closed in 1987.

This priced catalogue contains examples of projecting signs, including inn signs and shop signs; memorial brasses; raised metal letter plates and tablets; cast metal letters; and wrought iron grills

National Building Guild Ltd. Labour-Saving Houses. A Book of Type Plans

Manchester: National Building Guild Ltd., 1925

A discussion of 22 architect-designed, labour-saving houses commissioned by the National Building Guild (NBG). The NBG, which was established in c.1923, is described as "an entirely new type of

industrial organisation. It is a self-governing public service in which the governing bodies are elected by the Trade Unions and approved Technical and Administrations in the Building industry. All grades of industry are united for the first time for a common purpose – to do the work better than it has ever done before”. Among architects of these houses include Hennell & James, A. J. Penty, and Philip Dalton Hepworth.

National Competitions 1896-97. An Illustrated Record of National Gold, Silver and Bronze Medal Designs, Models, Drawings, etc. Edited by John Fisher.

London: Chapman & Hall Ltd., 1899

The National Competition originated in the mid-nineteenth century. They were annual awards given for outstanding work by design students at British art schools. The awards consisted of Gold, Silver and Bronze medals, and the National Book Prize. The National Competitions scheme ceased in 1915 [or 1916 - sources differ]

This volume is a photographic record of the prize-winning entries in 1896-97.

[National Competition] **Department of Science and Art of the Committee of Council on Education, London. National Competition, 1899. List of Students Rewarded with the Report of the Examiners on the Selected Works of Schools of Science and Art and Art Classes**

London: Her Majesty's Stationery Office, 1899

The National Competition originated in the mid-nineteenth century. They were annual awards given for outstanding work by design students at British art schools. The awards consisted of Gold, Silver and Bronze medals, and the National Book Prize. The National Competitions scheme ceased in 1915 [or 1916 - sources differ]

This volume contains a full list of the students awarded a Gold, Silver or Bronze medal; reports by the various examiners; and photographs of the prize-winning work with the name of the student and the institution where they studied

[National Competition] **Board of Education, South Kensington. National Competition, 1900. List of Students Rewarded with the Report of the Examiners on the Selected Works of Schools of Science and Art and Art Classes**

London: Her Majesty's Stationery Office, 1900

The National Competition originated in the mid-nineteenth century. They were annual awards given for outstanding work by design students at British art schools. The awards consisted of Gold, Silver and Bronze medals, and the National Book Prize. The National Competitions scheme ceased in 1915 [or 1916 - sources differ]

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[National Competition] **Board of Education, South Kensington. National Competition, 1904. List of Students Rewarded with the Report of the Examiners on the Selected Works of Schools of Science and Art and Art Classes**

London: His Majesty's Stationery Office, 1904

The National Competition originated in the mid-nineteenth century. They were annual awards given for outstanding work by design students at British art schools. The awards consisted of Gold, Silver and Bronze medals, and the National Book Prize. The National Competitions scheme ceased in 1915 [or 1916 - sources differ]

This volume contains a full list of the students awarded a Gold, Silver or Bronze medal; reports by the various examiners; and photographs of the prize-winning work with the name of the student and the institution where they studied

Nettlefold, John Sutton. Practical Housing.

Letchworth: Garden City Press Limited, 1908

The author, who was a progressive local Councillor in Birmingham, and a member of the Garden City Association, outlines his ideas for the improvement of social housing. The book was highly influential and made a significant contribution to the shaping of housing policy in Britain

New Ideal Homesteads Ltd. Marlborough Park Estate Sidcup, Kent. An Illustrated Guide and Map to the Residential Amenities and Shopping Facilities offered on the Marlborough Park Estate, Sidcup, Kent

Erith, Kent: New Ideal Homesteads Ltd., 1931

A prospectus published by New Ideal Homesteads Ltd. to promote their latest development - a residential and shopping scheme at Montrose Park Estate, Sidcup, Kent.

New Ideal Homesteads Ltd. was established in Erith, Kent in 1929 by Leo Meyer. It became the largest private housebuilder in Britain in the 1930s

The cover of the brochure is illustrated with an example of an Ideal Homesteads house and is described as a "Super Home designed by a woman for the woman". Unfortunately the architect is not named. The brochure includes photographs and plans of four of the houses on the estate the estate

Newbold, Harry Bryant. The Ideal House

London: Practical Building Publishing Ltd., 1928

The author, architect Harry Bryant Newbold (1883-1952), offers advice to potential house owners on the design, planning and construction of the ideal house. Newbold was author of a number of books on architecture and house construction. He was a Fellow of the Royal Institute of British Architects (FRIBA) and a member of the Council of the Society of Architects

Newton, Ernest. A Book of Country Houses: Comprising Nineteen Examples by Ernest Newton

London: B.T. Batsford, 1903

Contains photographs, drawings and plans of nineteen country houses designed by Ernest Newton (1856-1922), Royal Gold Medallist and President of the Royal Institute of British Architects 1914-1917

[Ernest Newton] **Blomfield, Reginald and Newton, William Godfrey. The Work of Ernest Newton, R.A.**

London: The Architectural Press, 1925

The first substantial monograph on the architect Ernest Newton (1856-1922), Royal Gold Medallist and President of the Royal Institute of British Architects 1914-1917.

Nicholson, Charles and Spooner, Charles. Recent English Ecclesiastical Architecture. A Series of Illustrations of Notable Modern Work with Prefatory Articles

London: Technical Journals, Ltd., 1911

A review of English ecclesiastical architecture and decorative art since the early 1890s. Commissions by 49 architects and architectural firms are discussed.

Nicholson Charles A. and Corlette, Hubert C. Modern Church Building.

London: Royal Institute of British Architects, 1907

Expanded version of two articles that first appeared in the Journal of the Royal Institute of British Architects: 'Modern church design' by Sir Charles A. Nicholson; and 'Modern church planning' by Hubert C. Corlette.

Oaten & Co. Pattern Book of Brass and Iron Bedsteads, Children's Cots, Folders, &c.

Trade catalogue]

Wolverhampton: Oaten & Co., c.1870

A trade catalogue of brass and iron bedsteads manufactured by the Wolverhampton-based firm Oaten & Co.

Oetzmann & Co. Ltd. Ideal Homes. Their Building, Decoration, Lighting and Furnishing

[Trade catalogue]

London: Oetzmann & Co. Ltd., 1923

A priced trade catalogue issued by the furniture and furnishings manufacturer/retailer Oetzmann & Co. Ltd. in 1923 to mark the 75th anniversary of the founding of the firm. Most of the catalogue contains coloured drawings of a fully-furnished bungalow-cottage designed for Oetzmann by the architect William Henry White (1862-1949) which was erected at the Daily Mail Ideal Home Exhibition, Olympia in 1923. The furniture for the house was designed by Percy A. Wells (1867-1956). The catalogue also contains other design schemes by Oetzmann and sketches and plans of four other houses built by or for Oetzmann.

Oetzmann & Co. Ltd. was established in London in 1848. By the 1920s main premises was located on the Tottenham Court Road, London

Old English Fireplaces. Claygate Brickfields Ltd. [Trade catalogue]

Claygate, Surrey: Claygate Brickfields Ltd., 1932

A trade catalogue of traditional-style brick fireplaces manufactured by Claygate Brickfields Ltd.

Ludwig Oppenheimer Limited. Oppenheimer Mosaics [Trade catalogue]

Manchester: Ludwig Oppenheimer Limited, 1905

Ludwig Oppenheimer Limited was one of the leading manufacturers of decorative mosaics in Britain. The company was founded in Manchester, England in 1865 by Ludwig Oppenheimer (1830-1900) who had been born in Brunswick, Germany and had moved to England in his youth. The firm produced decorative mosaics for St. Patrick's Cathedral in Armagh, Ireland; the National Museum of Art and Science in Dublin; the Cathedral of Notre Dame de la Treille in Lille, France; the Grand Palais des Beaux Arts in Paris; the Dominican Church in Newry, Ireland; the Old Colonial Theatre in Boston, Massachusetts and the Surveyor's Institute in Westminster, London.

Ludwig Oppenheimer had six sons, five of whom, Lehmann, Louis, Albert, William and Charles, worked for the firm. From the 1890s Lehmann Oppenheimer (1869-1939) was the firm's chief designer and following his father's death in 1900 took over the running of the company with his brothers. Much of Oppenheimer's work in Ireland was done in conjunction with the architect George Ashlin (1937-1921). They also collaborated with the architect Alfred Waterhouse (1830-1905). Ludwig Oppenheimer Ltd. closed in 1965.

F. Osborne & Company Limited. Ecclesiastical Art Metalwork, Wood Carving & Stone Work. [Trade catalogue]

London: F. Osborne & Company Limited, c.1922

F. Osborne & Company Ltd. was a London, England-based manufacturers of ecclesiastical metalwork and stained glass established in 1874. Their team of artist-craftsmen created work in metal, wood and marble. By 1911, the firm had become a limited liability company with James Thomas Hunt and Herbert Francis Wauthier as directors. The catalogue we have digitized which dates from the early 1920s includes the full range of products manufactured by the firm including alms dishes, altar candlesticks, crosses and crucifixes, vases, chalices, ciboria, fonts, lecterns, memorial brasses, pastoral staves, pulpits, reredos, sculpture, stonework and wood carvings

Ould, Edward Augustus Lyle. Old Cottages, Farm Houses and Other Half-Timber Buildings in Shropshire, Herefordshire, and Cheshire.

London: B.T. Batsford, 1904

We have digitized this book in order to show the influence of traditional English rural vernacular houses on the architecture of the Arts and Crafts movement. Edward Augustus Lyle Ould (1852-1900), who wrote the introduction and provided numerous sketches for the book, was a proponent of the Arts and Crafts style

Parker, Barry and Unwin, Raymond. The Art of Building a Home. A Collection of Lectures.

London: Longmans, Green & Co., 2nd edition, 1901

Eight essays on house design by the Arts and Crafts architects Barry Parker and Raymond Unwin. Some of the material in these essays appeared in Gustav Stickley's magazine *The Craftsman*

Patmore, Derek. Colour Schemes for the Modern Home

London: The Studio Ltd., revised edition, 1936

Originally published in 1933. The aim of the book is to "provide a simple guide to the problem of how to use colour in the modern home." It includes chapters on the psychology of colour; practical combinations of colour; colour in relation to furniture and fabrics; and the secret of successful interior decoration. The book is illustrated with photographs rooms designed by Duncan Grant and Venessa Bell, Eric Ravilious, Betty Joel, Allan Walton, Syrie Maugham, Oliver Hill, Serge Chermayeff, John Duncan Miller and Robert Lutyens.

The author, Derek Putmore (1908-1972) worked as a colour consultant and interior designer in Britain and America from the 1930s to the 1960s. He also wrote extensively on interior decoration

Patmore, Derek. Decoration for the Small Home

London: Putman, 1938

Advice on interior decoration for those living in smaller residences such as flats, bungalows and cottages or on a modest budget. The book is illustrated with interior design schemes by Betty Joel, Eric Mendelsohn and Serge Chermayeff, Marion Dorn, Hayes Marshall, Doris Zinkeison, Mrs Darcy [Dorothy] Braddell, Bowman Bros., and Russel Wright.

Patmore, Derek. Modern Furnishing and Decoration

London: The Studio Ltd., 1934

A comprehensive guide to furnishing a house in the 'modern' style. The book includes sections on choosing the right carpets and fabrics; choosing the right picture; the decorative importance of china, glass and silver; the decorative aid of sculpture and applied painting; and how to arrange your furniture, books and lighting. Among among artists and designers whose work is illustrated in the article are Duncan Grant, Arundell Clarke, Oliver Hill, Syrie Maugham, Allan Walton and George Sheringham

The author, Derek Putmore (1908-1972), worked as a colour consultant and interior designer in Britain and America from the 1930s to the 1960s. He also wrote extensively on interior decoration

Peel, Constance Dorothy Evelyn [Peel. Mrs. C. S.]. The Labour-Saving House

London: John Lane The Bodley Head, 1918

Constance Dorothy Evelyn Peel (1868-1934) [commonly known as Mrs C. S. Peel] was a prolific writer of books and articles on household management. In *The Labour-Saving House* (1918) she responded to the acute need to run a house more efficiently as a result of the acute shortage of labour in post-First World War Britain. She discusses a range of labour-saving domestic appliances that are now available to householders, several of which are illustrated in the book

Penpethy Products [Trade catalogue]

Tintagel, Cornwall: Penpethy Delabole Quarries, 1925

A trade catalogue of stone fireplaces and garden ornaments produced by Penpethy Delabole Quarries of Tintagel, Cornwall

Perks, Sydney. Residential Flats of All Classes, Including Artisans' Dwellings

London: B.T. Batsford, 1905

"The object of this book is to illustrate and describe all classes of flats, from the poor man's tenement of one room to the most luxurious and expensive suites." [Preface]. The main focus of the book is on flats in Britain, however, it also includes a chapter on foreign flats.

The author, Sydney Perks (1864-1944) was a Fellow of the Royal Institute of British Architects (FRIBA) was Surveyor to the Corporation of the City of London from 1905 to 1931. The book is illustrated with examples of his own work and that of Richard Norman Shaw, Alfred Waterhouse, R.A. Briggs, Arthur Beresford Pite, Ernest George & Peto, Ernest George & Yeates, John D. Clarke & Septimus Warwick, and T.E. Collcutt & Stanley Hamp.

Phillips, R. Randal. The Book of Bungalows

London: Country Life, 1920

Author's Preface: "The extraordinary amount of interest which is being taken in bungalows gives the occasion for this book. The bungalow exercises a peculiar attraction for most people. There is a trimness and compactness about it which is immediately captivating, and it seems to offer the possibility of a house not over-costly to build. The relative cost of construction as compared with a two-storey house may be questioned, but there can be no doubt that a bungalow is less expensive to furnish, and certainly it is the easiest house to run, all the rooms being on one floor." In the book he discusses the design, construction, furnishing and management of bungalows, a wide range of examples of which are illustrated including designs by Clough Williams-Ellis, Raymond Unwin, Hendry & Schooling, G. Blair Imrie, and Leonard Martin

Phillips, R. Randal. The £1,000 House

London: Country Life, 1928

A survey of recent well-designed British houses that have cost no more than £1,000 to build by R. Randal Phillips, editor of 'Homes and Gardens'. It includes houses designed by Gertrude Leverkus, Thomas Alwyn Lloyd, Faith Brooke and Oswald P. Milne.

Phillips, R. Randal. The Servantless House.

London: Country Life, 2nd, revised edition, 1923

A revised and updated version of a book first published in 1920 when the 'servant problem' was most acute because of labour-shortage following World War One. The author suggests ways of running a house more efficiently thus alleviating the need for servants, and reviews a range of labour-saving appliances that can be purchased. R. Randal Phillips was editor of "Homes and Gardens" magazine.

Phillips, R. Randal. Small Country Houses of To-day. Volume Three.

London: Country Life, 1925

The third volume in the series of "Small Country Houses of To-day" published by Country Life. The first two volumes were written by Lawrence Weaver. This volume "carries on the scheme of the others, which is to illustrate and to describe houses of a kind that meet the present day needs, houses not over-costly to build, planned to give convenient service, and equipped in a manner that saves labour" [Preface]. Forty houses are discussed and illustrated in the book. Among architects whose work is featured include E. Guy Dawber, Sir Ernest Newton, Patrick Abercrombie, Walter H. Brierley, and P. Morley Horder.

Phillips, R. Randal. Small Family Houses.

London: Country Life, 2nd edition, 1926

"The aim of this book is to bring together a collection of houses suited to the needs of the small family. [This is] taken to mean a house with two living-rooms on the ground floor and four or five bedrooms on the first floor. The three-bedroom house is commonly regarded as insufficient, more especially when there is a maid living in, but as in certain number of cases the three-bedroom house meets the requirements, a few examples are here included." [Preface].

36 examples are discussed including houses designed by Baillie Scott & Beresford, Hennell & James, Imrie & Angell, and John D. Clarke.

Phillips, R. Randal and Woolrich, Ellen. Furnishing the House.

London: Country Life, 1921

Advice for middle-class house-owners on how best to furnish their homes. It includes chapters on the hall, staircase, dining-room, living-room, bedrooms, bed sitting-room, spare room, bathroom, nursery, attic, servant's bedrooms, kitchen, garden, floor coverings. Hangings (curtains, drapes), mirrors, occasional tables, pictures and their hanging, and miscellaneous furnishings. Many of the illustrations in the book were taken from the magazine 'Our Homes and Gardens' (1919-1923) of which Phillips and Woolrich were the editors.

Philpott, Hugh B. Modern Cottages and Villas. A Series of Designs for Small Houses Costing from £150 to £1000

London: John Dicks Press Limited, 1908

The first in a series of three books containing drawings, photographs, specifications and plans of recent house and bungalow designs that originally appeared in "Illustrated Carpenter & Builder". The other volumes were published in 1914 and 1930. This volume includes houses designed by E. Guy Dawber, Horace Field, Howarth & Coslett and Harry Peter Hing

Philpott, Hugh B. Modern Cottages, Villas and Bungalows. A second series of Designs for Country and Suburban houses costing from £150 to £1,500 to build

London: John Dicks Press Limited, 1914

The second in a series of three books containing drawings, photographs, specifications and plans of recent house and bungalow designs that originally appeared in "Illustrated Carpenter & Builder". The other volumes were published in 1908 and 1930. This volume includes over 100 houses designed by 36 architects and architectural firms including, C.F.A. Voysey, E. Guy Dawber, William Curtis Green, Ernest Newton, Parker & Unwin, and J. Gordon Allen

Philpott, Hugh B. Modern Houses & Bungalows.

London: The Land Agents' Record Limited, 1930

The third in a series of three books containing drawings, photographs, specifications and plans of recent house and bungalow designs that originally appeared in "Illustrated Carpenter & Builder". The previous volumes were published in 1908 and 1914. This volume contains designs C.F.A. Voysey, J. Gordon Allen, Edgar Lucas, Barry Parker, and Oliver Law

[Port Sunlight] **Davison, T. Raffles. Port Sunlight. A Record of its Artistic & Pictorial Aspect,**
London: B.T. Batsford, 1916

Twenty-eight years on from its establishment, the author assesses the architectural and social record of Port Sunlight, the model village created for his workers in Cheshire by the industrialist William Hesketh Lever, 1st Viscount Leverhulme, manufacturer of sunlight soap. "The combination of the practical and the artistic has been achieved in Port Sunlight with outstanding success, and in these pages, it is believed that this is fairly shown, though the building record is not yet by any means complete" [Preface]

Portfolio of 450 Advertising Illustrations and the Artists who Make Them. The Reference Book of Advertising Art

London: Business Publications Ltd., 1936

A compilation of work by contemporary British advertising agencies and design studios. The images originally appeared in a supplement to Advertising Display magazine in the mid-1930s

The Portland Cement Selling & Distribution Co., Ltd. Ideal Houses. A selection of Designs from the Architects' Competition promoted by the Red Triangle Cement Organisation.

London: The Portland Cement Selling & Distribution Co., Ltd., 1929

The book contains 48 designs selected by assessors from the entries in the £1,500 Concrete House Competition organised by the Portland Cement Selling and Distributing Co., Ltd. in 1928. The aim of

the competition was to demonstrate to the public “the many advantages of concrete as a material for domestic architecture”

Practical Designing. A Handbook on the Preparation of Working Drawings. Edited by Gleeson White.

London: George Bell and Sons, 3rd edition, 1897

The book is essentially intended as a design manual for art schools. It contains contributions by some of the leading practitioners in the Arts and Crafts movement including Arthur Silver (woven fabrics and printed fabrics); Richard Llewellyn Rathbone (metalwork), Selwyn Image (stained glass); George C. Haité (wallpapers); Gleeson White (drawing for reproduction); Owen Carter (tiles); Wilton P. Rix (pottery); and Alexander Millar (carpet designing)

Programme of the Metropolitan School of Art, Dublin [Prospectus]

Dublin: Printed for His Majesty's Stationery Office by Cahill & Co. Ltd., 1911

We have digitized this prospectus as a record of the art and design curriculum offered by the Metropolitan School of Art, Dublin in 1912.

The Metropolitan School of Art, Dublin [now the National College of Art and Design] has long been the principal art school in Ireland. It had its origins as a private drawing school established by the painter Robert West (?-1770) in 1746 and subsequently became the Royal Dublin Society's Schools of Drawing. From 1854 it was administered by the Department of Science and Art in London. It was renamed the Dublin Metropolitan School of Art in 1877

Public Works, Roads and Transport Congress (1931). Rural Housing. A Selection of the Exhibition of Photographs of Rural Housing Schemes, and of Houses Reconditioned and the Housing (Rural Workers) Act, 1926 with relevant statistics.

London: The Congress Organising Committee, 1931

Published in conjunction with a major exhibition of rural housing schemes held in London in 1931 for the Public Works, Roads and Transport Congress. The book consists of over three hundred photographs of recent housing built by Rural District Councils throughout Britain, with details of the facilities provided in the houses, their cost to build, and the rent charged to the occupants.

Pullan, Richard Popplewell. The Architectural Designs of William Burges, A.R.A. Second Series. Details of Stonework

London: [Publisher not identified], 1883

William Burges (1827-1881) trained as an architect in the London office of Edward Blore (1787-1879), surveyor to Westminster Abbey, and in the office of Matthew Digby Wyatt (1820-1877), assisting him in preparations for the Great Exhibition in 1851, and in the production of two books by him - 'Metal work and its Artistic Design' (1852) and 'The Industrial Arts of the Nineteenth Century' (1853-54)

Between c.1851 and 1856 he was in an informal partnership with Henry Clutton (1819-1893), who, like Burges, was an enthusiastic champion of the Gothic Revival style and a follower of Augustus Welby Northmore Pugin (1812-1852). In 1856 Burges ended his partnership with Clutton and established his own architectural practice in London. In addition to his work as an architect, Burges designed jewellery, art metalwork, stained glass, and furniture. Many of his designs, particularly his painted furniture, anticipate the Arts & Crafts movement. Between 1852 and 1880 he exhibited at the Royal Academy in London and in 1881 was elected an Associate of the Royal Academy (ARA)

The author, Richard Popplewell Pullan (1825-1888) was an architect and brother-in-law of Burges. He compiled *The Architectural Designs of William Burges* (1883) and *The Architectural Designs of William Burges, A.R.A. Second Series. Details of Stonework* (1887) [also digitized by this database] shortly after Burges's death

Pullan, Richard Popplewell. *The Architectural Designs of William Burges, A.R.A.*

London: B.T. Batsford 1887

William Burges (1827-1881) trained as an architect in the London office of Edward Blore (1787-1879), surveyor to Westminster Abbey, and in the office of Matthew Digby Wyatt (1820-1877), assisting him in preparations for the Great Exhibition in 1851, and in the production of two books by him - 'Metal work and its Artistic Design' (1852) and 'The Industrial Arts of the Nineteenth Century' (1853-54)

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Purdom, C. B. *The Garden City. A Study in the Development of a Modern Town*

London: J. M. Dent & Sons, 1913

The author discusses the development of the first Garden City of Letchworth and assesses its achievements. "I have tried to set down something of the romance that belongs to what may be regarded as an adventurous endeavour to create a new thing in English life, and I have tried to interpret the town to those who know it merely by name" [Preface].

Contains chapters on the origins and growth of the Garden City; Garden City architecture; co-operative housekeeping in Garden City; Garden City gardens; the open space and rural belt of Garden City; churches and inns; arts and recreation in Garden City; Garden City industries; workmen; cottages in the Garden City; health in the Garden City; Garden City finance; and the future of the Garden City movement.

Quennell, Charles Henry Bourne. *Modern Suburban Houses. A series of examples erected at Hampstead & elsewhere, from designs by C. H. B. Quennell*

London: B.T. Batsford, 1906

Contains photographs, plans, specifications of suburban houses designed by the Arts and Crafts architect Charles Henry Bourne (C.H.B.) Quennell (1872-1935).

Quennell practised as an architect in London from 1896. His earliest work included large private residences in the Hampstead Heath and Hampstead Garden Suburb area of London for his brother William Quennell and the West Heath Land Co., examples of which are illustrated in this book.

Recent English Domestic Architecture [Volume 1] 1908. Edited by Mervyn E. Macartney.

London: Offices of "The Architectural Review", 1908

The first in a series of annual reviews of contemporary English [British] domestic architecture published by The Architectural Review. Among architects and architectural firms whose projects are featured in this issue are Ernest Newton, Walter Cave, R. S. Lorimer, Charles Spooner, C.F.A. Voysey, and Charles Harrison Townsend

Recent English Domestic Architecture [Volume 2] 1909. Edited by Mervyn E. Macartney.

