



ARTS & CRAFTS MOVEMENT IN ENGLAND & AMERICA
BONITA BILLMAN (BILLMANB@GEORGETOWN.EDU)

ARTS & CRAFTS CAST OF CHARACTERS

ASHBEE, CHARLES ROBERT 1863-1942
ASHBEE, JANET FORBES 1877-1961

BAILLIE-SCOTT, MACKAY HUGH 1865-1945

BENSON, W.A.S. 1854-1924

BURNE-JONES, EDWARD 1833-1898

CRANE, WALTER 1845-1915

DE MORGAN, WILLIAM 1839-1917
DE MORGAN, EVELYN PICKERING 1855-1919

DEARLE, JOHN HENRY 1860-1932

DRESSER, CHRISTOPHER 1834-1904

DRISCOLL, CLARA WOLCOTT 1861-1944

GARRETT, AGNES 1845-1935
GARRETT, RHODA 1841-1882

GIMSON, ERNEST 1864-1919

GODWIN, EDWARD WILLIAM 1833-1886

GREENAWAY, KATE 1846-1901

GREENE, CHARLES SUMNER 1868-1957
GREENE, HENRY MATHER 1870-1954

HUBBARD, ELBERT 1856-1915

HUNTER, DARD 1883-1966

JEKYLL, GERTRUDE 1843-1932

KING, JESSIE MARION 1875-1949

KNOX, ARCHIBALD 1864-1933

LETHABY, WILLIAM RICHARD 1857-1931

LIBERTY, ARTHUR LASENBY 1843-1917

LIMBERT, CHARLES 1854-1923

LUTYENS, EDWIN LANDSEER 1869-1944

MACKINTOSH, CHARLES RENNIE 1868-1928

MACKINTOSH, MARGARET MACDONALD 1865-1933

MACKMURDO, ARTHUR HEYGATE 1851-1942

MATHEWS, ARTHUR FRANK 1860-1945

MATHEWS, LUCIA K. 1870-1955

MCLAUGHLIN, MARY LOUISE 1847-1939

MORRIS, JANE BURDEN 1839-1914

MORRIS, MAY 1862-1938

MORRIS, WILLIAM 1834-1896

OHR, GEORGE 1857-1918

PRICE, WILL LIGHTFOOT 1861-1916

PUGIN, A.W.N. 1812-1852

RHEAD, FREDERICK HURTEN 1880-1942

ROHLFS, CHARLES 1853-1936

ROBINEAU, ADELAIDE ALSOP 1865-1929

ROSSETTI, DANTE GABRIEL 1828-1882

RUSKIN, JOHN 1819-1900

SAX, SARA 1870-1949

SHAW, RICHARD NORMAN 1831-1912

SHIRAYAMADANI. KATARO 1865-1948

STICKLEY, GUSTAV 1858-1942

STORER, MARIA LONGWORTH NICHOLS 1849-1932

TIFFANY, LOUIS COMFORT 1848-1933

VAN BRIGGLE, ARTUS 1869-1904

VAN BRIGGLE, ANNE 1868-1929

VAN ERP, DIRK 1860-1933

VOYSEY, CHARLES FRANCIS ANNESLEY 1857-1941

WATTS, MARY SETON 1849-1938

WATTS, GEORGE FREDERIC 1817-1904

WEBB, PHILIP SPEAKMAN 1831-1915

WHEELER, CANDACE 1827-1923

WHITEHEAD, RALPH RADCLIFFE 1854-1929

WHITEHEAD, JANE BYRD McCALL 1858-1955

WRIGHT, FRANK LLOYD 1867-1959

ARTS & CRAFTS HOUSES

THE RED HOUSE

STANDEN

WIGHTWICK

MUNSTEAD WOOD

GODDARDS

BLACKWELL

GLESSNER HOUSE (INTERIOR)

GAMBLE HOUSE

DANA-THOMAS HOUSE

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ARTS & CRAFTS MOVEMENT GLOSSARY

ART FURNITURE--FURNITURE DESIGNED BY ARTISTS OR ARCHITECTS AND MADE BY SKILLED CRAFTSMEN AS A PART OF THE TOTALITY OF DESIGN FOR AN ARTS & CRAFTS INTERIOR

BISCUIT—CLAY THAT HAS BEEN FIRED BUT NOT GLAZED

BLANK--A PLAIN (OFTEN DIE-CUT) PIECE OF SILVER OR BISCUIT WHICH WILL BE DECORATED OR MADE INTO SOMETHING (LIKE A FORK) BY FURTHER WORK (OFTEN BY OTHER CRAFTSPEOPLE)

BUNGALOW--(HINDI BANGLA "HOUSE") ONE-STORY HOUSE WITH PITCHED ROOF, VERANDAHS ETC

BUTTERFLY—A WOOD JOINT SHAPED LIKE A BUTTERFLY

BUTTRESS—IN ART POTTERY, A PROJECTION ON A VASE WHICH LOOK LIKE AN ARCHITECTURAL BUTTRESS

CABOCHON—A POLISHED UNFACETED GEMSTONE

CHASING--DECORATING METAL WITH A BLUNT TOOL BY SHAPING THE SURFACE OF THE METAL

CLINKER BRICK--BRICK WHICH HAS BEEN BURNT BADLY IN THE KILN

CLOUD LIFT--A HORIZONTAL BEAM OR ELEMENT WHICH IS SLIGHTLY CURVED UPWARD IN THE MIDDLE

CLUTHA GLASS—A KIND OF GLASS WITH BUBBLES AND STREAKS AND IRIDESCENT BITS IN IT

COLOPHON—A PRINTER'S MARK OR EMBLEM OFTEN AT THE END OF THE BOOK TEXT

CYMRIC—LIBERTY LINE OF SILVER

DADO—THE LOWER PART OF AN INTERIOR WALL WHEN SPECIALLY DECORATED, PAINTED OR PAPERED.