London: Offices of "The Architectural Review", 1909

The second in a series of annual reviews of contemporary English [British] domestic architecture published by The Architectural Review. Among architects and architectural firms whose projects are featured in this issue are Ernest Newton, Walter Cave, E. Guy Dawber, R. S. Lorimer, Ernest Newton, Raymond Unwin, Barry Parker, C.H.B. Quennell, Edgar Wood and Maxwell Ayrton

Recent English Domestic Architecture [Volume 3] 1910. Edited by Mervyn E. Macartney.

London: Offices of "The Architectural Review", 1910

The third in a series of annual reviews of contemporary English [British] domestic architecture published by The Architectural Review. Among architects and architectural firms whose projects are featured in this issue are Walter Cave, E. Guy Dawber, H. S. Goodhart-Rendel, George Jack, R. S. Lorimer, E. L. Lutyens, Ernest Newton, C.H.B. Quennell, and Charles Spooner

Recent English Domestic Architecture [Volume 4] 1911. Edited by Mervyn E. Macartney.

London: Offices of "The Architectural Review", 1911

The fourth in a series of annual reviews of contemporary English [British] domestic architecture published by The Architectural Review. Among architects and architectural firms whose projects are featured in this issue are Ernest Newton, E. Guy Dawber, Patrick Abercrombie, Raymond Unwin, Barry Parker, Edgar Wood, C.H.B. Quennell, C.F.A. Voysey, W.A.S. Benson, and H.S. Goodhart-Rendel

Recent English Domestic Architecture [Volume 5] 1912. Edited by Mervyn E. Macartney.

London: Offices of "The Architectural Review", 1912

The fifth in a series of annual reviews of contemporary English [British] domestic architecture published by The Architectural Review. Among architects and architectural firms whose projects are featured in this issue are Ernest Newton, E. Guy Dawber, Reginald T. Blomfield, H. S. Goodhart-Rendel, E. L. Lutyens, Clough Williams-Ellis, C.H.B. Quennell, R.S. Lorimer, Barry Parker and Raymond Unwin

Recent English Domestic Architecture. Edited by Hubert de Cronin

London: The Architectural Press, 1929

A review of recent houses by English architects which originally appeared in the December 1928 issue of Architectural Review. An eclectic selection of projects which range in style from Tudor, Jacobean, Georgian and late generation Arts and Crafts to the uncompromising 'Modernism' of Le Chateau, a house in Silver End Village, Essex by Thomas S. Tait of Sir John Burnet & Partners. Other

architects whose work is discussed in the book include Baillie Scott & Beresford, E. Guy Dawber, H.S. Goodhart Rendel, Oliver Hill, Thomas Tait, Basil Ionides, and C.H. James

Redgrave, Richard. On the Necessity of Principles in Teaching Design.

London: Chapman & Hall, 1853

An address delivered by Richard Redgrave at the opening session of the Department of Science in October 1853 in which he set out the functions of the Department. It had been established in March 1853 and was a subdivision of the Board of Trade. Its primary purpose was the administration of the arts and sciences. It was responsible for the supervision of the National Art Training School (established in 1837 as the Government School of Design) which in 1896 became the Royal College of Art. In addition, the Department would also supervise provincial schools of design.

Richard Redgrave (1804-1888) trained as a painter and exhibited frequently at the Royal Academy and elsewhere. From the 1840s onwards, he became actively involved in arts administration and education. He held a number of positions at the Government School of Design [now Royal College of Art] in London including botanical teacher (1847), headmaster (1848), art superintendent (1852). In 1857 he was appointed Inspector-General for Art, in which capacity he was responsible for developing a national curriculum for art instruction. From the 1840s onwards Redgrave became actively involved in arts administration and education. He held a number of positions at the Government School of Design [now Royal College of Art] in London including botanical teacher (1847), headmaster (1848), art superintendent (1852). In 1857 he was appointed Inspector-General for Art, in which capacity he was responsible for developing a national curriculum for art instruction.

Redgrave, Richard and Redgrave, Gilbert R. Manual of Design. Compiled from the Writings and Addresses of Richard Redgrave, R.A.

London: Chapman and Hall Limited, 1876

A compilation of the writings on ornament and its application to manufacturing, the teaching of ornament, and the education of designers, by the London-born design theorist and educator Richard Redgrave (1804-1888) who held a number of positions at the Government School of Design [now Royal College of Art] in London and in 1857 he was appointed Inspector-General for Art.

Rees, Verner Owen. The Plan Requirements of Modern Buildings

London: Ernest Benn Limited, 1931

Discusses the plan requirements of 25 building types: abattoirs, art galleries, baths, crematoria, cinemas, concert halls, collegiate buildings, churches, farm buildings, flats, factories, hospitals and sanatoria, hotels, houses, law courts, libraries, museums, municipal buildings, office buildings, public houses, railway stations, schools, science buildings, theatres, university buildings. Mainly British buildings are discussed, but some foreign examples are also included. Includes examples of buildings designed by Graham Richards Dawbarn, Denman & Son, Sir John Burnet & Partners, Sir Edwin Cooper, Sir Edwin Lutyens, etc.

The author, Verner Owen Rees (1886-1966), trained as an architect at the Royal Academy Schools and Architectural Association in London. He practised as an architect in London from the 1920s and was elected a Fellow of the Royal Institute of British Architects in 1931. and was President of the Architectural Association in 1938-39.

Reilly, Charles Herbert. Representative British Architects of the Present Day

London: B.T. Batsford Ltd., 1931

An overview of the work of twelve contemporary British architects - Stanley Davenport Adshead, Robert Atkinson, Herbert Baker, Sir Reginald Blomfield, Arthur Davis, Guy Dawber, Clough Williams-Ellis, W. Curtis Green, Henry Vaughan Lanchester, Sir Edwin Lutyens, Sir Giles Gilbert Scott and Walter Tapper.

Rhead, George Woolliscroft. Modern Practical Design.

London: B.T. Batsford, 1912

The designer George Wooliscroft Rhead Jnr. (1855-1920) analyses current trends in various fields of the applied arts including book decoration, pottery, metalwork and jewellery, wood carving, wallpaper, printed fabrics, embroidery, fans and lace, and posters. Designers whose work is illustrated include C.F.A. Voysey, Jessie M. King, Annie French, A.A. Turbayne, William De Morgan, Edward Burne-Jones, Ernest Gimson, Harold Stabler, Anne Macbeth, Jessie Newbery, and Aubrey Beardsley

Roberts, Henry. The Dwellings of the Labouring Classes. Their Arrangement and Construction

London: The Society for Improving the Condition of the Labouring Classes, 4th, revised edition, 1867

Originally published in 1850, this is the fourth, revised and augmented edition. The book is arranged in three parts with an appendix, followed by over 60 pages of drawings and plans of model labourers' dwellings. Part one contains the text of a paper 'On the Dwellings of the Labouring Classes', a paper read at the Royal Institute of British Architects on 21 January 1850; part two 'On the Essentials of a Healthy Dwelling', read at the Royal Institute of British Architects on 20 January 1862; and part three 'On the Extension of the Benefits of a Healthy Dwelling to the Labouring Population', also read at the Royal Institute of British Architects on 20 January 1862.

Robertson Scott, John William ["Home Counties"] How to Build or Buy a Country Cottage and Fit Them Up.

London: William Heinemann, 1905

Advice for those who wish to purchase a country cottage or bungalow. The book contains numerous photographs, drawings and plans of architect-designed houses. The influence of the Arts and Crafts style is evident in many of the houses illustrated

Robinson, John Charles. An Introductory Lecture on the Museum of Ornamental Art of the Department

London: Chapman & Hall / Board of Trade, Department of Science and Art, 1854

A descriptive catalogue of over 400 works of decorative art in the collection of the Museum at Marlborough House in London that were available for loan to provincial art schools in England and Wales. It includes works in metal, goldsmiths' work, damascene work, decorative arms, watches, jewelry, coins, medals, seals, engraved glass, enamels, sculpture, leather work, mosaics, lacquered work, basket work, porcelain, textile fabrics, lace, carvings, photographs, drawings and engravings. The works were intended to be used as a source of inspiration and instruction by students of decorative art.

From 1853 to 1861 Marlborough House in London was used by the National Art Training School, which later became the Royal College of Art.

John Charles Robinson (1824-1913) trained as a painter. From 1847 he taught at the School of Design in Hanley, Staffordshire. In 1852, he moved to London to work as a teachers' training master. Not long after he was appointed curator of the Museum of Ornamental Art at Marlborough House. In 1857 the collection moved to the newly established South Kensington (later Victoria and Albert) Museum, where Robinson worked until 1867. From 1882 to 1901 he was Surveyor of the Queen's Pictures.

Robinson, John Charles. Catalogue of a Collection of Works of Decorative Art; being a Selection from the Museum at Marlborough House Circulated for Exhibition in Provincial Schools of Art, November 1856

London: Her Majesty's Stationery Office, Board of Trade, Department of Science and Art, 5th edition, 1856

Robinson, William. Garden Design and Architects' Gardens.

London: John Murray, 1892

By reference to the gardens of 26 country houses, the landscape and garden designer William Robinson (1835-1895) shows how the clipping and aligning of trees to make them 'harmonise' with architecture is unnecessary, and is in fact "barbaric, needless, and inartistic"

Robinson, William Heath and Browne, K. R. G. How to Live in a Flat

London: Hutchinson & Co., 1936

A gentle but perceptive parody of British Modernist architecture, interior design and furniture. The book was based on a series of cartoons by Heath Robinson for *The Sketch* magazine in 1932-33 in which he explored solutions to the challenges of living in a contemporary flat and using limited space to full potential.

Robson, Philip A. Architecture as a Career. A Manual for Aspirants & Students of Either Sex

London: B.T. Batsford, 1929

Written by a practicing architect and Fellow of the Royal Institute of British Architects, this was the first comprehensive guide for those considering entering the architectural profession. It includes chapters on full-time recognised architectural schools; ateliers and evening schools; training abroad; open prizes for architectural students; books recommended for students; equipment needed; a list of examinations recognized by the Royal Institute of British Architects, etc.

Rogers, John Charles. Modern English Furniture.

London: Country Life, 1930

A survey of recent work by English furniture designers. It mainly includes examples of work by the second generation of Arts and Craft architects and designers, particularly those associated with the Cotswold School, such as Ernest Gimson, Peter van der Waals, Ernest Barnsley, Sidney Barnsley, and Gordon Russell.

Ross, Walter Gray. Some Small Houses

London: The Homeland Association, 2nd edition, revised and enlarged, 1910

The book contains plans and drawings of houses designed by the authors in response to the pressing need for low-cost working-class properties. This is the second, revised edition of the book. The first edition was published the previous year

Rothenstein, William. A Plea for a Wider Use of Artists & Craftsmen

London: Constable, 1916

In this lecture delivered by William Rothenstein (1872-1945) two years into World War One, he explains the value and importance of art, particularly decorative and applied art in wartime. He asserts that greater use could be made of artists and craftsmen in restoring beauty and meaning to a world ravaged by war. Rothenstein was Principal of the Royal College of Art from 1920 to 1935.

Royal Commission on Housing in Scotland. Special report with relative specifications and plans, prepared by Mr John Wilson, F.R.I.B.A., architectural inspector of the Local Government Board for Scotland on the design, construction, and materials of various types of small dwelling-houses in Scotland.

Edinburgh: His Majesty's Stationery Office, 1917

Report of a Royal Commission which investigated solutions to the acute need for more low-cost housing in Scotland. The report focused on the specifications and plans drawn up by John Wilson, Architectural Inspector of the Local Government Board for Scotland

Royal Doulton Potteries. "Pictures in Pottery." A Note on Some Hospital Wall Decorations Recently Executed by Doulton & Co. Ltd.

London: Royal Doulton Potteries, 1904

A 52-page catalogue of Doulton & Co's under-glaze pictorial tile panels made for three London children's hospitals, for University College Hospital, St Thomas' Hospital, and the Children's Hospital at Paddington Green. The tiles depict scenes from fairy tales, nursery rhymes, and religious images. The artists are not identified, however, some, if not all of them were almost certainly painted by Margaret E. Thompson (1873-?) and by William E. Rowe

Royal Hibernian Academy and Metropolitan School of Art, Dublin. Report by the Committee of Enquiry into the Work Carried on by the Royal Hibernian Academy and the Metropolitan School of Art, Dublin, Together with the Minutes of Evidence, Appendixes and Index.

Dublin: His Majesty's Stationery Office, 1906

The Report of the Committee of Enquiry was a comprehensive survey of the function, constitution and administration of the two principal institutions for the teaching of art education in Ireland at the beginning of the twentieth century. In the case of the Metropolitan School of Art, one of the chief recommendations was there should be a greater emphasis on the teaching of applied art and its application to industry

Royal Institute of British Architects. Housing of the Working Classes in England and Wales. Cottage Designs: awarded premiums in the competitions conducted by the Royal Institute of British Architects with the concurrence of the Local Government Board.

London: Royal Institute of British Architects, 1918

Report on a series of competitions initiated by the Council of the Royal Institute of British Architects in 1917 with the aim of encouraging architects throughout the country to come up with designs to meet the pressing need for affordable housing suitable for the industrial classes in England and Wales. For the purposes of the competition, the country was divided into six districts or areas, each of which held a separate competition. The book is illustrated with drawings and plans of 49 houses entered for the competition

Salaman, Malcolm C. British Book Illustration Yesterday and To-day.

London: The Studio Ltd., 1923

A survey of British book illustration, focusing on work published between the mid-nineteenth century and the mid-twentieth century.

Samuely, Felix James and Hamann, Conrad Wilson. Civil Protection. The Application of the Civil Defence Act and Other Government Requirements for Air Raid Shelters, etc.

London: The Architectural Press, 1939

The imminent threat of war in the late 1930s led to the development a new building typology in Britain - architecture for civil protection. In their book the structural engineers. Felix James Samuely and Conrad Wilson Hamann discuss in detail the design and construction of public and private air raid shelters and the protection of buildings from aerial bombing, in accordance with Government regulations, specifically the Air-Raid Precautions Act 1937, and the Civil Defence Act 1939

Sayle, Amy. The Houses of the Workers.

London: T. Fisher Unwin Ltd., 1924

Amy Sayle, formerly Housing Sub-Inspector for the Ministry of Health, Discusses the poor state of working-class housing in London and West Midlands of England. She makes a number of suggestions for the improvement of these dwellings. The book is illustrated with photographs, drawings and plans of older and more recent houses. It also contains an extensive bibliography on town planning, social housing (pp.239-257)

Schrijver, Herman. Decoration for the Home.

Leigh-on-Sea, Essex: F. Lewis (Publishers) Limited, 1939

A photographic survey of contemporary British domestic interiors, furniture and fixtures and fittings. Among designers whose work is featured in the book include Gordon Russell, Serge Chermayeff, Wells Coates, Betty Joel, Marion Dorn, Arundell Clarke, Duncan Miller, Julie Jacob and Ian Henderson

Scott, George Gilbert. Personal and Professional Recollections.

London: Sampson, Low, Marston, Searle & Rivington, 1879

The posthumously published autobiography of George Gilbert Scott (1811-1879). Scott was one of the leading exponents of the Gothic Revival movement. He commenced practice as an architect in London in the 1830s. He was elected a Fellow of the Royal Institute of British Architects in 1860 and was made a Royal Academician the same year. In 1872 he was knighted for his contribution to architecture. Notable among his works were St. Pancras Railway Station and the Albert Memorial in London.

This was one of the first autobiographies by a British architect and is an important source on development in the profession during the mid-nineteenth century

Scott, George Gilbert. Remarks on Secular & Domestic Architecture, Present & Future.

London: John Murray, 2nd edition, 1858

The architect George Gilbert Scott (1811-1879), expounds his views on contemporary British architecture, which he asserts is "wholly unworthy of our state of civilization, and requires a thorough reformation"

Scott was one of the leading exponents of the Gothic Revival movement. He commenced practice as an architect in London in the mid-1830s. He was elected a Fellow of the Royal Institute of British Architects in 1860 and was made a Royal Academician the same year. In 1872 he was knighted for his contribution to architecture. Notable among his works were St. Pancras Railway Station and the Albert Memorial in London.

Scott, Temple. A Bibliography of the Works of William Morris.

London: Geo Bell & Sons, 1897

A very detailed annotated bibliography of the writings, translations and publications of William Morris. It also includes a list of articles on the Morris and his work, and publications of the Kelmscott Press,

[John Francis Bentley] Scott-Montcrieff, W.W. John Francis Bentley

London: Ernest Benn Ltd., 1924

The only monograph on the architect John Francis Bentley (1839-1902). He began working as an independent architect in London in 1862. Primarily known as a church architect, his principal commission was the design of the Roman Catholic Cathedral of Westminster in 1894. He also acted as consultant in the design and construction of the Roman Catholic Cathedral at Brooklyn

Sculpture Centre. Sculptured Memorials & Headstones Designed and Carved in Sculptors' Studios in British Stones.

London: Sculpture Centre, 3rd edition, 1938

The Sculpture Centre, publishers of this book, was established by a small group of artists in London in 1934.

The aim of the Sculpture Centre was to supply the public need for better memorials of individual design, carved in sculptors' studios in British stone at reasonable prices.

In 1937 the Sculpture Centre moved into new headquarters at 26 Albemarle Street, London which was opened by the President of the Royal Academy. Here examples of work by members of the organisation could be seen and advice obtained. Preliminary sketch designs were prepared without charge to clients' suggestions, and an estimate given of the final cost. Clients were also put into direct touch with the artist if this is desired.

In 1937 over thirty well-known sculptors were associated with the Centre

The Advisory Committee of the Sculpture Centre in 1937 consisted of Sir Edwin Lutyens; Professor A. E. Richardson, Professor of Architecture at the University of London; Evelyn Shaw, Hon. General Secretary, The British School at Rome; Eric Gill; and Gilbert Ledward.

[George Elton Sedding]. George Elton Sedding. The Life and Work of an Artist Soldier. Edited by his brother, with preface by the Rev. E. F. Russell.

Letchworth: Garden City Press Limited, 1917

John Elton Sedding was born in Bloomsbury, London, England on 13 May 1882, His father was the architect and designer John Dando Sedding (1838-1891). He trained as a jewellery designer and art metalworker with Henry Wilson and at the at the L.C.C. Central School of Arts & Crafts in London. He had his own workshop/studio in London from 1907 until the outbreak of World War One in 1914 in which he enlisted in the Army. He died as a result of wounds received in action the following year

Sedding, John Dando. Garden Craft Old and New.

London: Kegan Paul, Trench, Trübner & Co., 1891

John Elton Sedding was born in Bloomsbury, London, England on 13 May 1882. His father was the architect and designer John Dando Sedding (1838-1891). He trained as a jewellery designer and art metalworker with Henry Wilson and at the L.C.C. Central School of Arts & Crafts in London. He had his own workshop/studio in London from 1907 until the outbreak of World War One in 1914 in which he enlisted in the Army. He died as a result of wounds received in action the following year

Seth-Smith and Monro. Ideal Designs for Houses. To be Erected at St. George's Hill, Weybridge, by Mr., W. G. Tarrant

London: William J. Baker, 1912.

Essentially a prospectus for potential purchasers of substantial "high quality" houses to be built at St. Georges Hill, an area of outstanding natural beauty in Weybridge, Surrey. The book contains plans and drawings of the houses to be built. It includes properties designed by Seth-Smith & Monro, Tubbs & Messer, Wood & Sarvis, Castle & Warren, George Blair Imrie and William Rupert Davison. Also included are photographs of a stone-built bungalow designed by C.F.A. Voysey that had already been erected on the site.

Shaw, Henry. The Encyclopedia of Ornament.

Edinburgh: John Grant, 1898 [originally published 1842]

The Encycloepia of Ornament (1842) was a source book intended by the author for decorative designers and architects. Its aim is "to give a selection of the purest and best specimens of ornament of all kinds and all ages". The book contains fifty-nine plates - coloured woodblocks, hand-coloured line engravings, aquatints and a zincograph.

Shaw, Richard Norman. Sketches for Cottages and other Buildings: Designed to be Constructed in the Patent Cement Slab System of W.H. Lascelles From sketches and notes by R. Norman Shaw, R.A., Drawn by Maurice B. Adams, A.R.I.B.A.

London: W. H. Lascelles, 1878

Contains 28 drawings and plans by Richard Norman Shaw of buildings by him constructed in the Patent Cement Slab System of W.H. Lascelles. It includes cottages, villas, a church, a school, a village hall and club, coffee and entertainment rooms, a billiard and smoking room, boat house, shops and a hospital.

[Richard Norman Shaw]. Blomfield, Reginald. Richard Norman Shaw R.A. Architect 1831-1912. A Study

London: B. T. Batsford, 1940

The first monograph on Shaw by the architect Reginald Theodore Blomfield (1856-1942). Contains chapters on his work in the office of George Edmund Street (1824-1881); his work at Bedford Park; his domestic and civic architecture; his design of New Scotland Yard; competitions he entered; Shaw as a designer of churches; Shaw and the Royal Institute of British Architects; Shaw's pupils; and his relationship with W. R. Lethaby. Also contains a list of buildings designed by Shaw.

Shop Fronts. A Selection of English, American and Continental Examples. Edited by Frederick Chatterton

London: The Architectural Press, 1927

A photographic survey of the design of contemporary British shop fronts. Also includes examples of shop fronts in New York and in Germany, France, Italy, Denmark, Austria and Belgium. Where known the designers are named. These include Edgar Brandt, Sué et Mare, E. Guy Dawber, McKim Mead & White, Francis Jourdain and Michel Roux-Spitz.

Sketchley, Rose Esther Dorothea. English Book-Illustration of To-day: appreciations of the work of living English illustrators with lists of their books.

London: Kegan, Paul, Trench, Trübner and Co., Ltd., 1903

The text of four articles that originally appeared in 'The Library' - 'Some Decorative Illustrators; Some Open-Air Illustrators; Some Character Illustrators; and some Children's Illustrators. Illustrators whose work is discussed and illustrated in the book include Walter Crane, Laurence Housman, Heywood Sumner, Robert Anning Bell, Arthur J. Gaskin, Charles Ricketts, C.H. Shannon, E. H. New, Alice B. Woodward, Arthur Rackham and E. J. Sullivan

[Bernard Sleigh], Mark, Amy. The Sea King's Daughter and Other Poems by Amy Mark, Decorated with Designs by Bernard Sleigh Engraved by the Designer L.A. Talbot.

Birmingham: Birmingham Guild of Handicraft Limited, 1895

We have chosen to digitize this as a representative example of book illustration by the Birmingham Group, a loose association of artists who had studied or taught at Birmingham School of Art in the late nineteenth century. Bernard Sleigh (1872-1954) studied under Arthur J. Gaskin (1862-1928) at Birmingham School of Art and subsequently joined the Birmingham Group. The Birmingham Guild of Handicraft [also known as the Birmingham Guild Ltd.] was established in Birmingham in 1890. The Guild began producing books in c. 1894 under the imprint The Birmingham Guild of Handicraft Press or The Birmingham Guild of Handicraft Ltd. It also issued a short-lived periodical, The Quest. In addition to Sleigh, designers and artists associated with the Press included Arthur J. Gaskin, Mary Newill, and Charles March Gere. The Press operated until at least 1919.

Small Modern English Houses. First Series. Introduction by F. R. Yerbury

London: Victor Gollancz. 1929

A photo survey of contemporary English architecture and interior and furniture design with a two-page introduction by F.R. Yerbury. Includes work by H. S. Goodhart-Rendel, Serge Chermayeff, Ambrose Heal, Betty Joel, Denham Maclaren, Gordon Russel, Peter van der Waals. A second series was never published.

The Smaller House. Being Selected Examples of the Latest Practice in Modern English Domestic Architecture

London: The Architectural Press, 1924

A photo survey of contemporary English architecture and interior and furniture design with a two-page introduction by F.R. Yerbury. Includes work by H. S. Goodhart-Rendel, Serge Chermayeff, Ambrose Heal, Betty Joel, Denham Maclaren, Gordon Russel, Peter van der Waals. A second series was never published.

Smith, Edward. A Guide to the Construction and Management of Workhouses.

London: Knight & Co., 1870

The book was intended "for the use of Architects and Guardians, and the Master, Matron, Medical Officer, Chaplain, Nurse, and other officers of the Workhouse." It contains chapters on the construction of workhouses; the internal arrangement of the buildings; their repair and alteration; and the furniture and fittings.

The author, Dr. Edward Smith (1819-1874) was Medical Officer of the Poor Law Board, and Poor Law Inspector

Smith, Hubert Llewellyn, et al. Reports on the Present Position and Tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925.

London: Department of Overseas Trade, 1927

The report of a survey undertaken by the British Department of Overseas trade into trends in the industrial arts revealed by Exposition internationale des arts décoratifs et industriels modernes held in Paris in 1925. In conducting the survey and writing the report "Everything has been subordinated to a single object, viz., to obtain as true a picture as possible of the existing condition of the principles of the principle branches of industrial art production in the chief countries of the world" [Prefatory Note]. The aim being to see what British could learn from the work of designers abroad. The report is illustrated with examples of some of the best work exhibited by both British and foreign designers.