DIAPERING--A DESIGN (USUALLY GEOMETRIC) MADE IN A WALL USING BRICKS OF DIFFERENT COLORS

FAVRILE GLASS—HANDMADE TIFFANY GLASS CHARACTERIZED BY IRIDESCENCE, SWIRLING COLORS AND SINUOUS FORM

FIELD—THE MIDDLE PORTION OF AN INTERIOR WALL WHEN SPECIALLY DECORATED, PAINTED OR PAPERED

FRIEZE—UPPER PORTION OF AN INTERIOR WALL WHEN SPECIALLY DECORATED, PAINTED OR PAPERED

FUMED OAK—OAK THAT HAS BEEN SMOKED WITH AN AMMONIUM HYDROXIDE SOLUTION WHICH DARKENS THE WOOD AND BRINGS OUT THE GRAIN

GESAMTKUNSTWERK--A TOTAL WORK OF ART WHERE ALL PARTS FORM A CONCEPTUAL WHOLE.

HALF-TIMBERED--CONSTRUCTED OF WOOD FRAMING WITH THE SPACES FILLED WITH MASONRY (STUCCO USUALLY BACKED BY FILL)

HALLMARK--THE STAMP OR MARK ON A PIECE OF SILVER, GOLD, POTTERY ETC TO INDICATE ITS MAKER

HARLING—A KIND OF BUILDING EXTERIOR PLASTER WHERE STONE CHIPS OR GRAVEL ARE THROWN INTO IT

HEADER--A BRICK (SOMETIMES GLAZED) WHICH IS SET SHORT END OUT

HISTORICISM—IN ART THE USE OF HISTORICAL STYLES, ORNAMENTATION OR MOTIFS (E.G. ROCOCO, GOTHIC, RENAISSANCE) FROM THE PAST, OFTEN IN ECLECTIC COMBINATION.

INGLENOOK—A NOOK BY A LARGE OPEN FIREPLACE ALSO A BENCH OR SETTLE OCCUPYING THIS NOOK

INLAY--INSERTIONS (PRECIOUS STONES OR METALS FOR EXAMPLE) SET INTO THE SURFACE OR GROUND MATERIAL

ISNIK—LOCATION IN WESTERN ANATOLIA (TURKEY) KNOWN FOR ITS POTTERY 15TH TO 17TH CENTURIES

LUSTREWARE--A KIND OF POTTERY CHARACTERIZED BY ITS GLAZES, WHICH HAVE METAL COMPOUNDS IN THEM, GIVING THE POTTERY AN IRIDESCENT LUSTER

MATTE GLAZE--A GLAZE WITHOUT A SHINY FINISH

PORCELAIN—A FINE STRONG VITREOUS CERAMIC WARE USUALLY GLAZED AND FIRED AT A HIGH TEMPERATURE

PORTE-COCHÈRE—COVERED ENTRANCE FOR CARRIAGES AND AUTOMOBILES

PORTIERE—A CURTAIN HUNG IN A DOORWAY TO DIVIDE ROOMS

REPOUSSÉ--SHAPED OR ORNAMENTED WITH PATTERNS IN BAS-RELIEF MADE BY HAMMERING OR PRESSING ON THE REVERSE SIDE OF THE METAL

RUBBED BRICK--BRICK THAT HAS BEEN FILED ON THE SURFACE TO MAKE IS COLOR AND TEXTURE DISTINCT

SETTLE—A WOODEN BENCH WITH ARMS AND HIGH BACK. SOMETIMES THE BASE IS A STORAGE CHEST

SGRAFFITO (IT. “TO SCRATCH”)-POTTERY TECHNIQUE WHERE ONE INCISES OR CUTS AWAY LAYERS TO REVEAL ANOTHER COLOR

SHELTER MAGAZINE—A PERIODICAL PUBLICATION WITH A FOCUS ON ARCHITECTURE, INTERIOR DESIGN ETC

STRETCHER--A BRICK SET LONG-WISE

TUDRIC—LIBERTY LINE OF PEWTER

**VERANDAH--(HINDI “PORCH”)--A ROOFED GALLERY OR PORCH
ATTACHED TO A BUILDING**

THE BED AT KELMSCOTT—WM MORRIS

**THE WIND'S ON THE WOLD
AND THE NIGHT IS A-COLD,
AND THAMES RUNS CHILL
'TWINX MEAD AND HILL.
BUT KIND AND DEAR
IS THE OLD HOUSE HERE
AND MY HEART IS WARM
'MIDST WINTER'S HARM.
REST THEN AND REST,
AND THINK OF THE BEST
'TWINX SUMMER AND SPRING,
WHEN ALL BIRDS SING
IN THE TOWN OF THE TREE,
AND YE IN ME
AND SCARCE DARE MOVE,
LEST EARTH AND ITS LOVE
SHOULD FADE AWAY
ERE THE FULL OF THE DAY.
I AM OLD AND HAVE SEEN
MANY THINGS THAT HAVE BEEN;
BOTH GRIEF AND PEACE
AND WANE AND INCREASE
NO TALE I TELL
OF ILL OR WELL,
BUT THIS I SAY:
NIGHT TREADETH ON DAY,
AND FOR WORST OR BEST
RIGHT GOOD IS REST.**