The book contains essays by Sir Hubert Llewellyn Smith - Introductory Survey; H. C. Bradshaw - Architecture; George Sheringham - Mural Decoration; H. P. Shapland - Furniture; Frank Warner and A.F. Kendrick - Textiles; Henry Wilson - Metalwork; Gordon M. Forsyth - Pottery; A. Marriott Powell - Glass; C.H. St. John Hornby - Books and Printing; Martin Hardy - Books and Illustration; Book Illustration and Posters; A.P.D. Penrose - Art of the Theatre; A.A. Longden - Gardens and Settings; and Oliver Bernard - Lighting

Smith, John Moyr. Album of Decorative Figures by Moyr Smith

London: Sampson Low, Marston, Searle & Rivington, 1882

An album of decorative designs by John Moyr Smith (1839-1912) mainly for tiles and stained glass. In 1867 Smith began working for Dresser. In the 1870s he established a commercial decorative arts practice in London. His clients included the Silver Studio, the studio of Bruce Talbot, the cabinetmakers Collinson & Lock and Cox & Son, the piano manufacturer Broadwood & Son, and the ceramic manufacturers Minton & Co.

Smith, John Moyr. Ornamental Interiors, Ancient & Modern

London: Crosby Lockwood and Co., 1887

"This book is intended to show various specimens of modern decoration; and as all modern work is founded more or less on ancient examples" [Preface]. The book is illustrated with designs for wallpaper, tiles, decorative friezes, room interiors, etc. by Smith, himself, C.F.A. Voysey, G.C. Haité, Bruce J. Talbot, Lewis F. Day, Liberty & Co., etc.

Many of the illustrations had appeared in *Decoration*, the monthly magazine of the decorative arts [also digitised by AHR net].

John Moyr Smith (1839-1912) was born in Glasgow where he trained as an architect. He also studied at Glasgow School of Art. In 1866 he moved to London and worked as an assistant to George Gilbert Scott. In addition to his work as an architect, by the 1860s he was also establishing a

reputation as an illustrator, and in 1867 began working for Christopher Dresser, and supplying designers to the Arthur Silver Studio. The following year Building News commissioned him to produce designs for furniture and fittings. In the 1870s he established a commercial decorative arts practice in London. His clients included the studio of Bruce Talbert, the cabinetmakers Collinson & Lock and Cox & Son, the piano manufacturer Broadwood & Son, and the ceramic manufacturers Minton & Co. (later Minton Hollins & Co). Smith was a member of the Arts & Crafts Exhibition Society and participated in their first exhibition at the New Gallery in London in 1888

Smithells, Roger (editor) Modern Small Country Houses.

London: Country Life, 1936

A detailed illustrated survey of the design and furnishing of 48 modern houses in Britain. Includes houses designed by Erich Medelsohn and Serge Chermayeff, Val Harding and Tecton, F.R.S. Yorke, Marian Pepler and R.D. Russell, Baillie Scott & Beresford, Howe & Lescaze, Oliver Hill, Thomas S. Tait, and Amyas Connell.

Smithells, Roger and Woods, S. John. The Modern Home Its Decoration & Equipment.

Benfleet, Essex: F. Lewis (Publishers) Limited, 1936

A comprehensive survey of mainly British contemporary interior decoration and design for the home. It includes chapters on lighting and heating; windows, walls and floors; furniture, textiles; glass silver and pottery; and bathrooms and kitchens.

Among designers whose work is featured include Wells Coates, Marion Dorn, Gordon Russell, Betty Joel, Ronald Grierson, Berthold Lubetkin, Marian Speyer, Raymond McGrath and Brian O'Rourke.

Carpets and Rugs

Ceramics

Furniture

Glass

Interior Decoration and Design

Lighting

Silverware

Textiles

Wallpaper

[Sir John Soane] **Bolton, Arthur T. Architectural Education a Century ago: being an account of the office of Sir John Soane ... with special reference to the career of George Basevi, his pupil, etc.**

London: Sir John Soane's Museum, 1925

An account of the office of Sir John Soane (1753-1837), architect of the Bank of England, with reference the career of his pupil, George Basevi, (1794-1845) architect of the Fitzwilliam Museum, Cambridge. The book contains profiles of Soane's principal students.

Sparrow, Walter Shaw. Hints on House Furnishing.

London: Eveleigh Nash, 1909

Walter Shaw Sparrow (1862-1940) was assistant editor of The Studio from 1899 to c.1903 and a committed champion of the Arts and Crafts movement. In Hints on House Furnishing, he offers advice to householders on how to furnish a house on Arts and Crafts principles. The book is illustrated with designs by Frank Brangwyn, R.S. Lorimer, M.H. Baillie Scott, Walter Cave, Morris &

Co., Liberty & Co., Sidney Barnsley, E. L. Lutyens, the Guild of Handicraft, Heal & Son, C.F.A. Voysey, James Powell & Sons (Whitefriars), W.A.S. Benson, William Morris and Jeffrey & Co.

Sparrow, Walter Shaw. Our Homes and How to Make the Best of Them.

London: Hodder & Stoughton, 1909

Walter Shaw Sparrow (1862-1940) was assistant editor of *The Studio* from 1899 to c.1903 and a staunch champion of the Arts and Crafts movement. In *Our Homes and How to Make the Best of Them*, he offers advice to householders on how to furnish a house in the Arts and Crafts style. Among designers whose work is featured in the book are C.F.A. Voysey, Ernest Newton, Alexander Fisher, Frank Brangwyn, M. H. Baillie Scott, C. R. Ashbee, Barry Parker, Raymond Unwin, E. L. Lutyens, Selwyn Image, Walter Cave, Ernest Gimson, William Curtis Green, Charles Spooner and Richard Norman Shaw.

Spielmann, Marion Harry. British Sculpture and Sculptors of To-day.

London: Cassell & Company, 1901

A comprehensive survey of contemporary architectural, monumental and public sculpture. The book contains examples work by several sculptors associated with the Arts and Crafts movement including Walter Crane, Reginald Frampton, Alfred Gilbert, Edward Onslow Ford and Robert Anning Bell.

For the significance of this book see: '“Reuniting What Never Should Have Been Separated”: The Arts and Crafts Movement, Modernism, and Sculpture in Britain 1890–1914' by Sarah Victoria Turner in *Nineteenth-Century Art Worldwide* vol. 14, issue 2, Summer 2015 <http://www.19thc-artworldwide.org/summer15/turner-on-the-arts-and-crafts-movement-modernism-and-sculpture-in-britain>

Standard Range & Foundry Co. Ltd. Modern Economical Fireplaces for Coal Electricity & Gas [Trade catalogue]

Watford: Standard Range & Foundry Co. Ltd., c.1930

A priced trade catalogue of nearly 100 fireplaces, fire surrounds and grates. Given the prices, i.e., generally ranging from £3 to £10, the target marking was probably the working class or lower middle class consumer.

Stannus, Hugh. Cantor Lectures. The Decorative Treatment of Natural Foliage.

London: W. Tronnce/Society for the Encouragement of Manufactures and Commerce, 1891

The first of a series of four Cantor lectures on the decorative treatment of natural foliage delivered before the Society for the Encouragement of Manufactures and Commerce in London on 13, 20 and 27 April and 4 May 1891. The second series of lectures were given by Stannus in 1894

Hugh Stannus (1840-1908) trained as an architect and decorative designer at Sheffield School of Art and at the Royal Academy of Art Schools in London. He commenced independent practice as an architect in London in 1879 and in 1887 was elected a Fellow of the Royal Institute of British Architects. His architectural work was never extensive and consisted mainly of structural or decorative alterations to existing building. From the 1880s onwards much of his time was involved in teaching. He taught or lectured at the Royal College of Art, University College London, South Kensington School of Art and the Architectural Association in London, and at Manchester School of Art. He 1884 he was elected a member of the Art Workers Guild.

Stannus, Hugh. Cantor Lectures. The Decorative Treatment of Artificial Foliage.

London: W. Tronnce/Society for the Encouragement of Manufactures and Commerce, 1894

The second of a series of four Cantor lectures on the decorative treatment of natural foliage delivered before the Society for the Encouragement of Manufactures and Commerce in London on 19 and 26 February and 5 and 12 March 1894. The first series of lectures were given by Stannus in 1891.

Hugh Stannus (1840-1908) trained as an architect and decorative designer at Sheffield School of Art and at the Royal Academy of Art Schools in London. He commenced independent practice as an architect in London in 1879 and in 1887 was elected a Fellow of the Royal Institute of British Architects. His architectural work was never extensive and consisted mainly of structural or decorative alterations to existing building. From the 1880s onwards much of his time was involved in teaching. He taught or lectured at the Royal College of Art, University College London, South Kensington School of Art and the Architectural Association in London, and at Manchester School of Art. He 1884 he was elected a member of the Art Workers Guild.

Stannus, Hugh. Cantor Lectures. Some Laws of Form in Applied Art

London: Published by the author, 1893

Lectures delivered by the author before the Society of Arts on 14, 21, 28 February and 7 March 1898.

Hugh Stannus (1840-1908) trained as an architect and decorative designer at Sheffield School of Art and at the Royal Academy of Art Schools in London. He commenced independent practice as an architect in London in 1879 and in 1887 was elected a Fellow of the Royal Institute of British Architects. His architectural work was never extensive and consisted mainly of structural or decorative alterations to existing building. From the 1880s onwards much of his time was involved in teaching. He taught or lectured at the Royal College of Art, University College London, South Kensington School of Art and the Architectural Association in London, and at Manchester School of Art. He 1884 he was elected a member of the Art Workers Guild.

Stannus, Hugh. The Theory of Storiatio in Applied Art

London: Published by the author, 2nd edition, 1898

A lecture delivered before the Applied-Art Section of the Society of Arts 24 January 1893.

Storiatio is defined as "that section of the rules of applied art which govern (a) the Selection and (b) the Representation of Meaning in the decoration of objects".

Hugh Stannus (1840-1908) trained as an architect and decorative designer at Sheffield School of Art and at the Royal Academy of Art Schools in London. He commenced independent practice as an architect in London in 1879 and in 1887 was elected a Fellow of the Royal Institute of British Architects. His architectural work was never extensive and consisted mainly of structural or decorative alterations to existing building. From the 1880s onwards much of his time was involved in teaching. He taught or lectured at the Royal College of Art, University College London, South Kensington School of Art and the Architectural Association in London, and at Manchester School of Art. He 1884 he was elected a member of the Art Workers Guild.

J. Starkie Gardner Limited. Decorative Metalwork Traditional and Modern by J. Starkie Gardner Limited

London: J. Starkie Gardner Limited., 1936

"Our aim in compiling and publishing this loose-leaf Volume is to set forth, in suitable sections, the wide scope of our recent activities in both Traditional and Modern Architectural Metalwork, together with Mechanical Engineering: [Foreword]. J. Starkie Gardner Ltd. [also known as Starkie Gardner &

Co.] was a manufacturer of decorative metalwork and metal furniture founded in London in 1752 and incorporated in 1923

Statham, Henry Heathcote. Modern Architecture. A Book for Architects and the Public.
London: Chapman & Hall, 1897

A comprehensive survey of contemporary architecture. Contains chapters on church architecture; state and municipal architecture, domestic architecture and street architecture. The author primarily discusses British architecture, however, he also includes examples from continental Europe and the USA. Most of the many illustrations in the book originally appeared in *The Builder* magazine.

Henry Heathcote Statham (1839-1924) practised as an architect in London from 1871 and was elected a Fellow of the Royal Institute of British Architects in 1878. He was editor of *The Builder* from 1884 and 1904.

[Stockport Town Hall] **An Account of the Town Hall of the County Borough of Stockport.**
Stockport: Swain & Company, Limited., 1908

A detailed, illustrated report on the design and construction of the Town Hall in Stockport, Cheshire by architect Sir Alfred Brumwell Thomas (1868-1948)

Strickland, C.W. On Cottage Construction and Design.
London: Macmillan and Co., 1864

The author discusses the pressing need for dwellings for the labouring classes. Details of the design and construction of affordable cottages with their plans and specifications are given in the book

Sugden, Alan Victor and Edmondson, John Ludlam. A History of English Wallpaper 1509-1914
London: B.T. Batsford, 1906

Sugden and Edmondson's *A History of English wallpaper 1509-1914* is an invaluable source of information on the history and design of English wall decoration, particularly for the years c.1850 to 1914. The book includes brief histories of most of the major wallpaper manufacturers in Britain [Note: we have only digitized the chapters relevant to this database. i.e., those covering the late nineteenth century and early years of the twentieth century]

Sutherland William George. Stencilling for Craftsmen
Manchester: The Decorative Art Journals Co., Ltd., 1925

The object of the book is "to give the Painting Trade examples of some schemes of a practical character in colour for decorating churches" [Preface]. The book is edited by the decorative painter William George Sutherland (1850-1915), with contributions by the stained glass designers Walter John Pearce (1856-1942), and Charles Henry Bishop (c.1868-?), and by H. S. Rogerson, H.A Campbell, and W.W. Davidson. With its numerous colour and black and white illustrations, this little-known book is the best source on early twentieth-century church decoration.

Talbert, Bruce James. Examples of Ancient & Modern Furniture, Metalwork, Tapestries, Decoration, etc.
London: B.T. Batsford, 1876

Bruce James Talbot (1838-1881) was born in Scotland and trained and worked as a woodcarver and architect before moving to London in the mid-1860s. In c.1870 he established his own design studio in London where he employed a team of assistants who produced a considerable number of designs for numerous clients. Talbot was awarded the Grand Prix at the Exposition Universelle in Paris in 1878 for his Juno cabinet made by Jackson & Graham.

Examples of Ancient & Modern Furniture, Metalwork, Tapestries, Decoration, etc. was a successor to his book Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes (1868). It includes decorative designs by him for wallpaper, stained glass, wrought-iron, art metalwork, woodcarving, furniture and interiors, inspired by ancient forms.

Talbot, Bruce James. Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes

London and Birmingham: S. Birkbeck, 1867

Bruce James Talbot (1838-1881) was born in Scotland and trained and worked as a woodcarver and architect before moving to London in the mid-1860s. In c.1870 he established his own design studio in London where he employed a team of assistants who produced a considerable number of designs for numerous clients. Talbot was awarded the Grand Prix at the Exposition Universelle in Paris in 1878 for his Juno cabinet made by Jackson & Graham.

Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes was the first part of a two-part work by Talbot. The second part, Examples of Ancient & Modern Furniture, Metalwork, Tapestries, Decoration, etc., was published in 1876.

Tattersall, C. E. C. A History of British Carpets. From the Introduction of the Craft until the Present Day

Benfleet, Essex: F. Lewis (Publishers) Limited

A comprehensive and detailed history of carpet-making in Britain. The author, Creassey Edward Cecil Tattersall (1877-1957) was Keeper of the Department of Textiles at the Victoria & Albert Museum in London. The book is extensively illustrated and contains histories of twenty of the leading carpet manufacturers.

Taylor, Samuel. Inexpensive Rural Cottages and Buildings for Small Holdings.

London: The Land Agents' Record, Limited, 1906

A follow-up to the author's book Modern Homesteads (1905). Contains drawings of 17 low-cost buildings for rural communities with details of their design and costings.

Taylor, Samuel. Modern Homesteads. A Practical Treatise on the Designing of Farm Buildings, Far Houses and Cottages for Farm Labourers, for all Classes and Sizes of Holdings from 300 to 3 Acres.

London: The Land Agents' Record Limited, 1905

The author, who was a surveyor, suggests ways in which the design of agricultural buildings, particularly labourers' cottages, could be improved

The Teale Fire-place Company. Teale, T. P. Designs of Fire-places

Leeds: The Teale Fire-place Company, 1893

The Teale Fireplace Co. was a manufacturer of fireplaces. The firm appears to have been founded under auspices of Thomas Pridgin Teale (1831-1923) by Lionel H. Teale. Thomas Pridgin Teale was a British surgeon and ophthalmologist, who was elected a Fellow of the Royal Society (FRS) in 1888. He had a strong opinion on the design of fireplaces and was the author of *Economy of Fuel in House Fires* (1883). He also lectured on 'Economy of Coal in House Fires' at the Leeds Philosophical and Literary Society on 22 November 1882, and on the 'Principles of Domestic Fireplace Construction' at the Royal Institution of Great Britain on 5 February 1886.

The catalogue contains photographs of fireplaces manufactured by the Teale Fireplace Co. and reprints of the lectures given by T.P. Teale in 1882 and 1886.

Tecton. Planned A.R.P. Based on the investigation of structural protection against air attack in the Metropolitan Borough of Finsbury

London: The Architectural press, 1939

Using the London Borough of Finsbury as a case study, Tecton architects outline their ideas for bomb-proofing urban structures. Their investigation was commissioned by the Borough Council in September 1938 as by then it seemed that war with Germany was inevitable and concern was mounting that the civilian population was at serious threat from aerial bombing. Various types of bomb shelters within buildings and underground are assessed

Tecton [also known as Tecton Group and TECTON Architects] was an architectural practice known for its radical thinking. It was formed in London in 1932 by the émigré architect Berthold Lubetkin (1901-1990) and a group of recent graduates of the Architectural Association School: Godfrey Samuel (1904-1982), Valentine (Val) Harding (1905-1940), Michael Dugdale (1905-1970), Anthony Merlott Chitty (1907-1976), Francis Skinner (1908-1998.) and Lindsay Drake (1909-1980). The Tecton partnership was dissolved in 1947.

Thomas, D. Lleufer. Plans of Cottages and "Living-in" Quarters for Agricultural Labourers in Wales.

Cardiff, Wales: Welsh Housing and Development Association, 1918

A report on the entries submitted in a competition to design cottages and "living-in" accommodation for agricultural labourers organized by the Welsh Housing and Development Association in association with the National Eisteddfod in 1919

Thompson, W.A. The Housing Handbook. A practical manual for the use of officers, members, and committees of local authorities, ministers of religion, members of Parliament and all the social or municipal reformers interested in the housing of the working classes

London: National Housing Reform Council, 2nd edition, 1903

Important source on Edwardian housing and housing policy. Includes sections on the Garden City and Suburb Movement, slum clearance, municipal cottages, Port Sunlight, and Bournville.

Thorber Bros. Ltd. Good Wood and Sound Workmanship. [Trade catalogue]

Mytholmroyd, Yorkshire: Thorber Bros. Ltd., c. 1925

A trade catalogue of summerhouses, greenhouses, bungalows and sheds manufactured by Thorber Bros. Ltd.

Three Bedroomed Cottages. 60 designs submitted in the Building Centre Cottage Competition. Introduction by F. R. Yerbury

London: Building Centre, 1933

The book contains plans, drawings and specifications of 60 entries out of 300 submitted in a competition organized by the Building Centre Competition to design a three-bedroomed cottage.

Tomlinson, H. M. and Leigh-Bennett, E.P. R.M.S. "Queen Mary". A noble tribute to the imagination of man.

London: Cunard White Star, 1934

A lavishly produced celebration of the launch of the R.M.S. Queen Mary, including many illustrations of the work of the artists and designers who contributed to the decoration of the ship, such as Dame Laura Knight, Vanessa Bell, Doris Zinkeisen, Anna Zinkeisen, Bertram Nicholls, John Skeaping, Cedric Morris, Philip Connard, James Woodford, MacDonald Gill, A. Duncan Carse, Margot Gilbert, Kenneth Shoesmith, Algernon Newton, Maurice Lambert, Charles Pears, Rebel Stanton, and Edward Wadsworth.

[Tower Bridge, London] **The Tower Bridge.**

London: Office of the "The Engineer", 1894

A detailed account of the construction of Tower Bridge in London, written by James Edward Tuit, engineer to Sir William Arrol & Co., the contractor for the bridge. The principle architect of the bridge was Sir Horace Jones (1819-1887) in collaboration with the civil engineer John Wolfe Barry (1836-1918). Jones died on 21 May 1887, nine years before its completion in 1894

Town Planning & Modern Architecture at the Hampstead Garden Suburb.

London: T. Fisher Unwin, 1909

Hampstead Garden Suburb is a suburb of London that was created by the social reformers Henrietta and Samuel Augustus Barnett in 1906. In that year they established the Hampstead Garden Suburb Trust Ltd, which purchased 243 acres of land from Eton College for the scheme and appointed Raymond Unwin as its architect. He, with his colleague, Raymond Unwin, prepared a masterplan for the scheme. The book, which was published in 1909, documents the progress made by the enterprise during the subsequent three years. Hampstead Garden Suburb was to be a proving-ground for several architects particularly those of the Arts and Crafts persuasion. In addition to Parker and Unwin, architects who designed buildings for the community and whose work is illustrated in the book include M.H. Baillie Scott, E. Guy Dawber, Edgar Wood, W. Curtis Green, E.L. Lutyens and C. Harrison Townsend

Townsend, W. G. Paulson. Modern Decorative Art in England. Its Development & Characteristics. Volume I: Woven & Printed Fabrics, Wall-Papers, Lace & Embroidery.

London: B. T. Batsford, 1922

The only volume published of a proposed series of five volumes that were intended to document the recent history of decorative art in England. The work discussed and illustrated is predominantly by designers inspired by the Arts and Crafts aesthetic, including William Morris, C.F.A. Voysey, Henry Wilson, Rex Silver, May Morris, Jessie M. King, L.F. Day, and Walter Crane.

Transactions of the National Association for the Advancement and its Application to Industry, Liverpool Meeting, 1888

London: National Association for the Advancement and its Application to Industry, 1888

The National Association for the Advancement of Art and its Application to Industry (NAAAI) was formed in 1887 with the specific the purpose of holding an annual Congress in the principal manufacturing towns in the UK to "discuss problems of a practical nature connected with the welfare of the Arts, Fine and Applied". The NAAAI subsequently held congresses in Liverpool (1888), Edinburgh (1889), and Birmingham (1890) of which these are the Transactions.

Among speakers at the Liverpool Meeting were Sir Frederic Leighton, Lawrence Alma-Tadema, John Brett, Alfred Gilbert, John D. Crace, Christopher Whall, Walter Crane, Lewis F. Day, Patrick Geddes and William Holman Hunt

Transactions of the National Association for the Advancement and its Application to Industry, Edinburgh Meeting, 1889

London: National Association for the Advancement and its Application to Industry, 1890

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Among speakers at the Edinburgh Meeting were many of the key names in the Arts and Crafts movement including William Morris, Walter Crane, T. J. Cobden Sanderson, Emery Walker, C. R. Ashbee, Francis Newbery, Christopher Whall, J. D. Sedding. Other speakers included G. F. Watts, E. Onslow Ford and Patrick Geddes.

Transactions of the National Association for the Advancement and its Application to Industry, Birmingham Meeting, 1891

London: National Association for the Advancement and its Application to Industry, 1891

The National Association for the Advancement of Art and its Application to Industry (NAAAI) was formed in 1887 with the specific the purpose of holding an annual Congress in the principal manufacturing towns in the UK to "discuss problems of a practical nature connected with the welfare of the Arts, Fine and Applied". The NAAAI subsequently held congresses in Liverpool (1888), Edinburgh (1889), and Birmingham (1890) of which these are the Transactions

Among speakers at the Birmingham Meeting were C. R. Ashbee, A. H. Mackmurdo, Henry Holiday, Heywood Sumner, Selwyn Image, Aston Webb, Reginald T. Blomfield, John Brett and Stanhope A. Forbes.

The NAAAI folded soon after the Birmingham Meeting. There were plans to hold a congress in November 1891, however, this never materialised.

Triggs, Oscar Lovell. Chapters in the History of the Arts and Crafts Movement.

Chicago, Illinois: The Bohemia Guild of the Industrial Art League, 1902

For the most part the book focuses on the Arts and Crafts movement in Britain. It includes chapters on John Ruskin, William Morris, C.R. Ashbee and the Guild of Handicraft

Turners Asbestos Cement Co. . . . with the aid of Asbestos-Cement

London: Turners Asbestos Cement Co., c.1935

A promotional brochure produced by Turners Asbestos Cement Co. illustrating the versatility of asbestos cement as a building material both inside and outside a house.

The Tynecastle Company. Tynecastle Canvas, Vellum, Textures, Wood, Mouldings, Compo, Adaptable & Fibrous Plaster, Leathers. [Trade catalogue]
Edinburgh and London: The Tynecastle Company, 1923

A comprehensive catalogue of products manufactured by the Tynecastle Company The Tynecastle Company [also known as Scott Morton Ltd., Scott Morton & Co., and Scott Morton & Tynecastle Co Ltd.] was a company established in Edinburgh, Scotland in 1885 by William Scott Morton (1840-1903), and John and James Templeton to manufacture Tynecastle Canvas or Tynecastle Tapestry, an embossed leather-like material compound of canvas and paste that Morton had developed for use as a wall-covering, similar to embossed wallpaper. From the 1890s onwards Tynecastle products, which subsequently included adaptable and fibrous plaster, cornices and wood mouldings, were used in commercial and domestic interiors, and as a decorative surface for ships,, yachts and railway carriages. The catalogue includes photographs Tynecastle wall-coverings used the bedroom of the President car of Argentine State Railways; the social hall of the S.S. "Zeelandia"; and the first class state room, of the T.S.S. "Gelria and T.S.S. "Turantia".

Tytler, Mary Fraser [Mrs. George Frederick Watts] The Pattern in the Word. A Key to the Symbols on the Walls of the Chapel at Compton.
London: Wm. H. Ward, 1904

The Watts Mortuary Chapel, also known as the Watts Cemetery Chapel, in Compton, Surrey, was conceived in the 1890s by Mary Fraser Seton Tytler (1849-1938), also known as Mrs G. F. Watts, as a memorial to her husband, the artist George Frederic Watts (1817-1904), who was then still alive. The chapel was built and decorated by Tytler with help from a group of local people between 1896 and 1898. The unique decoration of the Chapel combines elements of Arts and Crafts, Art Nouveau, Celtic motifs, and ancient Egyptian art, together with Tytler's own unique style. In the book, Tytler provides an explanation of the symbols that adorn the walls of the chapel.

See also: Bills, Mark. Watts Chapel. A Guide to the Symbols of Mary Watt's Arts and Crafts Masterpiece. London: Philip Wilson Publishers Ltd. 2010. [Not digitized by this database]. This contains nearly 200 photographs of the Chapel and its symbols, mainly in colour.

University of London. The Senate House and Library
London: [University of London], 1938

Considered architect Charles Holden's masterpiece, this is a detailed floor by floor, room by room description of the University of London Senate House and Library, built between 1932 and 1937.

Unwin, Raymond. Cottage Plans and Common Sense.
London: The Fabian Society. 1902

In this tract written by Raymond Unwin for the socialist Fabian Society, he describes an ideal for the design of workers' cottages and draws out general criteria and specific standards. "Shelter, comfort, privacy" should be first principles. Housing, he asserted, had to be freed from the 'straightjacket' of bye-laws. This, he believed, would "sweep away "back-yards, back alleys and abominations . . . to long screened by that wretched prefix back"

Unwin, Raymond. Nothing Gained by Overcrowding!
London: Garden Cities and Town Planning Association, 3rd edition, 1918

A third, revised edition of a pamphlet, originally published in 1912, in which Unwin reflects on the lessons learned from the Garden city experiments in New Earswick, Letchworth Garden City, Hampstead Garden Suburb, and elsewhere

Unwin, Raymond. Town Planning in Practice. An Introduction to the Art of Designing Cities and Suburbs.

London: T. Fisher Unwin, 4th edition, 1914

Raymond Unwin explained the genesis of *Town Planning In Practice. An Introduction to the Art of Designing Cities and Suburbs* in his preface to the first edition (1909): "When a Bill conferring town planning powers on municipal bodies was promised by the Government, it occurred to me that it would probably be of use if some of the maps, photographs, and other material which I had collected during some years' study and practice of what I have ventured to call the art of town planning could be put together and published. Hence this book.

In the fourth edition, Unwin reviews developments in town planning and town planning and town planning legislation since the passing of the 1909 Town Planning Bill. Much of the book focuses on Letchworth Garden City and Hampstead Garden City, which he, with Barry Parker, made a significant contribution in planning

Chapters include: Of Civic Art as the Expression of Civic Life; Of the Individuality of Towns, with a Slight Sketch of the Ancient Art of Town Planning; Of Formal and Informal Beauty; Of the City Survey; Of Boundaries and Approaches; Of Centres and Enclosed Places; Of the Arrangement of Main Roads, their Treatment and Planting; Of Site Planning and Residential Roads; Of Plots and the Spacing and Placing of Buildings and Fences; Of Buildings, and how the variety of Each must be dominated by the harmony of the whole; Of Co-operation in Site Planning, and how Common Enjoyment benefits the Individual; and Of Building Bye-laws.

Vear Furniture. Furniture Fashions for To-day. [Trade catalogue]

London: Vear Furniture, 1937

Vear Furniture was a short-lived British furniture manufacturer. In 1937 the firm had premises at 129-131 Textile Exchange Buildings, 1-3 St. Paul's Churchyard, London. In this trade catalogue issued by Vear Furniture that year they stated that "Our productions are, in every case, superior in craftsmanship to furniture sold in West-end shops - because we are in the City and supply direct from our workshops. The furniture featured in the catalogue is exclusively in the 'modern' or Art Deco style. Vear Furniture may have ceased trading following the outbreak of war in 1939. There is no evidence of the firm's existence after the war.

Veritys Ltd. Electrical Manufacturers. Volume III: Fittings [Trade catalogue]

London: Veritys Ltd., 1908

A 402-page trade catalogue of domestic lighting fixtures and fittings in a wide range of styles, from traditional to Art nouveau and Arts and Crafts, manufactured by the Aston, Birmingham-based electrical manufacturers Veritys Limited. Also includes decorative lampshades, highly decorative electric fires and radiators, and electric kitchen appliances

Voysey, Charles Francis Annesley. Individuality.

London: Chapman and Hall, 1915

One of two books in which Charles Francis Annesley Voysey (1857-1941) outlined his philosophy as an architect and designer, the first being *Reason as a Basis for Art* (1906), also digitized by AHRnet. *Individuality* is "partly a diatribe against what Voysey called 'collectivism'. Individuality had to be cherished as the state had become all-powerful. The idea of individuality had to be fostered" [Stuart Durant. *The Decorative Designs of C.F.A. Voysey* (1991) p.23]. "Collectivism, convention, and fashion, all derive their power through the suppression of the individual. Men's minds and bodies are forced into grooves and moulded into machine-like order; being banded together like soldiers for a common purpose, their united efforts gather accumulating strength" [Voysey. *Individuality* p.37]. It may be significant that *Individuality* was published in 1915, two years into World War One, by which

time the State had imposed control over many aspects of daily life, and this may have to some extent shaped his thinking

The typeface used on the cover of the book was designed by Voysey.

Voysey, Charles Francis Annesley. Reason as a Basis of Art

London: Elkin Matthews, 1906

The first of two books in which Voysey talked about his philosophy as an architect and designer, the second being *Individuality* (1915), also digitized by **AHRnet**. In *Reason as a Basis of Art*, he “aligns him with designers who sought to find those principles by elevating a rational approach. In it, Voysey sets out his own position clearly if not dogmatically—reason enabled the designer to abstract principles of good design from the historical past without reducing the designer to copying that past. The principles, in other words, ensured quality of design while simultaneously allowing for individuality and originality” [Marie Frank. <http://www.caareviews.org/reviews/2838>]

The typeface used on the cover of the book was designed by Voysey.

Walters, J. Tudor. The Building of Twelve Thousand Houses.

London: Ernest Benn, 1927

A report on the 12,000 houses built by the Industrial Housing Association Ltd. mainly for colliery workers in the midlands and north of England, in early 1920s. The book is illustrated with nearly 100 drawings and plans of the buildings.

The Industrial Housing Association, Ltd. was founded in 1922 as a non-profit organisation by a cooperative of colliery directors and financed by governments loans and grants. Sir John Tudor Walters (formerly a Member of Parliament) was appointed a director, tasked with overseeing the overall design and construction of the new houses.

John Ward. Catalogue of Invalid Chairs & Carriages. [Trade catalogue]

London: John Ward, c. 1903

The firm of John Ward was established by John Ward in London in the 1750s. They specialised in the manufacture of furniture and mobility products for those with physical infirmities. At the time this catalogue was published (c. 1903), they claimed to have “the largest stock of invalid chairs, etc. in the world for sale or hire.” The company were conferred with Royal Warrants by Queen Victoria and King Edward VIII. They were also Manufacturers by Appointment to the Empresses of France, Russia and Austria, and were awarded medals at numerous international exhibitions from the Great Exhibition onwards.

The catalogue contains over 300 products manufactured by the company including stationary and self-propelled, invalid chairs, donkey and goat-drawn carriages, commodes, consulting couches, horse-drawn ambulances, garden tea-wagons, camp baths, etc. One page illustrates an impressive invalid chair presented by the firm to Queen Victoria to mark her Jubilee in 1897. Apparently, the Queen had both a carrying chair and a self-propelling one, both supplied by Ward.

Weaver, Lawrence. The 'Country Life' Book of Cottages

London: Country Life, 1919 [2nd edition, revised and enlarged]

A revised and enlarged edition of a book first published in 1913 as *The "Country Life" Book of Cottages Costing from £150 to £600* [also digitized by this database]

The author discusses the design and construction of cottages. Unlike the first edition, the emphasis is less on low-cost housing, but covers a wide range of values. The influence of the Arts and Crafts movement is evident in many of the cottages featured in the book. Among architects whose work is illustrated are Edwin L. Lutyens, Clough Williams-Ellis, Raymond Unwin, Ernest Gimson, H.S. Goodhart-Rendel, Halsey Ricardo, Sidney Barnsley, M.H. Baillie Scott, William Curtis Green, R.S. Lorimer, C.R. Ashbee and Maxwell Ayrton.

Weaver, Lawrence. The "Country Life" Book of Cottages Costing from £150 to £600.

London: Country Life, 1913

Discusses the design and construction of cottages. The focus primarily on low-cost houses for the rural community. The influence of the Arts and Crafts movement is evident in many of the cottages featured in the book. Among architects whose work is illustrated are M.H. Baillie Scott, C.R. Ashbee, Raymond Unwin, Edwin Lutyens, Reginald Blomfield, Sir Robert Lorimer, Clough Williams-Ellis, Lionel Crane, and Ernest Gimson

Weaver, Lawrence. Exhibitions and the Arts of Display

London: Country Life, 1925

With nearly 400 illustrations, this is one of the best contemporary sources on the design of exhibitions and exhibition stands. The focus of the book is the stands, displays and posters designed for British Empire Exhibition of 1924-25.

Weaver, Lawrence. Gas Fires and Their Settings

London: The Fanfare Press, 1929

The author reviews the aesthetic development of the design and setting of gas fires. He appeals to the architectural profession to consider ways in which the design of these fires can be improved. The book contains examples of architect-designed gas fires including by Darcy Bradell, P. Morley Horder, Joseph Emberton, Oliver Hill, and Edward Maufe. Based on an address read by the author at the Annual Conference of the British Commercial Gas Association in October 1928

Weaver, Lawrence. Houses and Gardens by E. L. Lutyens.

London: Country Life, 1913

The first monograph on the architect Edwin Landseer Lutyens (1869-1944). Includes critical assessments of most of his principle projects since 1890. A feature of nearly all the books written by Lawrence Weaver was that they were extremely well illustrated, and this book is no exception. It contains nearly 600 drawings, photographs and plans of Lutyens' work

Weaver, Lawrence. The House and its Equipment

London: Country Life, 1911

Published as a companion to the book *The Small Country House of To-day*, published the year before. "In the former book the aim was to consider each house as a definite architectural conception. Though six of its chapters were given to the description of old buildings which had been repaired and altered to meet new conditions and needs, the design of new houses received the lion's share of consideration. The scheme of the present volume is altogether different, though the aim is the same, viz., to enlarge the healthy interest, already widespread, in all questions that concern the practical equipment and decorative amenities of the house." [Introduction]. Contributors include Lawrence

Weaver, Ernest Newton, Halsey Ricardo, C.H.B. Quennell, Gertrude Jekyll, Inigo Triggs, J. Starkie Gardner and H.Avery Tipping.

Weaver, Lawrence. Small Country Houses of To-Day. Volume One.

London: Country Life, 3rd edition, 1922

The third edition of the first volume of a three-volume work on modern English country house architecture originally published by Country Life in 1910. Forty-nine houses by 37 architects are featured in this volume, the first of which is The Red House by Philip Webb. In his Preface Weaver explains he has chosen to place this house by Webb in the forefront "in order to mark my growing conviction of the immense influence he has exercised on the quality, though not the form, of the work of to-day". Other architects whose work is discussed in this volume include Ernest Barnsley, Horace Field, Detmar Blow, E. Guy Dawber, William Curtis Green, W. R. Lethaby, Halsey Ricardo, M.H. Bailie Scott, C.F.A. Voysey, Walter Cave, Ernest Newton, Mervyn Macartney and Edgar Wood.

Weaver, Lawrence. Small Country Houses of To-Day. Volume Two.

London: Country Life, 2nd edition, 1922

The second edition of the second volume of a three-volume work on modern English country house architecture published by Country Life. This edition contains a review of the work of 36 architects, only six of which appeared in the first edition. The houses are arranged according to the traditions which inspired them. This ranges from simpler vernacular work through to the 'Modernist' tendency. Architects whose work is featured include Edwin L. Lutyens, Ernest Gimson, Robert S. Lorimer, M.H. Baillie Scott, Sir Reginald Blomfield, Clough Williams-Ellis, and R.S. Goodhart Rendel

Weaver, Lawrence. Small Country Houses. Their Repair and Enlargement

London: Country Life, 1914

Published as a companion to Weaver's previous books, The Small Country House of To-day (1910), and The House and its Equipment (1911). The book consists of the series of 24 case studies of the restoration and enlargements of properties ranging from small cottages to (despite the title) large, substantial country houses. Architects engaged on the renovation work discussed in the book include Edwin Lutyens, Reginald Blomfield, Sir Robert Lorimer, Ernest Newton, Clough Williams-Ellis, and Maxwell Ayrton

Weaver, Lawrence. Tradition & Modernity in Plasterwork

London: G. Jackson & Sons Ltd., 1928

The author documents the history and technical development of plasterwork made by the George Jackson firm since the end of the eighteenth century. This firm, based in Rathbone Place, London, for most of its history, was responsible for much of the interior plasterwork in major architect-designed buildings from 1920s onwards, and their skill in handling fibrous plaster made them the plasterers of choice for public buildings and offices in London in the inter-war period. The book is illustrated with some forty recent commissions executed by the firm, designed by E. L. Lutyens, Sir Herbert Baker, C.H. Reilly Robert Atkinson, Richardson & Gill and Carrère & Hasting

Weaver, Lawrence. Village Clubs and Halls

London: Country Life, 1920

The first book to focus on the architecture and design of village contemporary clubs and halls. Most of the buildings illustrated and discussed in the book tend to be in the traditional vernacular or Arts

& Crafts style. Architects include Ernest Barnsley, E. Guy Dawber, Norman Jewson, Sir Edwin Lutyens, Ernest Newton, Charles Spooner, Clough Williams-Ellis, and F.W. Troup

The Well Fire Co. Inexpensive "Well" & "Pyramid" Fireplaces. [Trade catalogue]
Newcastle-on-Tyne: The Well Fire Co., 1929

A priced trade catalogue of fireplaces manufactured by The Well Fire Co. of Newcastle-on-Tyne and retailed by Gibbs & Dandy Ltd. of Luton. A list of customers who purchased these fireplaces included various members of the nobility including the Prince of Wales, the Architectural Association, several railway companies, and a number of town halls

Whall, Christopher. Stained Glass Work. A Text-Book for Students and Workers in Glass
London: John Hogg, 1905

A manual on the art and craft of stained glass by Christopher Whall (1849-1924), one of the most influential stained glass designers working in Britain in the late nineteenth century and early years twentieth century. The book is also an exposition of Whall's philosophy as a craftsman.

One of series of handbooks on the artistic crafts edited by W. R. Lethaby

White, Gleeson. Christmas Cards & Their Chief Designers
London: The Studio, 1894

A special issue of The Studio. A review of work by contemporary British designers of Christmas cards., including Henry Stacy Marks, Walter Crane, Kate Greenaway, Alice Havers, W. S. Coleman, Thomas Crane, G. C. Haité, Alic George, Marce B. Woodward, Fred Mason, Georgie Gaskin (G. Cave France), George March Gere, Sidney Heath, Randolph Caldicott, and W.L. Wyllie

John P. White, The Pyghtle Works. A Complete Catalogue of Garden Furniture and Garden Ornament by John P. White, The Pyghtle Works, Bedford [Trade catalogue]
Bedford: John P. White, The Pyghtle Works, 1906

Description: John P. White [also known as J.P. White, John P. White & Co.] were manufacturers of garden furniture, garden ornaments and wooden fireplaces founded in Bedford, England in 1896 by John P. White, who, that year purchased an acre of land where he established his Pyghtle Works for the manufacture of architectural joinery. In addition to furniture, the Pyghtle Works produced a range of garden ornaments including sundials, treillage, Tuscan pottery, vases, statuary, fountains, well heads, pergolas, bridges, and fruit storing trays. They also manufactured summerhouses, horticultural buildings and gates. John P. White was particularly famed for its short but productive association with the architect H.M. Baillie Scott who designed furniture for the company between the late 1890s and c. 1905. An advertisement by the firm in Academy Architecture in 1895 stated that they also produced designs by C.F.A. Voysey, W.R. Lethaby, Henry Wilson, C..H.B. Quennell and C.E. Mallows. The designers of the furniture and ornaments in the 1906 catalogue are not identified, it is not known, therefore, are any pieces are by these designers.

John P. White & Sons Ltd., The Pyghtle Works. Furniture Made at The Pyghtle Works Bedford by John P. White Designed by M.H. Baillie Scott [Trade catalogue]
Bedford: John P. White & Sons Ltd., The Pyghtle Works, 1901

Trade catalogue of a range of furniture designed by the Arts and Crafts architect M. H. Baillie Scott (1865-1945), commissioned by John P. White and made at their Pyghtle Works in Bedford

John P.White & Sons Ltd.,The Pyghtle Works. Examples of Modern Woodwork

Bedford: John P.White & Sons Ltd.,The Pyghtle Works, c.1933

A promotional brochure of architectural woodwork and decorative joinery produced by John P. White & Sons Ltd. It contains photographs and details of recent projects by the firm, notably for the Ulster Parliament Buildings, Stormont, Belfast; and the Shakespeare Memorial Theatre in Stratford-on-Avon

Who's Who in Architecture 1914.

London:Technical Journals Ltd., 1914

An indispensable source of biographical information on British architects Only three volumes were issued - 1914, 1923 and 1926. Contains architects' year of birth; where educated and trained; practice details; principal projects; and publications.Also includes profiles of the schools of architecture and architectural and related institutions in the UK.

Who's Who in Architecture 1923, Edited by Frederick Chatterton.

London:The Architectural Press, 1923

An indispensable source of biographical information on British architects Only three volumes were issued - 1914, 1923 and 1926. Contains architects' year of birth; where educated and trained; practice details; principal projects; and publications.Also includes profiles of the schools of architecture and architectural and related institutions in the UK.

Who's Who in Architecture 1926, Edited by Frederick Chatterton.

London:The Architectural Press, 1926

An indispensable source of biographical information on British architects Only three volumes were issued - 1914, 1923 and 1926. Contains architects' year of birth; where educated and trained; practice details; principal projects; and publications.Also includes profiles of the schools of architecture and architectural and related institutions in the UK.

Wiggins & Co. Lime & Cement Merchants, also Slaters & Tilers. [Trade catalogue]

London:Wiggins & Co., c.1905

A catalogue of decorative terra-cotta ridge tile finials, chimney pots, faced bricks, windows and doorways, and roofing and wall tiles

Wiggins & Co. were lime and cement merchants, slaters and tilers.The firm was founded in 1860. Their main premises was located at Chancellor's Wharf, Hammersmith Bridge in Hammersmith, London, and by the early twentieth century had branches in Brentford, Ealing, Kingston-on-Thames, Kew Bridge, Kensington,Woking, Harrow-on-the Hill, Northwood,Walton-on-Thames, and Fleet, Hampshire. The company was active until at least the early 1930s

Wilkinson,William. English Country Houses. Forty-five views and plans of recently erected mansions, private residences, parsonage-houses, farm-houses, lodges, and cottages: with a practical treatise on house-building.

London:James Parker and Co., 1870

Designs for a wide range of rural buildings by the architect William Wilkinson (1819-1901)

Nothing is known about Wilkinson's training as an architect. He appears to have gained practical experience from his father and as an auctioneer, land surveyor, estate agent, builder, and materials supplier. The first building he designed was Lew Church in 1841. In 1856 he opened a practice at 2 St Giles in Oxford. In 1860 he relocated the practice to 5 Beaumont Street, Oxford where he remained until 1886.

From 1881 he was in partnership with his nephew, Harry Wilkinson Moore (1850-1915). During his long career as an architect Wilkinson designed a wide range of buildings, mainly in Oxfordshire, including churches, police buildings, private houses, hotels, clergy houses, industrial and commercial buildings and educational establishments. Many of these are documented in his two books *English Country Houses: Forty-five Views and Plans of Recently Erected Mansions, etc.* (1870), and *English Country Houses: Sixty-one Views and Plans of Recently Erected Mansions, etc.* (1875). [For a partial list of Wilkinson's completed commissions see Wikipedia]

William Morris & Company [Ruskin House] Ltd. [Trade catalogue]

London: William Morris & Company [Ruskin House] Ltd., c.1910

William Morris & Co. [also known as Wm. Morris & Co., Westminster; and as William Morris & Company (Ruskin House) Ltd.] was a manufacturer of stained glass and metalwork, founded in Westminster, London, in 1901 by William Thomas Morris (1874-1944). The firm is often confused with Morris & Co. (founded by William Morris in 1875), which was also known as William Morris & Co.]. This trade catalogue issued by William Morris & Company (Ruskin House) Ltd. in c.1910, contains examples of metal casements, stained glass and decorative ironwork. The designs were very much influenced by the Arts and Crafts movement

William Pape, Glass-Stainer, Aire Street, Leeds. Designs for Leaded & Painted Lights

Leeds: William Pape, c.1890

William Pape was born in 1852. Nothing has been traced about his training as an artist. In 1876 he established an eponymous stained glass firm in Leeds, Yorkshire, which designed stained glass windows for a number of churches in the Yorkshire and elsewhere in England. In 1902 Pape designed a set of windows for the Town Hall in Morley, Yorkshire.

The influence of the Pre-Raphaelites is evident in his work. He exhibited four designs for stained glass at the Royal Academy in London in 1892. His work was also shown at the Yorkshire Union of Artists.

Pape was a Fellow of the British Society of Master Glass Painters (FBSMG). Following his death in 1935 his company was taken over by Baxendale & Co.

This catalogue which dates from c.1890, contains windows for private houses and commercial premises, including public houses, banks doctors' surgeries, and billiard rooms.

William Wood & Son Ltd. Country Estates Catalogue. [Trade catalogue]

London: Wood & Son Ltd., c.1914

William Wood & Son Ltd. [also known as Wm. Wood & Son Ltd., and W. Wood & Son Ltd.] was a landscape and garden design firm, and manufacturer of garden and horticultural buildings, garden furniture and garden ornaments. The firm was founded in Wood Green, North London in 1850 by William Wood (1818-1869). It was incorporated in 1895. They relocated to Taplow in Buckinghamshire in 1924. The firm had originally been coal merchants. It was not until the 1890s that they moved into "horticultural sundries". By the 1900s the firm was well established and by 1914 had acquired a Royal Warrant. They also supplied furniture to Winston Churchill. Such was their reputation that they were often referred to as "the Harrods of landscape design"

This catalogue is divided into 15 sections which includes conservatories, greenhouses, "artistic residences", bungalows, golf houses, pavilions, summerhouses, portable buildings, garden architecture, pergolas, garden furniture, garden figures, ornaments and vases, sundials and pedestals

William Wood & Son Ltd. Fencing Wood & Iron [Trade catalogue]

Taplow, Buckinghamshire: Wm. Wood & Son Ltd., 1931

A priced trade catalogue of wood and ornamental iron fencing manufactured by William Wood & Son Ltd. of Taplow, Buckinghamshire. The firm was founded in Wood Green, North London in 1850 by William Wood (1818-1869). It was incorporated in 1895 and relocated to Taplow in 1924. By the 1900s the company was well established and by 1914 had acquired a Royal Warrant. They also supplied furniture to Winston Churchill. Such was their reputation that they were often referred to as "the Harrods of landscape design".

William Wood & Son Ltd. Recent Work by William Wood and Son Limited

Taplow, Buckinghamshire: Wm. Wood & Son Ltd., c.1935

A catalogue of recent garden design and landscaping projects by the William Wood & Son Ltd.. Also includes garden buildings, swimming pools, wrought iron gates and garden ornaments

The firm was founded in Wood Green, North London in 1850 by William Wood (1818-1869). It was incorporated in 1895 and relocated to Taplow in 1924. By the 1900s the company was well established and by 1914 had acquired a Royal Warrant. They also supplied furniture to Winston Churchill. Such was their reputation that they were often referred to as "the Harrods of landscape design".

Williams, Robert and Knee, Fred. The Labourer and His Cottage

London: The Twentieth Century Press Ltd., 1905

Written by the architect Robert Williams (1848-1914) and Fred Knee. Secretary of the Workmen's National Housing Council. The authors' outline their plans for the design of affordable cottages for rural labourers.

Williams-Ellis, Clough. The Architect

London: Geoffrey Bles, 1929

The second book in a series in which leading men and women in each profession write about their own work – "its problems, its difficulties and its pleasures". In this book Clough Williams-Ellis recounts his career as an architect

Williams-Ellis, Clough. Cottage Building in Cob, Pisé, Chalk & Clay. A Renaissance

London: Country Life, 1919

Architect Clough Williams-Ellis (1883-1978) describes how to construct modern cottages using traditional building techniques and materials. Examples of houses designed by Ernest Gimson, Herbert Baker, E. L. Lutyens and Alban Scott are illustrated in the book.

Willmott, Ernest. English House Design: A Review.

London: B.T. Batsford, 1911

A survey of the development of British domestic architecture from the 16th century to the early years of the twentieth century. Nearly half the book is devoted to the work of contemporary architects and the focus is on houses designed by architects associated with the Arts and Crafts movement including Philip Webb, Richard Norman Shaw, Ernest Newton, E. Guy Dawber, W. R. Lethaby, E. L. Lutyens, and C.F.A. Voysey.

Note: The author, architect Ernest Willmott Sloper (1871-1916), also wrote and practised as Ernest Willmott.

Wilson, Henry. Silverwork and Jewellery. A Text-Book for Students and Workers in Metal.

London: John Hogg, 1903

A manual on the art and craft of silverwork and jewellery making and design by Henry Wilson (1864-1934), Master of the Art Workers' Guild, President of the Arts and Crafts Exhibition Society, and one of the most influential designers in the British Arts and Crafts movement.

One of series of handbooks on the artistic crafts edited by W. R. Lethaby

Winstone & Co Ltd. Artistic Gasfittings [Trade catalogue]

London: Artistic Gasfittings, c. 1895

Winstone & Co. Ltd. were manufacturers and retailers of lighting fixtures and [at least by the 1930s] stoves and ranges. This priced catalogue of their gas light fittings includes bracket lights, pendant lights, chandeliers, inverted lamps, and glass globes.

J. Wippell & Co. Ltd. Catalogue of Church Furniture and Fittings in Wood and Stone

[Trade catalogue]

Exeter: J. Wippell & Co. Ltd, c. 1890

J. Wippell & Co. Ltd. is a long-established manufacturer of furniture, furnishings, embroidery, textile work, clerical vestments, and other products for the church. The company was founded in Exeter, Devon in 1789 by Joseph Wippell. This priced catalogue contains hundreds of drawings and photographs of furniture and fittings in wood and stone available from the firm including chairs, pews, pulpits, reredos, communion tables, fonts, lecterns, etc.

J. Wippell & Co. Ltd. A Few Specimens of the Craftsmanship of J. Wippell and Co. Ltd.

Exeter: J. Wippell & Co. Ltd, c. 1932

"This little book shows some of the work entrusted to us by Architects. It also illustrates a few specimens of our work which we commissioned Architects to design and supervise. We believe that both the demand and supply of good design and craftsmanship can be fostered by a close alliance between the Artist, the manufacturer, and the man who keeps the retail shop" [Introduction]

J. Wippell & Co. Ltd. was established in Exeter, Devon in 1789 by Joseph Wippell. It is primarily known as a manufacturer of furniture, furnishing, metalwork, etc. for the church, however, it is evident from this book, that in addition to ecclesiastical work, the firm also created metalwork for commercial clients including a counter top, grilles and screens for National Provincial Bank in Exeter, designed by A.S. Parker; wrought iron gates and staircase and balustrade for town halls designed by F. Vincent Harris; and a bronze grille for Odhams Press, designed by F. Osborne

J. Wippell & Co. Ltd. The Ornaments of the Church (including Eucharist Vestments and Copes) [Trade catalogue]

Exeter: J. Wippell & Co. Ltd., c. 1927

A catalogue containing over 250 photographs of the wide range of products available from J. Whippell & Co.. manufacturers of church furnishings, vestments, stained glass, and metalware.

J. Wippell & Co. Ltd. was established in Exeter, Devon in 1789 by Joseph Wippell.

J. Wippell & Co. Ltd. Stained Glass from the Studios of J. Wippell & Co, Ltd.

Exeter: J. Wippell & Co. Ltd., c. 1940

A publicity brochure for stained glass made by the studios of J. Wippell & Co. The brochure contains photographs of stained glass windows designed by G. Cooper-Abbs, A. F. Erridge, and F.W.C. Baker.

J. Wippell & Co. Ltd. was established in Exeter, Devon, England in 1789 by Joseph Wippell.

Woldsea :The Garden Village by the Sea.

London: Huttoft Town Planning Syndicate, 1910

A detailed prospectus for a proposed new garden village at Hutton Bank, near the coast in Lincolnshire. The village was to have a two-mile sea frontage; its own railway on the Great Northern Railway line; 'pleasure gardens'; a golf course; a cricket ground; hotels; and numerous houses and bungalows. The prospectus is illustrated with photographs of the, imagined drawings of the village, site and sketches of buildings designed for the village by various architects

Although the project attracted considerable interest in the press with coverage in The Times and Sphere magazine, the scheme came to nothing, partly because of the outbreak of World War One in 1914.

The Women's Guild of Arts. List of Members 1920

London: Printed at the Chiswick Press, 1920

The Women's Guild of Arts (WGA) was founded in 1907 by May Morris (1862-1938) and Mary Elizabeth Turner (1854-1907). It was conceived as an alternative for female artists to the Guild of Handicraft (founded in 1884) which excluded women from its membership until 1964. May Morris was the first President of the WGA and Mary Annie Sloane was its Honorary Secretary.

[Alice B. Woodward] Hendry, Hamish. Red Apple and Silver Bells. A Book of Verse for Children of All Ages. Illustrated by Alice B. Woodward.

London: Blackie & Son, 1912

We have chosen to digitize this book as an example of the Arts and Crafts style of book illustration. Alice Bolinbroke Woodward (1862-1951) was a versatile artist who worked as painter, illustrator and jewellery designer. She illustrated numerous books, mainly for children and exhibited widely, including in the exhibition of the Arts & Crafts Exhibition Society in London in 1896

Working-Class Residential Flats in Reinforced Concrete. Report on a Competition.

Introduction by P. Morton Shand

London: The Cement Marketing Company Ltd., 1935

Report on a competition to design five-storey flats organized by the Cement Marketing Company. Includes designs by Lubetkin & Tecton (the winning design), Connell, Ward & Lucas and Serge Chermayeff.

Wright, H. Myles. Small Houses £500-£2500.

London: The Architectural Press, 1937

A survey of nearly 80 recently-built, architect-designed moderately-priced houses. It includes photographs, plans and specifications of each house. Among architects whose work is featured in the book include E. Maxwell Fry, Hugh Casson, Clough Williams-Ellis, Scoot Shepherd & Breakwell, Connell Ward & Lucas, , Gerald Lacoste, F. R. S. Yorke, and Edward Maufe.

Wrinch & Sons Garden Furniture. Catalogue No. 95, 1907 [Trade catalogue]

Ipswich, Suffolk: Wrinch & Sons, c. 1907

Wrinch & Sons was founded in Ipswich, Suffolk, England in the 1860s by Alfred Wrinch. Initially the business consisted of a shop selling domestic and garden supplies, however, by the late 1880s the firm had grown considerably and was manufacturing not only a wide range of garden furniture, but substantial prefabricated structures for the garden. Their 1889 catalogue included a drawing of a monumental Summerhouse they had constructed for the Imperial Gardens in Constantinople for the Sultan of Turkey, and their 1907 catalogue contains not only furniture but garden shelters, awnings, a shepherd's hut, motor car house, greenhouses, summerhouses, etc.

The company survived a disastrous fire in 1928 and was in the late 1930s amalgamated with Brown & Woods and EC Collins & Co. They ceased production in the late 1980s

Wyatt, M. Digby. Fine Art. A Sketch of Its History, Theory, Practice and Application to Industry being a Course of Lectures Delivered at Cambridge in 1870

London: Macmillan & Co., 1870

Based on a series of 13 lectures delivered at Cambridge University in 1870 by Matthew Digby Wyatt (1820-1877), Slade Professor of Fine Art. Wyatt addresses in turn the history, theory, and practice of architecture, sculpture and painting

Yorke, F.R.S. The Modern House in England

London: The Architectural Press, 1937

The author briefly documents the development of the Modern movement in British architecture from the late nineteenth century and then focuses on 49 representative examples of Modernist houses built in England between 1934 and 1937. He includes houses designed by E. Maxwell Fry, Marjorie Tall, Christopher Nicholson, Wells Coates, Mendelsohn and Chermayeff, Elizabeth Benjamin, Lubetkin and Tecton, Connell, Ward & Lucas, Mary B. Crowley, Raymond McGrath, Oliver Hill, Howe & Lescaze, and Charlotte Bunney.

Young, William. Picturesque Architectural Studies and Practical Designs for Gate Lodges, Cottages, Cottage Hospitals, Villas, Vicarages, Country Residences, Schools, Village Churches, etc., etc. 2. Journals and Serial Publications

London: E. & F. N. Spon, 1872

The Scottish-born architect William Young (1843-1900) discusses a wide range of building designed by him in the 'Picturesque' style, his own ornate interpretation of the Gothic style. These range from country collages and villas to churches and schools

2. Books and Exhibition Catalogues digitized for Research Sources 2: The Poster

Alexandre, Arsène, et al. The Modern Poster

New York, NY: Charles Scribner's Sons, 1895

Contains chapters on French posters and book-covers; posters and poster-designing in England; American posters past and present; and Italian posters and music-book covers

Bauwens, Maurice, et al. Les Affiches Étagères Illustrées

Paris: Librairie Artistique, 1897

One of the classics of poster literature. An extensively illustrated survey of the history of the poster design in Germany, England, Austria, United States, Belgium and Japan by Maurice Bauwens, Tadamasu Hayashi, La Fogue, Julius Meier-Graefe, and Joseph Pennell. Includes many posters that are not reproduced elsewhere.

Bradshaw, Percy V. Art In Advertising. A Study of British and American Pictorial Art

London: Press Art School, 1925

A comprehensive survey of mainly British contemporary advertising and commercial art, with particular reference to the poster. It includes posters for railway companies, shipping lines, retail stores, etc. Includes posters and advertising graphics by E. McKnight Kauffer, Austin Cooper, John Hassall, William Nicholson, Spencer Pryse, William Heath Robinson, Frank Brangwyn, etc. .

Catalogue de l'Exposition d'Affiches Artistiques 1896

Paris: Cirque de Reims, 1896

Catalogue of an exhibition at the Grolier Club in New York in November 1890. It was one of the first exhibitions of the contemporary artistic posters to be held in America. It included posters by Caran d'Ache, Auguste Willette, Eugene Grasset and Jules Chéret

Catalogue of an Exhibition of Illustrated Bill-Posters at the Rooms of the Grolier Club

New York, NY: The De Vinne Press, 1890

Catalogue of an exhibition at the Grolier Club in New York in November 1890. It was one of the first exhibitions of the contemporary artistic posters to be held in America. It included posters by Caran d'Ache, Auguste Willette, Eugene Grasset and Jules Chéret

Catalogue of War Literature Issued by H.M. Government 1914-1919

London: H. M. Stationery Office, 1921

This is an invaluable source for research on posters issued by British Government departments during World War One. Includes recruiting posters issued by the Parliamentary Recruiting Committee; Irish Recruiting Posters; War Loan posters; Scottish Savings posters; National Service posters; Salvage posters; and Food Economy posters. The catalogue includes images of many of the posters; the title of the poster, a description; and the dimensions. The name of the designer is also given if known.

A Collection of Posters. The Illustrated Catalogue of the First Exhibition, Royal Aquarium, London 1894-5. Edited by Edward Bella

London: Royal Aquarium, 1894

The first of two exhibitions on the contemporary art poster held at the Royal Aquarium in London in 1894-95. 204 posters were exhibited including work by Toulouse Lautrec, Jules Chéret, Steinlen, Aubrey Beardsley, The Beggarstaff Brothers, Dudley Hardy, Paul Ponnard, and Eugene Grasset. The second poster exhibition at the Royal Aquarium was held in 1896

A Collection of Posters. The Illustrated Catalogue of the Second Exhibition 1896. Edited by Edward Bella

London: Royal Aquarium, 1896

The second of two exhibitions on the contemporary art poster held at the Royal Aquarium in London in 1896. 283 posters were included in exhibition, several of which are illustrated in the catalogue. This includes posters by Toulouse-Lautrec, Dudley Hardy, the Beggarstoffs, Louis Rhead, Steinlen, Will Bradley, Paul Berthon, Jules Chéret,

David Allen & Sons Ltd. Harrow. Catalogue of Posters for Sale.

London and Belfast: David Allen & Sons Ltd., c.1905

Rare catalogue of nearly 700 posters offered for sale by David Allen & Sons Ltd. Most of the posters are for theatrical productions. The imagery is often very melodramatic.

David Allen & Sons Ltd. was a printing firm founded in Belfast, Ireland in 1857 by David Allen (1830-1903). Allen was born in Randalstown, Co. Antrim on 6 June 1830 and moved to Belfast as a child and was apprenticed to a printer, James Macaulay, publisher of the 'Vindicator' newspaper. In 1857 he became a master printer at which point he established his own printing business.

The company grew rapidly after his two sons, David Allen jr. (1854-1926) and William Edward Allen (1860-1919), joined the business. By 1908 it was the largest bill-posting company in the world and by 1913 had premises in London, Belfast, Harrow, Manchester, Glasgow, Dublin. The firm specialised in the printing of posters and show cards, particularly for the theatre. It was active until at least 1957.

David Allen & Sons Ltd. Harrow. Catalogue of Posters for Sale.

London, Belfast, Harrow, Manchester, Glasgow, Dublin: David Allen & Sons Ltd., 1913

Rare catalogue of approximately 1,500 posters offered for sale by David Allen & Sons Ltd. Most of the posters are for theatrical productions. The imagery is often very melodramatic.

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child and was apprenticed to a printer, James Macaulay, publisher of the 'Vindicator' newspaper. In 1857 he became a master printer at which point he established his own printing business.

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Demeure de Beaumont, A. L'Affiche Belge. 2 vols

Toulouse, France: Chez l'Auteur, 1897

An extensively illustrated and detailed critical survey of poster design in Belgium. It includes profiles of over 30 contemporary Belgian poster designers with a photograph of each artist with examples of their work.

Duce, Herbert Cecil. Poster Advertising

Chicago, Illinois: The Blakely Printing Company, 1912

“This volume presents an outline of the many phases of poster advertising from primitive times until the present day. The subject has been divided under five general headings: The Practical Side of Poster Advertising; The History of Poster Advertising; Poster Art and Artists of Today and Yesterday; Old and New Methods of Lithography, and the result of many poster advertising campaigns told by the advertisers themselves.” [Forward]. Contains chapters on censorship; what constitutes a good poster; some famous poster artists; Japanese influence on poster art; collecting posters; women as poster makers; posters in the Paris Salon; prominent poster printers, etc.

German Posters in Belgium. Their Value as Evidence

Edinburgh, Scotland: T. Nelson & Sons, Ltd., 1918

Forward by the Belgian writer Henri Davignon (1879-1964). The book is an overt exercise in propaganda. It contains reproductions over 100 posters, proclamations and notices relating to the German invasion and subsequent occupation of Belgium between August and October 1914. The aim of the book was to expose the brutality shown by the German Army and occupying authorities to the Belgian people. All the documents are translated into English.

Hardie, Marin and Sabin, Arthur K. War Posters Issued by the Belligerent and Neutral Nations 1914-19

London: A. & C. Black, Ltd., 1920

The first objective study of propaganda posters produced by the various countries that were militarily engaged during World War One, including Great Britain, France, Germany, Austria-Hungary the USA, The Netherlands, Canada, Italy, and Russia. The book is illustrated with 80 examples.

Hiatt, Charles. Picture Posters: A Short History of the Illustrated Placard, with Many Reproductions of the Most Artistic Examples in All Countries

London: George Bell & Sons, 1895

Contents: The Story of the Pictorial Poster; The Pictorial Poster in France During the Present Century; The Pictorial Poster in France: The Work of Cheret, Grasset, and Toulouse-Lautrec; The Poster in France: The Work of Willette, Forain, Steinlen, Anquetin, Bonnard, Ibels, Valloton, de Feure, and Metivet; The Pictorial Poster in France: The Work of Guill Aume, Paleologue, Choubrac, Boutet

de Monvel, Aman-Jean, Schwaebe, Sinet, Jossot, Mayet, and Other Artists; The Artistic Poster in England: From Fred Walker to Dudley Hardy; The Pictorial Poster in England: The Work of Dudley Hardy, Aubrey Beardsley, and Maurice Greiffenhagen; The Work of Other Contemporary English Designers; The Pictorial Poster in America; The Pictorial Poster in Countries not Already Discussed; The Price of the Pictorial Poster and Concluding Note. The author, Charles Thomas J. Hiatt (1869-1904), wrote extensively on art, particularly poster art, and was editor of 'The Poster' (1898-1901).

International Advertisers' Exhibition. Official Catalogue, 1900

London: The ERA Press, 1901

Catalogue of the First International Advertisers Exhibition held in connection at the Crystal Palace in south London in May 1900. The focus of the exhibition is on the Poster as medium for advertising: "In no branch of Art is progress more manifest than in the Designing and Printing of Posters . . . The present Exhibition affords an opportunity of comparing International tastes and attainments in poster art" [Editorial note]. Exhibitors whose work is listed and sometimes illustrated in the catalogue include Aubrey Beardsley, Beggarstaff Brothers, Frank Brangwyn, Will Bradley, Jules Chéret, Steinlen, John Hassall, Dudley Hardey, Charles Rennie Mackintosh, A.A. Turbayne, Paul Berthon, Eugène Grasset, Toulouse Lautrec, J.C. Leyendecker, Maxfield Parrish, Mucha, Ethel Reed, Louis Rhead.

Kriegsplakate 1916-1918

Berlin: Francken & Lang, G.M.B.H., c.1918

A selection of German First World War posters

Penfield, Edward. Posters in Miniature.

New York, NY: R. H. Russell & Son, 1896

Contains reproductions of over 40 recruiting posters issued by various departments of the U.S. Navy in 1917 and 1918. Includes posters designed by Frank Brangwyn, F. X. Leyendecker, J. C. Leyendecker, James Montgomery Flagg, Charles Dana Gibson, and N.C. Wyeth

Plakat Ausstellung Hamburg

Hamburg: Museum Für Kunst Und Gewerbe, 1896

Catalogue of the first major international exhibition on poster art exhibition held at the Museum für Kunst und Gewerbe in Hamburg in 1896. Contains 400 exhibits from Belgium, Denmark, England and Scotland; Germany, France, Italy, Austria-Hungary, Sweden, Spain and the USA.

The Poster Academy. Official Catalogue of the First Exhibition of Original Poster Designs, 1901

London: Crystal Palace, 1901

Catalogue of the First Annual Exhibition of Original Poster Designs held in connection with the 2nd International Advertisers Exhibition, held at the Crystal Palace in south London in March 1901. The exhibition marked the inauguration of what appears to have been a short-lived organisation called The Poster Academy, whose members included John Hassall, Tom Browne, Dudley Hardy, Bernard Bartridge, Will True, James Pryde, Cecil Aldin and W. S. Rogers. Exhibitors whose work is listed and sometimes illustrated in the catalogue include Will Bradley, Louis Rhead, Ethel Reed, Paul Berthon, Jules Chéret, Eugène Grasset, Toulouse-Lautrec, Mucha, Steinlen, etc.

Poster Art in Vienna

Chicago, Illinois: Julius Visotzki, 1923

Contains examples of posters by contemporary Viennese poster artists including Max Klinger, Hermann Kosel and Rolf Frey (Cosl-Frey), Heinrich Blechner, Wilhelm (Willi) Willrab, A.A. Haas, Margit Schwarcz, and Violette Engelberg

Price, Charles Matlack. Poster Design. A Critical Study of the Development of Poster Design in Continental Europe, England and America

New York, NY: George W. Bricka, 1913

Contents: Chapter I. The Subject in General; Chapter II. The Work of Jules Chéret; Chapter III. Posters Continental and English; Chapter IV. American Posters; Chapter V. The Work of Edward Penfield; Chapter VI. American Theatrical Posters; Chapter VII. Some Magazine Covers; and Chapter VIII. The Capacity of the Poster

Price, Charles Matlack. Poster Design. A Critical Study of the Development of Poster Design in Continental Europe, England and America

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Raffé, W. G. Poster Design

London: Chapman & Hall, 1929

Generally considered one of the most comprehensive and detailed books in English on the history and design of the poster. Extensively illustrated with 70 colour plates and approximately 250 half-tone plates

Recruiting Posters Issued by the U. S. Navy Since the Declaration of War

Washington, D. C.: U. S. Navy Recruiting Bureau, 1918

Contains reproductions of over 40 recruiting posters issued by various departments of the U.S. Navy in 1917 and 1918. Includes posters designed by Frank Brangwyn, F. X. Leyendecker, J. C. Leyendecker, James Montgomery Flagg, Charles Dana Gibson, and N.C. Wyeth

Rogers, W. S. A book of the Poster

London: Greening, 1901

A study of the history of the Poster. Chapters include: The Poster as a Work of Art; Poster Collecting; The Care and Preservation; How Best to Display them; Mounting; The Systematic Catalogue of Posters; English Poster; French Posters; Spanish Posters; German Posters; American Posters; Belgian, Dutch and Italian Posters; Some Curious Posters; Women as Poster Makers; The Designing of Posters; and The Printing of Posters. The author, William Snow Rogers [commonly known as W.S. Rogers] was born in 1864. He was active as a poster artist in England from the 1890s onwards. He was a member of the Artists' Society and the Langham Sketching Club.

Rubetti, Guido. La Pubblicità nei Presiti Italiani di Guerra

Milan: Il Risorgimento Grafico, 1918

Contains reproductions of posters and propaganda literature produced in Italy during World War One

Scraps of Paper: German Proclamations in Belgium & France

London: Hodder and Stoughton, 1916

Reproduces proclamations, posters, bills and notices issued by German military authorities in the areas of France and Belgium they occupied during World War One. Each of the documents is accompanied by an English translation. The book contains an introduction by the Member of Parliament Ian Malcolm (1868-1944), and is a blatant example of political propaganda aimed at alerting the British public to what like be like "if we were under German rule

Sparrow, Walter Shaw. Advertising and British Art: An Introduction to a Vast Subject

London: John Lane, The Bodley Head, 1924

A profusely-illustrated study of contemporary British advertising art. The focus of the book is on advertising posters. The author discusses posters, press advertisements and publicity material produced to promote sports, games, country life, steamship companies and hotels, and railway and tramway companies

3. Journals and Serial Publications digitized by AHRnet

Academy Architecture

London: Alec Koch & Sons, 1889-1920

Full title was *Academy Architecture and Annual Architectural Review* [from 1896, *Academy Architecture and Architectural Review*]. Commonly known as *Academy Architecture*. It was founded by the Swiss-born architect Alexander (Alex) Koch (1848-1911) and was an international review of contemporary architecture, and, from volume 3, 1891, contemporary sculpture. It included few articles, but mainly photographs and drawings. Each issue contained approximately 250 illustrations.

The Acorn

London: The Caradac Press, 1905-1906

Short-lived Modernist magazine containing an eclectic mix of prose and poetry by W.B. Yeats, A.C. Benson, G.K. Chesterton, Alfred East, A.L. Baldry, Warwick Deeping, Constance Smedley, and others; and illustrations by Frank Brangwyn, Alfred East, Derwent Wood, H.G. Webb, etc

[See: Imogen Hart. 'The Arts and Crafts Movement' *The Century Guild Hobby Horse* (1884-94), *The Evergreen* (1895-7), and *The Acorn* (1905-6) in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.120-141 See: Rebecca Beasley. *Literature and the Visual Arts: Art and Letters* (1917-20) and *The Apple* (1920-2)) in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.485-504]

The Advertising Art Annual and Art Buyers' Guide 1939

London: Business Publications Ltd., 1939

The only issue of what was to be an annual directory of the advertising profession in British. The book was issued just prior to the outbreak of World War Two and is consequently very scarce. It is divided into five sections: Where to Buy Art; Selected Advertising Art, containing several hundred examples of work by named advertising artists; commercial photographers and commercial art and photographic studios; buyers of commercial art; Art School Schools and Clubs, containing the names and contact details arts schools and colleges, and art clubs and associations; and General Services and Suppliers..

L'Album Les Maitres de la Caricature

Paris, France: Librairie Illustrée J. Tallandier, 1801-1902

Each issue was devoted to the work of a contemporary caricaturist. These include Caran d'Ache, Steinlen, Hermann Paul, Henry Gerbault, Abel Faivre, Jean-Louis Forain, Lucien Métivet, Albert Guillaume, Ferdinand Bac, Charles Lucien Léandre, Charles Huard, Benjamin Rabier, Jules-Alexandre Grün, etc. Extensively illustrated, mainly in colour

American Art Annual

New York, NY: The Macmillan Company [later Washington, D.C.: The American Federation of Arts], 1898-,

Now known as the American Art Directory, the American Art Annual was founded by Florence N. Levy. It contains an annual report of art activities in the USA, including associations and societies, art schools, art museums, auction houses, and the art press. Also contains obituary notices and a biannual Who's Who of painters, illustrators, sculptors and art dealers; and a directory of art museum workers, writers and lecturers on art, and college art instructors. Volumes 1-6, 8-14, 1898-1908, 1910-1917

The American Art Review

Boston, Massachusetts [etc.]: D. Estes and C. E. Lauriat, 1879-1891

The American Art Review was founded and edited by Sylvester Rosa Koehler (1837-1900). Born in Leipzig, Germany, he emigrated with his family to the USA in 1849. He subsequently became Technical Manager of the lithograph publisher Louis Prang and Company, and the first curator of prints at the Museum of Fine Arts in Boston. In his introduction to volume 1 of The American Art Review (1879), Koehler proclaimed that his aim in establishing the journal was to create a periodical that would "occupy a position analogous to that held by the "celebrated" European publications Gazette des Beaux Arts, L'Art, the Portfolio, and the Zeitschrift für bildende Kunst. Although The American Art Review was to survive for only two years, largely as a result of its lavish production costs, it is generally acknowledged today as a primary catalyst in fostering the art of etching in America. Notable among the artists who were commissioned to produce original etchings for the journal were Otto Bacher, J. M. Falconer Thomas and Peter Moran, Henry Farrer, Samuel Coleman, Anna Lea Merritt, Robert Swain Gifford, Alfred Brennan, James D. Smillie, John Foxcroft Cole, and Marcel Gaugengigl. Significant among the articles published by The American Art Review was were a 'A History of Wood-Engraving in America' by W.J. Linton; and 'American Stained Glass' by R. Riordan.s.

The Apple (of Beauty and Discord)

London: Colour/Morland, 1920-1922

Published quarterly as an off-shoot of *Colour* magazine between January 1920 and April 1922. The magazine is divided into two distinct sections "Art", which encompasses etchings, woodcuts, pencil drawings, etchings engravings, charcoal drawings, sculpture, lithographs, wash drawings, and aquatints, and "Letters", which includes literary criticism, topical articles, poetry and short stories. Among the

literary contributors are Ezra Pound, Kenneth Hare, Cecil French, Thomas Moulton, W. H. Davies, Robert Graves, etc. Wyndham Lewis, Frank Brangwyn, John Nash, Gordon Craig, Steinlen, Randolph Schwabe, Joseph Southall, George Clausen, Paul Nash, Claude Lovat Fraser, Lucian Pissarro, Robert Gibbings, E. Knight Kauffer, Charles Ginner, Ethel Gabain, and others.

Architectural Review

London: Architectural Press, 1896-1923

Launched in 1896 as *The Architectural Review for the Artist and Craftsman* by Percy Hastings, owner of the Architectural Press. *The Architectural Review* is the longest-running and one of the most respected British architectural journals. During the period initially covered by AHRnet (1896-1923), the focus of the journal was very much on the then prevailing Arts and Crafts style. Contains articles on domestic, commercial, industrial and civic architecture; as well as articles on stained glass; furniture; architectural sculpture; interior decoration, art metalwork; garden design, etc. Architects, designers and craftspeople whose work is discussed and illustrated include C.F.A. Voysey, C.R. Ashbee, M.H. Baillie Scott, and Christopher Whall.

Architectural Review

Boston, Massachusetts: Bates, Kimball & Guild, 1891-1921

The *Architectural Review* was one of the leading American architecture journals. It contained long, well-illustrated reports on the latest work by U.S. architects and architectural practices. Each issue included a series of detailed plans of current or recent architectural projects. The 1904 volume contains a special feature on the Louisiana Purchase Exposition in St. Louis. The *Architectural Review* merged with *American Architect* in 1921. The period covered by AHRnet is 1904-1910. 1904 is currently available.

Architecture. A Monthly Magazine of Architectural Art

London: Talbot House, 1896-1898

Edited by James Dudley Morgan. Short-lived architecture journal published between February 1896 and June 1898. Contains articles on contemporary British architecture. Also includes a series of features on early European ecclesiastical architecture and articles on architectural decoration, e.g. stained glass, tiles, and stone and metalwork. Among architects profiled and whose work is discussed are Richard Norman Shaw, C.F.A. Voysey, E. Guy Dawber, John Dando Sedding, Reginald Blomfield, etc.

Architecture. A Magazine of Architecture and the Allied Arts and Crafts

London: The Builder Ltd., 1921-1928

Former title *Architecture: The Journal of the Society of Architects*. Published monthly until 1928, then bi-monthly. The period covered by AHRnet is vol. 4, no. 7, November 1925 - vol. 5, no. 19, November 1926. These issues contain articles on the Modern movement in architecture by Howard Robertson; the "Queen Anne" movement by H. S. Goodhart-Rendal; garden sculpture by Maria Petrie; women's influence on domestic architecture by H. J. Birnsting; painted panels in wall decoration in the home by Robert Arthur Wilson; the preservation of rural architecture by E. Guy Dawber; the use of concrete in architecture by A. Trystan Edwards; mural painting; the craft revival in Dublin by Manning Robertson; the future of stained glass by Reginald Hallward; shopping and art; the future of the small house, etc. We will digitize more issues of this journal if they can be traced.

Art Chronicle. An Illustrated Journal of the Arts and Crafts

London: Art Chronicle, 1904-1909

Little known, short-lived art magazine. Contains brief illustrated articles on contemporary art; profiles of artists; art gossip; exhibition reviews; and reports on the activities of art schools. Digitized by AHRnet and available soon

Art & Publicity. Fine Printing & Design

London: The Studio, 1925

This was the second in a series of annual Special Numbers of The Studio on advertising and commercial art, with particular reference to poster design. The first in the series, was *Posters and Their Designers*, issued in 1924. The next four issues were entitled *Posters and Publicity*. The title became *Modern Publicity* in 1930 and the previous six volumes were retrospectively numbered 1-6. The scope is international. Artists whose work is illustrated in this volume include E. McKnight Kauffer, Gustav Klimt, Julius Klinger, Frank Brangwyn, Eric Gill, Coles Phillips, Ludwig Hohlwein, etc.

Art: A Monthly Record of Ancient and Modern Art

London: Chapman & Hall, 1903-1905

Little is known about this magazine. It was edited and printed by J.-E. Buschmann in Antwerp, Belgium, and may have been a short-lived English language edition of the Belgian art journal *Onze Kunst* (1902-1929) which was also printed by Buschmann. There is a definite bias in ART towards Flemish and Dutch art with articles on Constantin Meunier, Rubens, contemporary Dutch applied art, the drawings of the Flemish masters, Dirk Nijland, Hugo van der Goes, H. P. Berlage, France Courtens, etc. Also contains a monthly roundup of mainly Belgian and Dutch art news.

Art and Letters

London: Architectural Press, 1896-1923

Edited by the art critic Frank Rutter (1876-1937) and the painters Charles Ginner (1878-1952) and Harold Gilman (1876-1919). They had intended to launch the magazine in the autumn of 1914 but publication was delayed by the outbreak of war later that year. It eventually made its appearance in July 1917 and ceased with the Spring 1920 issue. *Art and Letters* was a quarterly survey of the avant-garde in British art and literature. In addition to Rutter, Ginner and Gilman, contributors included Herbert Read, Osbert, Sacheverell and Edith Sitwell, T.S. Eliot, Ezra Pound, Wyndham Lewis, A.E. Housman, Isaac Rosenberg, Ronald Firbank, Katherine Mansfield, Aldus Huxley. Artists whose work is illustrated included E. McKnight Kauffer, Gaudier-Breszka, Paul Nash, Walter Sickert, Nina Hamnett, Jacob Kramer, Edward Wadsworth, John Nash, and Jacob Epstein.

Art and Publicity. Fine Printing & Design

London: The Studio Ltd., 1924

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Art et Décoration

Paris, France: Librairie Centrale des Beaux Arts, 1897-1925

Art et Décoration, could be described as "the French Studio". It was launched four years after its British counterpart and had the same editorial style as *The Studio* with long, well-illustrated articles

on contemporary fine, decorative and applied art, together with book and exhibition reviews and news items. The focus of *Art et Décoration* was on French, Belgian and Western European art. It includes extensive coverage of several international exhibitions including the Exposition Universelle et Industrielle in Paris in 1900. Publication of *Art et Décoration* was suspended between August 1914-April 1919. In June 1914 it absorbed *L'Art Décoratif*.

Art in Australia

Sydney, NSW: Sydney Ure Smith, Bertram-Stevens, and C. L. Jones, 1916-1940

Art in Australia was the first significant art journal to be published in Australia and is now scarce. We have digitized the first ten years of the journal (1916-1925) in its entirety, including the advertisements. Each issue of the journal has approximately 100-pages, however, it was not paginated. The fact that it is so scarce and is not paginated, probably accounts for the fact that articles from this journal are seldom cited. In digitizing the journal, we have added pagination (assuming the title page to be page 1). As with all the journals digitized by AHRnet, we have added biographical information on all the artists whose work is discussed or illustrated in *Art in Australia*, giving the full name and gender of the artist, together with a supplementary bibliography and Internet links.

The Art Review

London: Glasgow and London, 1890

Short-lived art journal - only seven issues were published (January-July 1890). It was the successor of *The Scottish Art Review* (1888-1890). Like its predecessor it contained a wide-ranging mix of articles including a report on the Rembrandt exhibition at Burlington House, London in 1890; and articles on the London Impressionists; The Teaching of Drawing in Parisian Municipal Schools; Thoreau's Poetry; Heine on Music; Auguste Rodin; Marie Bashkirtseff; Alfred East; Alfred Roll; and G.F. Watts. Also contains art news, and book and exhibition reviews. Contributors included Walter Savage Landor, Lawrence Housman, Arthur Symons, Edward Carpenter, and Gleeson White.

The Art Student

Birmingham: Cornish Bros, New Street; Midland Educational Co., 1885-1887

The Art Student contains a wide range of articles on the fine and decorative arts, including examples of work by students at the school. The format and standard of production of the journal is comparable with any of the leading contemporary art serial publications such as the *Magazine of Art*, the *Art Journal* or *The American Art Review*. *The Art Student* includes articles on stained glass, repoussé work, art education, the National Competition of 1885 and 1886, chromo-lithography, 'Hope by G.F. Watts (1817-1904), etc. Among the journal's contributors were the artists Thomas Cooper Gotch (1854-1931), Joseph Finnemore (1860-1939), John Fullwood (1854-1931) and Thomas Spall (1853-?)

The Art World

New York, NY: The Kalon Publishing Co., 1916-1918

Subtitled "A Monthly for the Public Devoted to the Higher Ideals", *The Art World* was published monthly from October 1916 to March 1918. It contained an eclectic range of articles on art in the broadest sense of the term, including fine, decorative and applied art, music, drama, and occasional articles on architecture. It also included book and exhibition reviews. From the January 1917 issue *The Art World* incorporated Gustav Stickley's magazine *The Craftsman* which had ceased publication the previous month. This title has been digitized by AHRnet and will be available soon.

The Art Workers' Quarterly

London: Chapman & Hall, 1902-1906, 1908

The *Art Workers' Quarterly*, subtitled, *A Portfolio of Practical Designs for Decorative and Applied Arts*, was published in five volumes by Chapman & Hall, London, between 1902 and 1906. The editor was W.G. Paulson Townsend, the author of several books and articles on the decorative arts. In his foreword to volume I, no. 1, he wrote that the object of *The Art Workers' Quarterly*, was provide a source of inspiration for art workers and "to supply designs in a readily applicable form to those who do not invent, plan, or adapt ornament, and who find difficulty in obtaining good and suitable suggestions for their work. Further, it is his aim to assist those who may have some knowledge of the principles on which ornamental design is constructed, by publishing specimens of good work from the best historical and contemporary examples". Like *The Craftsman*, launched the previous year in the USA, William Morris was the subject of the first article in *The Art Workers' Quarterly*. Subsequent articles reported on the work and activities of the leading art schools including the Royal Academy Schools, Royal School of Art Needlework, the Royal College of Art, Central School of Arts and Crafts, Camberwell School of Arts and Crafts, and Keswick School of Industrial Arts, and the principle craft organizations, guilds and societies such as the Church Crafts League, the Home Arts and Industries Association, the Dress Designers Exhibition Society, the Clarion Guild of Handicrafts, and the Arts and Crafts Exhibition Society. There were also articles on Lace Making in Ireland; the British Section at the St. Louis Exposition of 1904; the Impact of Modern Social and Economic Conditions on the Decorative Arts; the architecture of Letchworth Garden City, etc. These were interspersed with practical, well-illustrated articles on wood block printing, mural decoration, ornamental lettering, metalwork, embroidery, weaving, furniture, ceramics, stained glass, bookbinding, etc. Townsend was successful in attracting many of the leading commentators on the decorative arts to write pieces for *The Art Workers' Quarterly*, including May Morris, Walter Crane, J. Illingworth Kay, Alexander Fisher, Lawrence Weaver, Bernard Rackham, Silvester Sparrow, Alfred Stevens, A. Romney Green, and James Guthrie. Among artists and designers whose work featured in *The Art Workers' Quarterly* were some of the major figures in the English Arts and Crafts movement including Ambrose Heal Jr., Walter Crane, C.F.A. Voysey, Alexander Fisher, May Morris, R.A. Dawson. W.J. Neatby, Harold Stabler, Allan Vigers, W. Curtis Green, A. Romney Green. Heywood Sumner, Charles E. Dawson, Edward Spencer, Bernard Cuzner, Arthur Gaskin, Charles Spooner, C.R. Ashbee, Paul Woodroffe, Ernest Gimson, Mary Seton Fraser Tytler (Mrs G.F.Watts), Ernestine Mills and Sidney Barnsley.

An additional two special issues of *The Art Workers' Quarterly* were published in August and December 1908. These contained the papers and extracts of papers read at the Third International Art Congress for the development of Drawing and Art Teaching and the Application to Industries held in London, August 1908, as well as a record of the Retrospective Exhibition of Students' Works, held at the Victoria & Albert Museum, London, in connection with the Congress

L'Arte Decorativa Moderna

Turin, Italy: Camilla e Bertolero, 1902-1912?

Little is known about this scarce Italian decorative art journal. So far only one issue (vol. I, no. 1, January 1902) has been digitized by AHR net. Further issues will be digitized if they can be traced. This issue for 1902 contains articles on the Esposizione Internazionale d'Arte Decorativa Moderna (International Exposition of Modern Decorative Arts) held in Turin in 1902; the decorative artist Giacomo Cometti (1863-1938); and the sculptors Celestino Fumagalli (1864-1941) and Edoardo Rubino (1871-1934). *L'Arte Decorativa Moderna* is thought to have ceased publication in 1912

Arts and Decoration

New York: Adam Budge Inc., 1910-?

Arts and Decoration published its first issue in 1910. It absorbed *Art World* in 1918 (and was known briefly as "The Art World and Arts and Decoration", before reverting to "Arts and Decoration" in 1919. No issue or contribution copyright renewals were found for this serial. It ceased publication in

1942. The journal contained articles on contemporary American fine, decorative and applied arts; art news; and exhibition and book reviews

The Artist. An Illustrated Monthly Record of Arts, Crafts, and Industries

London: A Constable, 1895-1902

Initially *The Artist Photographer & Decorator an Illustrated Monthly Journal of Applied Art*, the title changed to *The Artist. An Illustrated Monthly Record of Arts, Crafts, and Industries* in 1896. Similar in format to *The Studio* [see below], *The Artist* contained articles, on mainly contemporary British art and artists; reviews of exhibitions and books; and art news

L'Artista Moderno. Rivista illustrata d'arte applicata

Turin, Italy: Società Tipografico-Editrice Nazionale (S.T.E.N.), 1904-1941

Despite its long history, *L'Artista Moderno* is extremely scarce and little known outside Italy. It is one of the most important sources on contemporary decorative art, particularly the *Stile Liberty* (Art Nouveau) style, in Italy during the period covered by AHRnet (1904-1922). It was published bimonthly and contains well-illustrated articles on ceramics, glass, furniture, poster design, graphic art, jewellery metalwork, textiles, interior design and architecture. In its latter years *L'Artista Moderno* was superseded by more radical Italian arts journals such as *Domus*. We will be digitizing the vols from 1922-1940 at a later date.

Artistic Japan

London: Sampson Low, Marston, Searle & Rivington, 1888-1891

Founded and compiled by the German art dealer S. (Siegfried) Bing (1838-1905) *Artistic Japan* was published simultaneously in English, German [*Japanischer Formenschatz*] and French [*Le Japon Artistique*]. Bing's declared aim in producing the journal was to "stimuler l'intérêt des amateurs" and "exercer une influence sur le goût, la culture, l'art et la constitution des collections publiques et privées" (stimulate the interest of amateurs and to influence the taste, culture, art and formation of public and private collections) in the art of Japan. One of the publication's chief sponsors was the fashionable London retail firm Liberty & Co. who had a full-page colour advertisement for their art fabrics on the back page of every issue of the English edition. The journal contains a series of illustrated essays on architecture, engraving, Hokusai's "Man-gwa", the decoration of swords, Ritsuo and his School, netsukés and okimonos, the theatre in Japan, Hiroshigé, the poetic tradition in Japanese art, Animals in Japanese art, and Korin. Among contributors to *Artistic Japan* were Edmond de Goncourt, Roger Marx, Victor Champier, and Eugène Guillaume. The editor of the English edition was Marcus B. Huish (1843-1921).

Artists in Advertising & Their Work

London: Advertising Display and Press Publicity, 1935-1937

Published irregularly. Each issue contains examples of work by contemporary British commercial artists and studios. Artists whose work is featured in these issues include Philip Zec, Norman Hepple, Mabel Lucie Attwell, Will Owen, Lawson Wood, G.E. Studdy and Greta Baun.

The Artists Monthly

London: The Artists Monthly, 1925-1926

Primarily a fine art journal, this short-lived periodical, also covered music, theatre arts and dance. Contained an eclectic mix of articles seemingly without any focus, including articles on Michelangelo; advertising as a career; Rembrandt as an etcher; making home movies; Hans Holbein the Younger; Van

Dyck; Dante Gabriel Rossetti; wood engraving; Antoine Watteau; radio drama as a new art form; folk dancing in England, J.M.W. Turner; and the art critic Walter Pater

The Artists' Record

London: The Artists' Record, 1887

Subtitled *A Monthly Journal of Authoritative Criticisms on Works of Art for Artists and all Art Professions*. Scarce short-lived magazine – only 12 issues were published (July 1887-June 1888). Contained brief articles on the art market; biographies of artists; art news; reports on art sales; and exhibition and book reviews. So far only one issue (vol. I, no. I, July 1887) has been digitized by AHR net. Further issues will be digitized if they can be traced. This issue contained articles on Queen Victoria's Jubilee and the fine arts; Indian Art; George Du Maurier; Messrs. Dowdeswell's new galleries; the new rooms in the National Gallery; and critical notes on the Royal Academy.

Arts & Crafts

London: Artwork Publishing Co., 1924-1931

Intended for both the professional and the amateur craftsperson, Arts & Crafts is an important source on the middle period of the Arts and Crafts movement in England. In addition to practical articles on craftmaking, particularly jewellery, bookbinding, furniture, metalwork and embroidery, it included articles on the work of some of the leading names in the Arts and Crafts movement, such as M.H. Baillie Scott, and Walter Crane. It also contained book reviews and reports on exhibitions of the Arts and Crafts Exhibition Society, the Paris Salon, the Royal Academy, etc.

Artwork

London: Hutchinson & Co., 1904-1906

Initially subtitled *An Illustrated Quarterly of the Arts and Crafts*, and later *The International Quarterly of Arts and Crafts*, *Craftwork* was published in 7 volumes (28 issues). It was edited by Herbert Wauthier (1924-28); D.S. McColl (1929-30); and Randolph Schwabe (1930-1931). The journal was a critical review of contemporary fine, decorative and applied art. It contains articles on wall decoration, sculpture, poster art, hand printing, photography, scenography, wood engraving, woodcuts, furniture design, batik, industrial design, stained glass, etching, medal design, architectural drawing, advertising art, ceramics, lithography, silversmithing, glass art, prints, illustration, architecture, documentary films, textile design, etc. Contributors to Artwork included, James Laver, John Grierson, R.H. Wilenski, John Rothenstein, Douglas Percy Bliss, Martin Hardie, Sir Reginald Blomfield, Henry Tonks, John Gloag, E.O. Hoppé, Bernard Rackham, Jacob Epstein, Wyndham Lewis, Charles Ginner, Gordon Craig, Omar Ramsden, E. McKnight Kauffer, Edward Wadsworth, Frederick Etchells, Robert Anning Bell, Eric Gill, Gordon Russell, Paul Nash, William Rothenstein, Muirhead Bone, etc. Among artists whose work is discussed or illustrated in Artwork include C.R. Ashbee, Frank Brangwyn, Ivan Mestrovic, W.G. Raffé, Eric Gill, William Roberts, E. McKnight Kauffer, Georg Jensen, Bernard Leach, Eric Ravilious, Aristide Maillol, René Lalique, Diego Rivera, Frans Masereel, John Skeaping, Edward Bawden, Charles Rennie Mackintosh, Walter Crane, David Jones, Katherine Pleydell-Bouverie, Dora Braden, Edward Johnston, Pablo Picasso, Aubrey Beardsley, etc.

The Birmingham Magazine of Arts and Industries

Birmingham, England: Birmingham Cosmopolitan Club, 1897-1905

Contains short, well-illustrated articles on contemporary fine, applied and decorative art, architecture and photography in Birmingham. Also includes reports on the work of the major manufacturers in the city.

The Blue Review

London: Martin Secker, 1913

Short-lived Modernist magazine – only three issues published, May, June, July 1913. Edited by John Middleton Murry; with Katherine Mansfield as associate editor. It was a successor to *Rhythm* (1911-1913), of which Murry and Mansfield were also editors. Murry conceived *The Blue Review* as “the Yellow Book of the Modern Movement”, although in truth it doesn’t really stand up to comparison with its *Fin de siècle* predecessor, or *Rhythm* for that matter. Includes writings by Mansfield, D.H. Lawrence, Max Beerbohm, Walter de la Mare, James Elroy Flecker, W.H. Davies and Rupert Brooke. Artists whose work is illustrated include X. Marcel Boulstein, Stanley Spencer, G.S. Lightfoot, J.D. Innes, Frances Jennings, Max Beerbohm, Ambrose McEvoy, Derwent Lees, Norman Wilkinson, and Harold Squire.

British Competitions in Architecture

London: Academy Architecture, 1905-1914

Published irregularly. Edited by the Swiss-born architect and founder of **Academy Architecture**. Alexander (Alex) Koch (1848-1911). Scarce and little-known British architecture periodical. Each issue was devoted to the entries submitted in competitions for a specific architectural project. It is illustrated with detailed plans and drawings. Notable among the projects included in the issues we are scanning are the Mitchell Library, Glasgow, the National Library of Wales, Bristol Royal Infirmary, and the National Museum of Wales.

Note: it is difficult to date each individual issue of this journal as the date is not given. It was launched in 1905 and published in 4 vols.

The Butterfly

London: W. Haddon, 1893-1894, 1900

Edited by Leonard Raven-Hill and Arnold Golsworthy. “there was from the outset a delightful feeling of irresponsibility about the conduct of *The Butterfly*. One feels that the editors, who were also the proprietors, printed what they themselves appreciate, without having to keep a nervous eye on a soulless dividend-seeking board of directors” [Thorpe]. Raven-Hill provided many of the illustrations, including no less than 23 drawings for the first issue. Other artists who contributed illustrations to *The Butterfly* included Maurice Greiffenhagen, Oscar Eckhardt, Edgar Wilson, Paul Renouard, J.F. Sullivan and Adolph Birkenruth. The title was revived in 1899 but closed again after only a few issues.

See: James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber, 1935 pp.170-174

The Cabinet Maker and Art Furnisher

London: Benn Brothers, 1880-1896

The Cabinet Maker and Art Furnisher was published monthly and edited by J. William Benn. It was the leading journal for the furniture and furnishing trade in Britain in the late Victorian period and is one of one of the principal sources for research on design and manufacture in this sector during these years. The focus of the journal is very much on design. It is extensively illustrated and contains numerous articles. It also includes reports on current trends, a round -up of trade news, reviews of trade literature, details of new patents, etc. By 1890 *Cabinet Maker and Art Furnisher* incorporated a number of other trade publications including *The Upholstery & Decorating Journal*; *Carpet & Floor-Covering Record*; *Furnishing Hardware Guide*, and *Timber-Yard & Woodworking Machinist*.

The Century Guild Hobby Horse

London and Orpington, Kent: G. Allen; Chiswick Press, etc., 1884-1892

The official journal of the Century Guild of Artists. Founded by the architect and designer Arthur Heygate Mackmurdo (1851-1942), the Guild was one of the earliest Arts and Crafts groups in Britain. The magazine contained essays on art, literature, and occasionally architecture and music. The principle contributors included Mackmurdo, Selwyn Image (the author of numerous articles), Arthur Galton, May Morris, Herbert P. Horne, Christina Rossetti, and Hubert Parry. The Hobby Horse was much admired by William Morris. By fusing art and literature in a magazine whose layout and design was a conscious aesthetic statement, it was precursor of pioneering Modernist magazines such as *The Savoy*, *The Yellow Book* and *The Dome*.

See: Imogen Hart. 'The Arts and Crafts Movement' *The Century Guild Hobby Horse (1884-94)*, *The Evergreen (1895-7)*, and *The Acorn (1905-6)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.120-141

Colour

London: Benn Brothers, 1916-1924

Colour contained an eclectic mixture of short stories, poetry, and articles about art. What makes it particularly interesting is its numerous reproductions (mainly in colour) of work by contemporary British painters and decorative artists, particularly by members of the Camden Town Group and the London Group, such as Robert Bevan, Walter Sickert, Harold Gilman and Charles Ginner. It also contained many examples of work by First World War artists and the Omega Workshop. The digitization includes all the advertisements that accompany the magazine.

Commercial Art

London: Commercial Art Ltd., 1922-1926

Commercial Art was published by Commercial Art Ltd. in 5 volumes (42 issues) between October 1922 and June 1926. It was conceived as a trade journal for the British advertising industry and contains numerous, well-illustrated articles on posters, poster stamps, printing, typography, letter art, illustrations, signage, point-of-sale and window display, packaging, etc. Among artists whose work is discussed or illustrated in Commercial Art include E. McKnight Kauffer, Fred Taylor, Tom Purvis, Reginald Frampton, Jean d'Yllon, Austin Cooper, G.M. Ellwood, H.M. Bateman, Frank Brangwyn, Harold Nelson, Fred Pegram, E.A. Cox, Frank Newbould, Herrick, Aldo Cosmati, Charles Pears, Horace Taylor, Lovat Fraser, Anna and Doris Zinkeisen, Laurie Taylor, Septimus Scott, Rilette, F. Gregory Brown, Edmund J. Sullivan, George Sheringham, Robert Braun, Frederic W. Goudy, Paul E. Derrick, etc.

In July 1926, Commercial Art was acquired by The Studio which ran the journal under various titles until 1959. The contents of the magazine (articles and images) for this later period have been indexed with abstracts by the AHRnet database Design Abstracts Retrospective

Coterie

London: Hendersons, 1919-1921

Coterie was one of a number of short-lived literary and artistic magazines published during or immediately after World War One. Few of them survived for more than a few issues and Coterie was no exception, running for only 7 issues, including a double number (May 1919-Winter 1920/21). It was edited by Charman Lall (nos 1-5) and by Russell Green (nos.6/7). During its brief history, Coterie succeeded in attracting contributions from writers who were in the vanguard of the Modernist movement in Britain including T.S. Eliot, Aldus Huxley, Edith, Osbert and Sacheverell Sitwell, Herbert Read and Edmund Blunden. Artists illustrated in Coterie included Adrian Paul Allinson (who designed the cover of no.2), Walter Sickert, William Rothenstein, William Roberts (who designed the cover of no.3), Modigliani, Edward Wadsworth, John Flanagan, John Turnbull, David Bomberg (who designed the cover of no.4), Ossip Zadkine, André Derain, Mary Stella Edwards (who designed the cover of no.5),

Alexander Archipenko, René Durey, and Nina Hamnett (who designed the cover of nos.6/7 and was on the Editorial Committee of Coterie).

The Craftsman

Eastwood, N.Y.: United Crafts, 1901-1916.

The Craftsman played a seminal role in promoting the philosophy and ideals of the Arts and Crafts movement in America. It was founded by the designer Gustav Stickley (1858-1942) and published by his United Crafts workshop in Eastwood, New York.

The influence of the English craft aesthetic on the The Craftsman is evident in the fact that four of the five articles in the first issue of the journal were on the work of William Morris and Morris & Company, and the second issue was largely devoted to the writings of John Ruskin. Other articles in the first two years of the journal included 'Revival of English Handicrafts: the Haslemere Industries'; 'Cobden-Sanderson and the Doves Bindery'; and 'Some Cornish Craftsmen'. It was only towards the end of the second year of The Craftsman that it began to turn its attention to the crafts in other countries, and particularly America. Later articles in the journal include 'René Lalique: His Rank Among Contemporary Artists'; 'L'Art Nouveau, Its Origin and Development'; 'Rookwood Pottery'; 'Workshops and Residence of M. René Lalique'; 'L'Art Nouveau: An Argument and Defence'; 'Korin and the Decorative Art of Japan'; 'Japanese Book Illustrations'; 'Craftsmanship in the New York Schools'; 'The Influence of the "Mission Style" Upon the Civic and Domestic Architecture of Modern California'; 'August Rodin'; 'Mural Painting from the American Point of View'; 'Tiffany and Company, at the St. Louis Exposition'; 'The Future of Ceramics in America'; 'Rossetti and Botticelli: a Comparison of Ideals and Art'; 'The Decorations of the Chancel of Saint Thomas' Church, New York City: Work of John La Farge and Augustus St. Gaudens'; 'The New Art in Photography: Work of Clarence H. White, a Leader Among the Photo-Secessionists'; 'Photography as One of the Fine Arts: the Camera Pictures of Alvin Langdon Coburn'; 'Is There a Sex Distinction in Art? The Attitude of the Critic Toward Women's Exhibits'; 'Why the Handicraft Guild at Chipping Campden Has Not Been a Business Success'; 'Modern German Art: its Revelation of Present Social and Political Conditions in Prussianized Germany'; 'An afternoon with Walter Crane'; 'Town Planning in Theory and in Practice: the Work of Raymond Unwin'; 'Mary Cassatt's Achievement: its Value to the World of Art'; 'The strange genius of Aubrey Beardsley'; and 'The new idea in French furniture, as expressed by Maurice Dufrené'.

Gustav Stickley wrote frequently for The Craftsman. Among other contributors were Charles F. Binns, Ernest A. Batchelder, Ralph Waldo Emerson, G.K. Chesterton and Leopold Stokowski.

Decoration in Painting Sculpture Architecture & Art Manufactures

London: Sampson Low, Marston, Searle & Rivington, 1880-1885

Decoration in Painting Sculpture Architecture & Art Manufactures was a wide-ranging journal covering all aspects of contemporary decorative and applied arts, including furniture, textiles, wallpaper, art metalwork, jewellery, stained glassed tiles, fashion, etc. It was edited by the artist and designer John Moyr Smith (1839-1912) who played a prominent role in the production of the journal and each issue contains numerous illustrations by him. He had at one time worked with Christopher Dresser, and the influence of Dresser, the aesthetic movement, and Greek Revival is evident in many of the designs reproduced in the journal.

Liberty & Co. and the tile manufacturers Minton, Hollins & Co. were regular advertisers in the journal.

See: Annamarie Stapleton. John Moyr Smith 1839-1912: A Victorian Designer. Shepton Beauchamp, Somerset: Richard Dennis, 2002

Dekorative Kunst

Munich: Verlaganstalt F. Bruckmann A.-G., 1897-1941

Dekorative Kunst was founded by H. (Hugo) Bruckmann (1863-1941), in association with the art critic J. (Julius) Meier-Graefe (1867-1935) and the writer and publisher Georg Hirth (1841-1916). The journal focused exclusively on contemporary decorative and applied art, particularly furniture, interior design, ceramics, glass, jewelry, metalwork and textiles. It played a significant role in promoting the Art Nouveau and Arts and Crafts movements in Germany. In its early years, coverage was international, however, after, c.1910 the journal concentrated more on the German and Austrian art. Notable among contributors to Dekorative Kunst were the art dealer S. (Siegfried) Bing (1838-1905), and the writer/designers Henry van de Velde (1863-1957) and Hermann Muthesius (1861-1927). Among the numerous artists and designers whose work featured in the journal were Peter Behrens, Richard Riemerschmid, C.R. Ashbee, M.H. Baillie Scott, C.F.A. Voysey, Charles Rennie Mackintosh, Josef Hoffmann, Koloman Moser and Gustav Klimt. Dekorative Kunst included long reports on the work of the Wiener Werkstätte and members of the Deutscher Werkbund, and on international exhibitions, particularly the Paris Exposition of 1900, the Esposizione Internazionale d'Arte Decorativa Moderna in Turin in 1902, and the Louisiana Purchase Exhibition in St. Louis in 1904. Period covered by AHRnet 1897-1922

Design for To-day

London: Design and Industries Association, 1933-1936

Design for To-Day was a short-lived, but subsequently influential design magazine. It included articles on the design of radio cabinets, the German art school system, Russian children's books, theatre design, Finnish furniture design, the poster designs of E. McKnight Kauffer, French book illustration, art direction for films, streamline design, interior design of the Normandie ocean liner, contemporary British rug design, modern photography town planning, the modern movement in London art schools, documentary films, fabrics by Enid Marx, interior design of air liners, children and art in the Soviet Union, modern toy design, the Brussels World's Fair of 1935, the Exhibition of Industrial Art at the Royal Academy in 1935, Modernist architecture, railway coach design, architecture and decorative art in Austria, the design of modern aeroplanes, shop front design, the design of table glass, modern textile design, exhibition design, recent French decorative art, Russian posters, modern lighting, book design, tubular steel and plywood furniture, Man Ray, modern French architecture, etc.

Among those who wrote for the magazine were Marcel Breuer, Serge Chermayeff, Gordon Russell, Eric Gill, Ernst Aufseer, Frank Pick, Enid Marx, Noel Carrington, Marian Speyer, C.H.B. Quennell, Misha Black, Nicholas Pevsner, Charles Holden, F.R.S. Yorke, Paul Rotha, Anthony Bertram, Herbert Read, P. Morton Shand, John Betjeman, Keith Murray, Clough Williams-Ellis, Maxwell Fry, Pearl Binder, John Farleigh, John Gloag, among Gerald Sumners

Deutsche Kunst und Dekoration

Darmstadt: Alexander Koch, 1897-1932

Deutsche Kunst und Dekoration, sometime known as "the German Studio", was launched four years after its British counterpart. It is similar, both in size and format, to *The Studio*, and like its predecessor, focused on the work of contemporary artists. It also included book and exhibition reviews and news items. Although international in its coverage, *Deutsche Kunst und Dekoration* had a bias towards German, Austrian, Scandinavian and Central European art. It included extensive reports on the Exposition Universelle et Industrielle in Paris in 1900, the Prima Esposizione Internazionale d'Arte Decorativa Moderna held in Turin in 1902, and the work of the Wiener Werkstätte and the Deutsche Werkstätte. AHRnet has so far digitized the years 1897-1910. We will be digitizing the remaining years soon.

Drawing

London: Drawing, 1915-1920

Drawing described itself as “A paper devoted to art as a national asset, entirely owned, edited & managed by professional artists and designers”. These issues contain articles how to design a poster stamp; military sketching; the British Industries Fair; architectural drawing; art of the cinema; the cartoons of H. M. Bateman; Futurism in design; metal repoussé; stained glass; sketching the Kaiser; silhouette drawing; cartoonists and the war; window dressing by Compton Penrose; how to become an art teacher; caricature; stage decoration; cloisonné enameling . Contributors included John Hassall, Walter G. Raffé, Will Scott, P. Wylie Davidson, G. M. Ellwood, F. L. Griggs, Will Dyson; Robert Atkinson, Charles E. Dawson; and Anna Airy

Drawing and Design

London: Proprietors of Drawing and Design, 1920-1926

Contains articles on contemporary drawing, etching, engraving, watercolour art and illustration. Focuses primarily on the work of British artists and artists working in Britain including F. Gregory Brown, Charles Shannon, , Tom Purvis, Bert Thomas, Gwen Raverat, Laura Knight, Fred Taylor, Robert Anning Bell, William Orpen, Haldane Macfall, E. McKnight Kauffer, G.M. Ellwood, Frank Brangwyn, Phoebe Stabler, Eric Kennington, Rex Vicat Cole, Hesketh Hubbard, William Rothenstein, Maxfield Armfield, Lucien Pissaro, Tom Mostyn, Laude Shepperson, Ethel Gabain, etc.

L'Exposition de Paris

Paris: En Vente à la Librairie Illustrée, 1888-1889

L'Exposition de Paris de 1889 was published in 40 issues between 15 October 1888 and 2 October 1889. It documents in detail the preparations for and course of the Exposition Universelle held in Paris between May and October 1889. The journal is an invaluable record of one of the most important cultural events in France during the nineteenth century. It is illustrated extensively with photo engravings and contains numerous reports on every aspect of the Exposition, notably the construction of the Eiffel Tower, the abiding symbol of the Fair

L'Exposition du siècle 1900

Paris: Le Monde Moderne, 1900

A special issue of Le Monde Moderne devoted to the Exposition Universelle et Internationale held in Paris in 1900. Edited by Albert Quantin. Contains a series of well-illustrated reports on the architecture of the Exposition and the work exhibited

Figaro Exposition

Goupil & Co., Éditeurs. [London: Simpkin, Marshall, Hamilton, Kent & Co.]

A special English language edition of Figaro devoted to the Exposition Universelle held in Paris in 1889. Probably the best survey in English of this particular World's Fair. Contains a series of articles by various authors, including Emile Blavet, Georges Grison and Philippe Gille on the architecture of the exhibition and the work exhibited.

The Fleuron. A Journal of Typography

London: The Fleuron, 1923-1925

Generally considered one of the most important British periodicals devoted to typography. Edited by the influential typographic consultants Oliver Simon and Stanley Morison, The Fleuron was the journal of the Fleuron Society, founded by Simon, Morison, Holbrook Jackson and Bernard Newdigate in London 1922. The journal soon achieved an international reputation for the quality of its articles,

with contributions from many of the leading typographers, designers, and graphic artists. It contained articles on W.A. Dwiggins, Bruce Rogers, Claude Garamond, Eric Gill, Rudolf Koch, Karl Klingspor , 'The Typography of the 'Nineties', 'On decorative printing in America' , 'Mr. C.H. St. John Hornby's Ashendene Press'. etc.

See: Grant Shipcott. *Typographical Periodicals Between the Wars: A Critique of The Fleuron, Signature and Typography*. Oxford, England: Oxford Polytechnic Press, 1980

The Furnisher and Decorator

London: The Furnisher and Decorator, 1890-1891

Edited by Robert Davis. Short-lived scarce trade journal. Despite the similarity of the title and content, this journal appears to have no connection with *Furniture and Decoration*. AHR net has digitised issues 13-24 (November 1890-October 1891). Only 3 more issues were published. We will digitize further issues if they can be traced.

Furniture and Decoration

London: Smith & Botwright/Timms & Webb, 1890-1891

Rare and little-known trade journal. Together with the *Cabinet Maker and Art Furnisher*, and the *Journal of Decorative Art* (both launched a decade earlier), *Furniture and Decoration* is an invaluable source on late Victorian furniture design and interior decoration. The influence of the Arts and Crafts aesthetic on the latter title is evident by its detailed coverage of the 2nd exhibition of the Arts and Craft Exhibition Society on the first page of its first issue. Arts:Search has digitized issues 1-24 (January 1890-December 1891). These issues were published monthly. The frequency of publication after December 1891 is unclear. We will digitize further issues if they can be traced

Il Giovane Artista Moderno

Turin, Italy: E. Cordier Editore, 1902-1903

Rare and fragile magazine. Each issue consists of 12 loose-leaf pages containing an introduction followed by numerous examples of contemporary Italian decorative and applied art, e.g. ceramics, glass, jewelry, art metalwork, furniture, posters, advertising graphics, illustration, etc. The magazine was heavily influenced by the prevailing *Stile* (Art Nouveau) style and was probably launched to coincide with the *Esposizione Internazionale d'Arte Decorativa Moderna* (International Exposition of Modern Decorative Arts) held in Turin in 1902. *Il Giovane Artista Moderna* was succeeded by *L'Artista Moderno*. *Rivista illustrata d'arte applicata* (1904-1941). Although initially also issued fortnightly and continuing the volume sequence of *Il Giovane Artista Moderna*, *L'Artista Moderno*. *Rivista illustrata d'arte* was more conventional in its format.

The Gypsy

London: The Pomegranate Press, 1915

A short-lived journal (only two issues published). Contained short stories, essays, poems, illustrations, sonnets, and prose. The journal was launched during the second year of World War One. In their foreword the editors of the magazine wrote "we are aware of the fact, of which doubtless we shall be reminded, that in these days half the world is at war. We are also aware, however, that the first duty of an artist is to express as best he can whatever ideas may occur to him." The art editor of the magazine was Alan Odle (1888-1948) who at the time of its publication was a student at St John's Wood School in London. Artists and writers who contributed to the first issue of the magazine Arthur Simon, Albert Rothenstein, Nina Hamnett, Charles Conder, Theodore Watts-Dunton, Edmund Gosse, Henry Savage, Richard Le Gallienne, Walter de la Mare, Ambrose McEvoy, and Arthur Machent.

The House

London: Horace Cox; H.Virtue, etc., 1897-1902

In the introduction to the first issue of *The House* the editor observed that “There are now dozens of journals which have to do with the dressing and adornment of the body; but strange to say, there is not one dealing exclusively with the dressing of the house.” This, they asserted would be the function of *The House*. Over the next five years the magazine covered every conceivable aspect of the furnishing and management of the Victorian home with articles on furniture, lighting, wallpaper, carpets and rugs, tiles, art needlework, ceramics, glassware, decorative woodcarving, stained glass, art metalwork, etc. It also includes book and exhibition reviews. Among artists, designers and firms whose work feature in *The House* are Walter Crane, Liberty & Co., Heal & Sons, G.C. Haité, H. Stacy Marks, E.J. Poynter and John Ruskin. The influence of the Arts and Crafts movement is evident in many of the articles

The Ideal. A Quarterly Publication

London: George Newnes Ltd., 1903

Edited by G. M. Temple. The most short-lived of art magazines - only one issue was published [volume I, part I, 1903]. It was extremely large in format [55 cm x 40 cm], issued in a box, and in a limited edition of only 250 copies. The cost of production may account for the fact that no further issues were published. Articles include ‘Celebrated Artists and their Work – I. Valasquez’ by Frederick Wedmore; ‘Artists’ Ideals of Women’ by Sir Wyke Bayliss; ‘A Moorish Garden: A Dream of Granada by Lord Leighton P.R.A.’ by G. M. Temple; ‘The Venice of Turner’ by Bernard Capes; ‘Illuminated Horæ: Some Early Netherlandish Examples’ by W. H. James Weale; ‘Fortuny’ by A. Lys Baldry, etc.

L’Image

Paris, France: A. Floury, Éditeur, 1896-1897

L’Image, subtitled *Revue Mensuelle Artistic et Litteraire* and as *Revue Mensuelle Litteraire et Artistic*, was published monthly in Paris between December 1896 and December 1897 by Henri Floury on behalf of the Corporation Française des Graveurs sur Bois. The editor was the engraver Tony Beltrand, who also provided art direction in collaboration with Léon Ruffe and Auguste Lepère. The aim of L’Image was to promote and encourage the art of wood engraving. It featured original work by many of the leading engravers, illustrators, graphic artists and painters then active in France including Jules Chéret, Eugène Carrière, Fantin-Latour, Victor Prouvé, Henri Bellery-Desfontaines, Puvis de Chavannes, Jean Émile Laboureur, Alphonse Mucha, Maurice Denis, Eugène Froment, Léon Perrichon, Georges de Feure, Auguste Rodin, Kees van Dongen, Edgar Degas, Frédéric Florian, Georges Jeanniot, Clément Bellenger, Eugène Carrière, Lucien Pissarro, Jacques Beltrand, Adolphe Hervier, Eugène Dété, Paul César Helleu, Théodule Ribot Félix Vallotton, Albert Besnard, Félix Bracquemond, Daniel Vierge, Louis Dunki, Henri Rivière, Jean Veber. Eugène Béjot, Jean Jacques Drogue, Georges D’Espagnat and Armand Seguin. Among artists who were commissioned to design covers for L’Image were Alphonse Mucha, Toulouse-Lautrec, Henri Bellery-Desfontaines, Victor Prouvé, Paul Berthon, Georges de Feure, and Marcel Lenoir.

The Imprint

London: The Imprint Publishing Publishing Co., 1913

The Imprint was a short-lived but seminal journal devoted to the arts of printing, typography, illustration and lettering. It was published in London between January and November 1913. The editors were the influential English typographic designers F. Ernest Jackson, Edward Johnston, J. H. Mason, and Gerard T. Meynell, who were assisted by an Advisory Committee of over 30 artists and individuals from the realms of art, printing and publishing that included Joseph Pennell, W.R. Lethaby, Douglas Cockerell, Arthur Waugh, F. Morley Fletcher, R.A. Austen-Leigh, and Sidney Colvin. The *Imprint* contains articles on Poster Advertising on the London Underground; Children’s Book

Illustration by Walter Crane; Decorative Lettering by Edward Johnston; Art and Workmanship by W.R. Lethaby; Current Trends in Illustration by Joseph Pennell; the Wood Engravings of Lucien Pissarro by J.B. Manson; Liturgical Books by Stanley Morison; the 1913 Arts and Crafts Exhibition by B. Newdigate; Post-Impressionism, with some personal recollections of Vincent Van Gogh and Paul Gauguin, by A.S. Hartrick; Honoré Daumier by Frank Rinder; the International Colour Printing and Poster Exhibition of 1913; etc.

Industrial Arts

London: Bernard Jones Publications Ltd., 1936

Short-lived design journal – only four issues published. Contains articles by Eric Gill, Jan Tschichold, László Moholy-Nagy, Duncan Grant, Raymond Loewy, Norman Bel Geddes, Raymond McGrath, Xanti Schwawinsky, Laurelle Guild, Paul Bonet, Herbert Beyer, Eileen Hunter, Imre Reiner and others on streamlined transport, aluminium tableware, Surrealist bookbinding, modern decorative art in Sweden, the murals of Robert Delaunay, advertising art, the design of modern shops, sculpture on machine-made buildings, modern jewellery, the posters of Austin Cooper, abstract painting and the new typography, propaganda films, Italian industrial art schools, the use of glass in architecture, modern art glass, the Reimann School in London, the Royal Designer for Industry, humour for advertising, etc.

Jahrbuch Des Deutschen Werkbunde

Munich: Eugen Diederichs / Munich: F. Bruckmann / Berlin: Hermann Reckendorf, 1912-1916/17, 1920

The yearbook of the Deutscher Werkbund (DWB) [founded 1907]. Volumes 1-5 of the yearbooks have the subtitle *Jahrbuch des Deutschen Werkbundes*; the subtitle of volume 6 is *Jahrbücher des Deutschen Werkbundes*. [There were no yearbooks issued in 1918 and 1919]. Membership of the DWB was open to architects and all active in the fields of design and the applied arts. The yearbooks contain a series of essays on recent developments in German design, followed by approximately 150-200 examples of representative work by members of the DWB. An exception to this format is the 1916-17 edition which was devoted to the design of war memorials and graves.

The Journal of Decorative Art

London: Simpkins, Marshall, Hamilton, Kent & Co.; The Decorative Arts Journal Co., Ltd., 1881-1899, 1903, 1907

The Journal of Decorative Art was the official organ of the National Association of Master House Painters of England and Wales. It was published monthly and contains detailed national and regional reports on current technical and design trends in the decorative arts, particularly furniture and surface decoration, together with trade news and reports. Possibly because it was a trade journal with a limited circulation, *The Journal of Decorative Art* is extremely scarce. It is an invaluable source for research on late Victorian and early twentieth century British decorative art from an industry perspective.

The Kensington

London: Simpkin Marshall Hamilton Kent & Co., 1901

Short-lived (only 7 issues published, March-September 1901) magazine of art, music and literature. Edited by Mrs. Steuart Erskine [Beatrice Erskine] and R.J. Richardson. Contains articles on the present position of French Impressionism; the Guild of Women Binders; the International Art Exhibition in Venice; contemporary American painters; theatre costume design; the history of art exhibitions in Rome; contemporary Scandinavian art; the lyric poetry of Robert Bridges; the operas of Handel; the work of Charles Shannon; and sculptors of the Italian Revival. Among writers who

contributed articles to The Kensington were Christopher St. John [Christabel Marshall], Ailsa Craig, Salvatori Cortesi, Harriet L. Childe-Pemberton, and Selwyn Brinton.

Kunst und Handwerk

Munich: Druck und Verlag R. Oldenbourg; and Georg W. Dietrich, 1897-1932

A continuation of Zeitschrift des Bayerischen Kunstgewerbe-Vereins. Contains articles on mainly Bavarian fine and applied art. Covers all periods. Includes articles on Hans Thoma, John Ruskin, ceramics by the Heider pottery, modern poster art, Nikolaus Gysis, the architecture of Emanuel von Seidl, C.R. Ashbee and the Guild of Handicraft, Franz Ringer, Wilhelm Bertsch, etc. NOTE: Initially it will only be possible to browse and make a limited search of this journal as up to 1920 the text uses the black letter (gothic) script. We will be converting the text into modern German script to enable more comprehensive searching.

Modern Building Record

London: Charles Jones Ltd., vols. 1-6, 1910-1915

Modern Building Record was published annually in six volumes between 1910 and 1915. It contains a series of well-illustrated reports on recent public, commercial and domestic architectural projects in Britain. Includes details of the architects and contractors involved in the design and construction of each project. Architects whose work is discussed and illustrated include C.F.A. Voysey, Barry Parker, Raymond Unwin, Aston Webb, Edwin Lutyens, Ernest Newton, Reginald Blomfield, E. Guy Dawber, C.H.B. Quennell, Robert Lorimer, Giles Gilbert Scott and Banister Fletcher.

Nederlandsche-Ambachts-Nijverheids-Kunst

Rotterdam, The Netherlands: W. L. & J. Brusse, 1919-1932

Title varies [the title of the 1928 edition is *Uitzichten en Stroomingen in De Kunstnijverheid Jaarboek van Nederlandsche Ambachts- & Nijverheidskunst*]. The yearbook of the Nederlandsche Vereeniging voor Ambachts- en Nijverheidskunst [Dutch Association of Craft and Decorative Arts] (VANK), founded in 1904. The yearbooks are an important source on contemporary Dutch decorative and applied art as most of designers and craftspeople working in the Netherlands at this time were members of VANK. Each issue of the yearbook contain brief reports on recent developments in Dutch design followed by between 70-100 pages of photographs of work by members of VANK, including interiors, furniture, ceramics, glass, jewelry, art metalwork, stained glass, wallpaper design, posters, graphic art, book design and textiles. Artists whose work is featured include Gerrit Rietveld, Willy Sluiter, Jan Toorop H. Th. Wijdeveld, C.A. Lion Cachet, Piet Zwart, Theo van Doesburg, Johan Thorn Prikker, W.H. Gispen, Willem Penaat, H.P. Berlage, etc. The period so far covered by AHRnet is 1919-1928.

The New Coterie

London: E. Archer, 1896-1897

The New Coterie was the successor of *Coterie* (1919-1921) and was identical in its format, and similar in its contents. It consisted of six issues published between November 1925 and summer 1927. It is unclear who the editor was. It is thought that it may have been Russell Green who edited the last issue of *Coterie*. The front cover of each issue of *The New Coterie* was designed by William Roberts. Other artists whose work is reproduced in *The New Coterie* included Augustus John, William Rothenstein, Jean de Bosschère, Pearl Binder, Jacob Kramer, Karel Capek, Richard Wyndham, Nina Hamnett, Sidney Hunt, Bernard Meninsky, T.F. Powys, Frank Dobson, Eric Kennington, Cecil Salkeld, Stanley Spencer, and George William Bissill. Literary contributors included Nancy Cunard, Aldus Huxley, T.F. Powys, Rhys Davies, Liam O'Flaherty, D.H. Lawrence, Louis Golding, Karel Capek, and H.E. Bates.

The Pageant

London: Henry & Company, 1925-1927

Edited by C. Hazlewood Shannon and J.W. Gleeson White. Short-lived fin-de-siècle art and literary journal. Includes literary contributions by Charles Ricketts (who designed the cover of the journal), Lucien Pissarro, by Austin Dobson, Michael Field, Edmund Gosse, Victor Plarr, John Gray, Max Beerbohm and Selwyn Image. Artists whose work is illustrated include Dante Gabriel Rossetti, Laurence Housman, Charles Conder, Reginald Savage, Walter Crane, Gustave Moreau, Charles H. Shannon, Puvis de Chavannes, Edward Burne Jones, William Strang, Will Rothenstein, Giulio Campagnola, G.F. Watts etc.

See: David Peters Corbett. Symbolism in British 'Little Magazines': The Dial (1889-97), The Pageant (1896-7), and The Dome (1897-1900) in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp. 11-119 James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber, 1935 pp. 200-201

The Palette. Glasgow School of Art Annual

London: Glasgow School of Art Annual, 1922

Contains prose, poetry and artwork by past and present students and staff and GSA. This issue also includes an article on poster design by E. McKnight Kauffer. The cover was designed by Norman Gorell.

Das Plakat

Berlin, Germany: Verlag Max Chiliburger, 1910-1921

The Poster was the most important journal in English devoted to the art of the poster. In addition to containing over 3,000 images (several in colour), it included interviews with and profiles of many of the leading names in poster design including Toulouse-Lautrec, Steinlen, Alphonse Mucha, Ethel Reed, Maxfield Parrish, Paul Berthon, Will Bradley, Arpad Basch, Jules Chéret, Jack B. Yeats, Aubrey Beardsley, the Beggarstaff Brothers, etc. The *Poster* also includes articles on poster art in Russia, Italy, France, Germany, Spain, Japan, Belgium, Austria, Hungary, Denmark, the Netherlands, Great Britain, the USA, etc., as well as articles on specific aspects of the poster including bicycle posters, political posters, railroad posters, theatre posters, the poster as a mirror of life, plagiarism in poster design, symbolism in advertising, etc. In its final year (volume 6) the title was expanded to *The Poster and Art Collector*, and it began to include articles on related aspects of art including the design of magazine covers, book covers, bookbinding (e.g. a long article on the Guild of Women Binders), pictorial postcards, playbills, and theatrical caricatures. A complete file of *The Poster* is exceptionally rare, and because this journal has never been indexed, these articles are little known. In order to enhance the value of the digitization, we have classified the posters by subject and type. We have also added details of all the artists whose work is reproduced, giving their full name, dates, nationality, etc. In addition, over 1,200 links to web sites containing biographical information on the artists and examples of their work have been added

The Poster

London: Leyton, Essex: E. R. Alexander & Sons; Hugh Macleay, 1898-1901

Das Plakat was launched in 1910 under the title *Mitteilungen des Vereins der Plakatfreunde*, and was the official publication of the Berlin-based Verein der Plakatfreunde, an association of poster collectors, dealers and designers, and others with an interest in the poster, founded by Hans Josef Sachs in 1905. The title changed to *Das Plakat* in January 1913. It started as a quarterly; became a bi-

monthly in 1914; and a monthly in 1920. It ceased publication with the November-December 1921 issue. We have digitized all the issues, together with various special supplements. It is worth noting when using *Das Plakat*, that illustrations for some articles run on into the following article(s), which are may not be related. An example of this is 'Schwedische Plakatkunst' by Gregor Paulsson [an article on Swedish posters] in volume 8, nos.5-6, September-November 1917 pp. 233-241. The article contains 14 illustrations; a further 39 illustrations appear in the following article *Das Plakat* is generally considered to have been the most influential journal ever produced on the art of the poster. The founder and driving force behind the journal was Hans Josef Sachs (1881-1974), a Berlin dentist with a passionate interest in the poster. From about 1915 some of the minor articles are in the antiquated Gothic (Blackletter) script. We have given transliterations into modern German of the article titles and will provide transliterations of the whole articles at a later date. We have added the dates and nationality of most of the designers whose work is illustrated. Further information about many of the designers is also given in the AHR net database *Art + Architecture Profiles*. For the significance of *Das Plakat*, particularly its importance in the history of the poster, see the 2004 essay by Steven Heller 'Graphic Design Magazines: *Das Plakat*' https://www.typotheque.com/articles/graphic_design_magazines_das_plakat.

The Poster. A Quarterly Magazine for Advertisers

London: British Poster Advertising Association, 1938-1940

The Poster. A Quarterly Magazine for Advertisers was the Official Organ of the British Poster Advertising Association. It was published quarterly between 1937 and 1940 and was a trade journal for those involved in the design, production and distribution of posters. These issues contain articles on the design of posters for Guinness and Bovril, railway posters, photo posters, humorous posters, posters for luxury products, German life insurance posters, war posters, etc. Designers whose work is featured included Ashley Havinden, Tom Purvis, Frank Newbould, Bert Thomas, F. C. Harrison, Gregory Brown and E. McKnight Kauffer.

The Poster Collectors' Circular

London: P. G. Huardel & Co., 1899

Short-lived monthly. Only 5 issues published between January-May 1899. Produced in response to the growing poster-collecting craze. The avowed object of the magazine was "not to compete with existing publications, which deal rather with the Poster in its relation to Art, but to study the requirements of the Poster Collector, and to provide him with a useful and comprehensive guide, to which he may turn for information bearing directly upon his hobby. With this object in view we shall endeavour to present, from month to month, a general review of all that is new and interesting in the poster world, and we shall direct attention to the more important examples of Posters, both British and Foreign, and illustrate the most notable ones" [*The Poster Collector's Circular* no.1, January 1899 p. 3]. The magazine contained details of new publications on the poster; prices realized for posters in auction; and advice on the preservation of posters

Poster Lore. A Journal of Enthusiasm Devoted to the Appreciation of the Modern Posters

Kansas City, Missouri: Frederic Thoreau Singleton, 1896

Described as "An amateur journal for art students and latter day enthusiasts", Only four issues of this short-lived and very scarce little magazine were issued [of which AHRnet has so far digitized one, no. 2]. It was conceived, compiled, edited, typeset, published and largely written by Frederic Thoreau Singleton, who had been a student of Will Bradley. The focus was mainly on poster collecting. It included brief profiles of designers; suggestions on the storage and conservation of posters; reports on poster exhibitions; and reviews of recent publications of the subject. It also included, loosely-inserted, reproductions of contemporary posters..

Posters and Publicity: Fine Printing & Design

London: The Studio Ltd., 1926

This was the third in a series of annual Special Numbers of The Studio on advertising and commercial art, with particular reference to poster design. The first in the series was *Posters & Their Designers* issued in 1924, and the second was *Art and Publicity. Fine Printing and Design*, issued in 1925. The next four issues were entitled *Posters and Publicity*. The title became *Modern Publicity* in 1930 and the previous six volumes were retrospectively numbered 1-6. The scope is international. Artists whose work is illustrated in this volume include E. McKnight Kauffer, Frank Brangwyn, Jules Chéret, Théophile-Alexandre Steinlen, Leonetto Cappiello, Dora Batty, Marcello Nizzoli, Fred Taylor, Josef Binder, etc.

Posters & Their Designers

London: The Studio Ltd., 1924

This was the first in a series of annual Special Numbers of The Studio on advertising and commercial art, with particular reference to poster design. The second in the series, was *Art and Publicity. Fine Printing and Design*, issued in 1925. The next four issues were entitled *Posters and Publicity*. The title became *Modern Publicity* in 1930 and the previous six volumes were retrospectively numbered 1-6. The scope is international. Artists whose work is illustrated in this volume include E. McKnight Kauffer, Frank Brangwyn, Julius Klinger, Théophile-Alexandre Steinlen, Ludwig Hohlwein, Joseph Pennell, Frank Newbould, etc.

The Quarto. An Illustrated Quarterly

London: J. S. Virtue, 1896-1898

The Quarto was an annual (although two numbers were published in 1896). Edited by J. Bernard Holborn. Literary contributors included Gleeson White, G.K. Chesterton, Evelyn Sharp, Joseph Pennell, Edward F Strange, Netta Syrett, Percy Hemingway and Philip Treherne. Illustrated with work by Henry Tonks, Robert Hilton, G. F. Watts, Joseph Pennell, Alice B. Woodward, Thomas Cowper Gotch, D.Y. Cameron, A.E. Housman, Edward Burne-Jones, Augustus John, Paul Woodruffe, Walter Crane, A.J. Gaskin, George Clausen, etc.

See: David Peters Corbett. *Symbolism in British 'Little Magazines': The Dial (1889-97), The Pageant (1896-7), and The Dome (1897-1900 in The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp. 111-119 James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp. 201-202

The Quest

London: Cornish Brothers, 1894-1896

The Quest was one of the most significant Arts and Crafts journals. It was printed by hand at the Press of The Birmingham Guild of Handicrafts and published in Birmingham by Cornish Brothers between November 1894 and July 1896. Six issues were produced, each limited to 300 copies. It contains numerous wood-block illustrations by students of Birmingham Municipal School of Art and members of the Birmingham Guild, notable among whom were Georgie Gaskin, Arthur J. Gaskin, Evelyn Holden, Violet Holden, Joseph Southall, Celia Levetus, Mary Newill, Edmund Hort New, Sydney Meteyard, and Charles M. Gere. Literary contributors included Claude Napier-Clavering (on bookbinding); A. S. Dixon (on *The Guild of Handicraft in Birmingham*); W. R. Lethaby ('Arts and Crafts and the Function of Guilds'); and William Morris ('Gossip about an Old House on the Upper Thames').

See: Hoban, Sally. The Birmingham Municipal School of Art and Opportunities for Women's Paid Work in the Arts and Crafts Movement. PhD thesis, University of Birmingham, 2013

Revue Artistique et Industrielle

Bologna, Italy; Paris, France: Paul Sironi; Ed. Chjatenay, 1896-1901

Published December 1896-August 1901. A short-lived Art Nouveau journal. Contains well-illustrated articles on contemporary French architecture and decorative art. Includes features on the hotel and restaurant interiors, furniture, electric light fittings, stained glass, art metalwork, mural painting, shop window design, wallpaper, pottery, etc.

The journal was launched in December 1896 as *La Revue Artistique Litteraire & Industrielle*. By 1898 the title had changed to *La Revue Artistique et Industrielle*. The last two issues (July and August 1901) had the cover title *L'Art dans la vie. Revue Artistique et Industrielle*. AHRnet has digitized the issues from January 1901-August 1901

Issues of this journal are very scarce. It would appear that the Bibliothèque nationale de France does not to have a complete run as they have only digitised 12 of the 37 issues published between 1896 and 1899 for their Gallica project. [see: <https://gallica.bnf.fr/ark:/12148/cb32856377x/date>] and there are only two locations in the USA listed on WorldCat.

Rhythm

London: St Catherine Press/Stephen Swift & Company/Martin Secker, 1911-1913

Rhythm was conceived and edited by John Middleton Murry and Michael T.H. Sadler. Katherine Mansfield later joined as assistant editor and by the fifth issue John Duncan Fergusson (who designed the cover) was named as art editor. Literary contributors included Murry, Mansfield, Sadler, Holbrook Jackson, Frank Harris, Haldane MacFall, and Rupert Brooke. Artists whose work is illustrated include J.D. Fergusson, Pablo Picasso, Jessie Dismore, Anne Estelle Rice, S.J. Peploe, Augustus John, André Derain, Margaret Thompson, Albert Marquet, André Denoyer de Segonzac, Henri Gaudier-Breszka, Jack B. Yeats, William Orpen, Horace Brodzky, Nathalia Goncharova, Albert Rothenstein and Mikhail Larionov

The Savoy

London: Leonard Smithers, 1896

Eight issues of *The Savoy* were published. Nos. 1-2 were subtitled *An illustrated Quarterly*; nos. 3-8 were subtitled *An Illustrated Monthly*. The magazine was edited by Arthur Symons. *The Savoy* was launched as a competitor to *The Yellow Book* and in content and philosophy it was very similar, with overtones of the decadent and the avant-garde. Indeed, many of the contributors also wrote for *The Yellow Book*. These included W.B. Yeats, George Bernard Shaw, Joseph Conrad, Arthur Symons, Havelock Ellis, Ernest Dowson, Edmond Gosse, George Moore and Edward Carpenter. Illustrators of *The Savoy* included Audrey Beardsley (who designed the front covers), Max Beerbohm, William Rothenstein, Phil May, J. McNeil Whistler, Charles Shannon, Charles Conder, Walter Sickert, and Joseph Pennell.

See: Laurel Brake. *Aestheticism and Decadence: The Yellow Book (1894-7), The Chameleon (1894), and The Savoy (1896)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.76-100 James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp.191-192.

Scottish Art Review

Glasgow: Elliot Stock, 1888-1889

Scottish Art Review contained a wide mix of articles on early and modern art, including articles on art at the Glasgow International Exhibition 1888; the art of Crawford Wintour; on exhibiting architectural drawings; progressiveness in art; the architecture of the Glasgow Exhibition buildings; nationality in art; new municipal buildings in Glasgow; the art student in Paris; Bastien-Lepage and Modern Realism; Japanese sword guards; modern Italian art; Sculpture at the Glasgow Exhibition; a pictorial play by Hubert von Herkomer. Also contains art news, and book and exhibition reviews. Contributors include Gleeson White, Arthur Symons, Peter Kropotkin, Havelock Ellis, Francis Newbery, Edward Carpenter, Patrick Geddes, Oscar Peterson, John Lavery and John Keppie.

The Studio

London: The Studio Ltd., 1893-1922

The Studio was one of the most respected and influential art journals published in Britain. It was international in its coverage, and contained, long, often well-illustrated articles on all aspects of the decorative, fine and applied arts. It included contributions from many of the leading art critics of the day, e.g. Aymer Vallance, Fernand Knopff and A. Lys Baldry. Each issue of *The Studio* also contained a round-up of the latest art news, reports on recent exhibitions, and book reviews. The Studio played an important role in promoting trends and developments in contemporary art and was largely responsible for establishing the reputations of many artists notably Aubrey Beardsley, James McNeill Whistler, and the artists of the Glasgow School. Note: the volumes from 1923 to 1939 have been digitized by AHRnet and will be added soon.

The Studio Yearbook of Decorative Art

London: and New York The Studio Ltd., 1906-1922

The Studio Yearbook was an annual review of some of the finest examples of contemporary architecture and applied art. Among the architects, designers and companies whose work feature in these issues are C.R. Ashbee, M.H. Baillie Scott, Liberty & Co., the Guild of Handicraft, Heal & Son, Ambrose Heal, Ernest Gimson, Edwin Lutyens, C.F.A. Voysey, the Scottish Guild of Handicraft, Jessie M. King, William Morris & Co., Arthur Sanderson & Sons, Ann Macbeth, Mintons Ltd., Doulton & Co., Walter Crane, Frank Brangwyn, Charles Rennie Mackintosh, George Walton, Heywood Sumner, Peter Behrens, Josef Urban, Josef Hoffmann, Parker & Unwin, the Deutsche Werkstätten, the Wiener Werkstätten, Richard Riemerschmid, Louis Majorelle, Maurice Dufrène, Henry Holiday, Koloman Moser, W.A.S. Benson, Alexander Fisher, René Lalique, Ernestine Mills, Hermann Muthesius, Ludwig Mies van der Rohe, Michael Powolny, Jacques Ruhlmann, Otto Prutscher, Carl Czeschka, Rookwood Pottery, Gio Ponti, Carl Malmsten, Gunnar Asplund, Edward Hald, Wilhelm Kåge, Simon Gate, Orrefors Glasbruk, Sue et Mare, Bing & Grøndahl, Georg Jensen, etc.

Town Flats and Country Cottages

London: Weekend Publications Ltd., 1936-1937

Town Flats and Country Cottages was the successor to the Design and Industries Association's magazine *Design for Today* (1936-1937). Only 10 issues were published - October 1936-July 1937. It contains articles on Paul Nash by John Piper; the 1937 Paris Exposition; design in films; furniture for modern flats by Anne Paterson; mural design by Richard Freeth; and E. McKnight Kauffer by Richard Freeth.

Although it contains some interesting articles *Town Flats and Country Cottages* is far less radical than its predecessor or its successor, *Trend in Design*, also digitised by AHR net.

Trend in Design of Everyday Things

London: Trend Publications Ltd., 1936

Trend in Design of Everyday Things [cover title *Trend in Design*] was the official quarterly of the Design and Industries Association (DIA). It was short-lived, running to only two issues, and is therefore little-known. Contributors included Nikolaus Pevsner on the British pottery industry; Noel Carrington on the history of the DIA; and Elizabeth Denby on the Exhibition of Everyday Art at the Royal Institute of British Architects. Also includes articles on the restyling of Sears Roebuck's "Coldspot" refrigerator by Raymond Loewy, and on wood and metal bookshelves designed by Gropius-Pritchard. Notable among the companies that advertised in the magazine were Isokon, Gordon Russell Ltd., Heal's, and Duncan Miller.

The Venture

London: John Baillie/Pear Tree Press, 1903, 1905

Only two volumes of *The Venture* were published. The 1903 volume was edited by Laurence Housman and W. Somerset Maugham. Maugham appears not to be involved in editing the 1905 volume. The 1903 volume contains Maugham's first play, 'Marriages are Made in Heaven', along with contributions from G.K. Chesterton (first publication of 'The Philosophy of Islands'), Alice Meynell, Thomas Hardy (first publication of 'The Market-Girl'), A.E. Housman (first publication of 'The Oracles'), Laurence Housman ('Proverbial Romances'), John Masefield, Laurence Binyon, etc. The volume is illustrated with woodcuts by Charles Hazlewood Shannon, Charles Ricketts, T. Sturge Moore, Lucien Pissarro, E. Gordon Craig, Paul Woodroffe, and Laurence Housman (who also designed the front cover). The 1905 volume is particularly significant in containing the first appearance in book form of a work by James Joyce ('Two Songs'). Other literary contributors included W. Somerset Maugham, Arthur Symonds, T. Sturge Moore, G. K. Chesterton, and Thomas Hardy. Artists included are Charles Ricketts, Lucien Pissarro, E. Gordon Craig, J. Singer Sargent, J. M. Whistler, Frank Brangwyn, Augustus John, and Arthur Rackham.

See: Laurel Brake. *Aestheticism and Decadence: The Yellow Book (1894-7), The Chameleon (1894), and The Savoy (1896)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.76-100

Who's Who in Advertising

London: The Gainsborough Publishing Co., 1924

Includes profiles of leading figures in the British advertising industry, including, executives, designers and copywriters. AHR has so far digitized the volume for 1924. Later years will follow

The Windmill. An illustrated Quarterly

London: Messrs. Simpkin, Marshall, Hamilton, Kent, & Co. Ltd. / The New Century Press, Limited, 1898-1899

Only two volumes published. Volume 1, no.1, October 1898 - Volume 2, no.6, January-March 1900. Little known, short-lived, fin-de-siècle literary and art magazine. The editor is not given. Literary contributors included Laurence Housman, Gleeson White, Graily Hewitt, Dolf Wyllarde, Olive Custance, Edith Robarts, etc. Artists include Starr Wood (who designed the front cover of all issues), Laurence Housman, Jessie Bayes, Paul Woodroffe, C.H.B. Quennell, J.J. Guthrie, Alan Wright, T.H. Robinson, etc.

The Year Book of Japanese Art

Tokyo: National Committee on Intellectual Cooperation of the League of Nations Association of Japan, 1927-1932

Annual survey [in English] of contemporary Japanese art. Each volume contains details of recent acquisitions by art museums; reports on recent exhibitions, including those held by the Imperial Fine Arts Academy Exhibition, the Institute of Japanese Art, and the Nikakai Society; news on the activities of the principal schools and institutes of fine art in Japan; profiles of art organizations in Japan; reports on recent auction sales of works of art; a directory [biographies] of contemporary Japanese artists and art workers; illustrations of recent work by contemporary Japanese artists; and a bibliography. The Year Book of Japanese Art is an invaluable source of reference on Japanese art during the years it was published. Available on AHRnet soon

The Year's Art

London: Macmillan & Co., etc., 1880-1947

Subtitled "A concise epitome of all matters relating to the arts of painting, sculpture, and architecture, which have occurred during the year . . . Together with information respecting the events of the year", the Year's Art is an indispensable source of intelligence on late nineteenth and early twentieth century art. Each volume is crammed full of data on the activities of art museums, art schools, and societies, sale rooms, etc. It also includes a directory of artists and art workers with their address and where they exhibited each year; obituary notices; and an annual review of the art world, including art in the USA, Asia, Australia, New Zealand, Canada, South Africa, and elsewhere in Europe.. We have digitized the this annual from 1880 to 1925. The years 1880 and 1889 are currently available

The Yellow Book

London: E. Mathews & J. Lane; Copeland & Day, 1894-1897

In their prospectus to Volume I (April 1894), the publishers and editors of The Yellow Book wrote that it was their aim to "depart as far as may be possible from the bad old traditions of periodical literature, and to provide an Illustrated Magazine which will be as beautiful as a piece of book-making, modern and distinguished in its letter-press and its pictures, and withal popular in the better sense of the world." The Yellow Book captured the zeitgeist of the 1890s and, despite its short life, was highly influential both in Britain and abroad. Artists who contributed to the magazine included Aubrey Beardsley [who designed the cover of the first issue], Philip Wilson Steer, Walter Sickert, John Singer Sargent, Walter Crane, Charles Conder and William Rothenstein. Notable among literary figures that wrote for The Yellow Book were Henry James, H.G. Wells, Arnold Bennett, W.B. Yates, Edmund Gosse and George Gissing