



SUPPLEMENT TO
AN EXHIBITION
Organized by:
BURCHFIELD CENTER
STATE UNIVERSITY COLLEGE
AT BUFFALO
1300 Elmwood Avenue
Buffalo, New York 14222

THE ROYCROFT MOVEMENT: A Spirit for Today?

CHRONOLOGY

- 1856 Elbert Hubbard, born Bloomington, Illinois.
- 1875 Hubbard joined brother-in-law at the Larkin Soap Co., Buffalo.
- 1881 Married Bertha Crawford.
- 1882 Elbert Hubbard II born.
- 1884 Hubbard moves to East Aurora.
- 1888-96 Other children born: Sanford, Ralph, Katherine, Miriam.
- 1891 *The Man* written by Hubbard under the pseudonym Aspasia Hobbs.
- 1892-3 Hubbard sells his share of stock in Larkin Co.
- 1893 Associated with Arena Publishing, Boston, Massachusetts. Attends Harvard University. Hubbard first travels to Europe.
- 1894 Hubbard and son Bert visit Kelmescott Press of William Morris, London, England.
December — Hubbard writes his first *Little Journeys*; G.P. Putnam and Sons, New York.
Begins regular publication of *Little Journeys* (1894-1900).
Original Print Shop built, one story.
- 1895 Hubbard issues first edition *The Philistine*.
Samuel Warner, graphic artist, Fellow Royal Society of Artists, London, joins Roycrofters, becomes known as a book designer. Roycroft Press established with \$3,000 capital.
- 1896 W.W. Denslow, printer, of Chicago, joins Roycrofters.
Hubbard revisits Kelmescott Press.
Roycroft Quarterly published, only 3 issues, last copy November, 1896.
First book with colophon, *Song of Songs*.
Addition to Print Shop built, three stories.
- 1898 Jerome Connor, young sculptor, Salem, Mass., sets up studio at the Roycroft.
Hubbard travels to Europe with son, Sanford, and Dr. Mitchell.
- 1899 Hubbard's *Message to Garcia* published.
Chapel built to function as meeting hall.
Roycroft furniture mentioned in *The New York Sun*, October 29, 1899.
- c. 1900 Blacksmith Shop built across the street from the Phalanstery.
- 1900 Plans for the Inn begun.
Hubbard presents Orpheum circuit lectures.
Roycrofters publish new edition of *Little Journeys*; earlier volumes re-issued.
Otto Schneider, Portrait Artist; Jules Gaspard, Engraver, join Roycrofters.
Louis Kinder, bookbinder from Leipzig, Germany, invited by Hubbard to upgrade binding of books.
- 1901 Albert Lane publishes first Hubbard biography, *Elbert Hubbard and His Work*.
- c. 1902 Print Shop/Shipping Department built across the street from the Phalanstery.
- c. 1902-3 Furniture Shop/Bindery built across the street from the Phalanstery.
- 1903 Dard Hunter, young artist from Athens, Ohio, joins Roycrofters; later becomes the most all-round artist the Roycroft developed.
The Inn opens to guests in June.
- 1904 Married Alice Moore.
- 1905 Three story wing added to the Inn.
Axel Edward Shalin, printer brought from Sweden. Under Kinder also became binder of fine books.
- 1907 Peristyle added to Inn to unite two wings.
Felix Shay becomes Hubbard's assistant in sales/subscriptions.
- 1908 Hubbard begins publication of *The Fra*.
Dard Hunter travels to Vienna, refines style.
- 1909 Hubbard publishes, *The Roycroft Shop, A History*.
Frederick Kranz, Germany, leather craftsman, joins Roycrofters.
- 1911 Power House constructed.
- 1915 Elbert and Alice are victims of Lusitania sinking by Germans.
The Philistine, ceases publication, July.
- 1916-1938 Roycroft Shops and Inn managed by Elbert Hubbard II.
- 1938 Roycroft Shops sold by auction.
- 1974 Roycroft Campus entered in the National Registry.

FOREWARD

The exhibition of Roycroft products which this catalogue supplements has been in the making several years. Original commitment was made in 1972 when Roycroft pieces were included in the Center's exhibition, "Our Legacy of Art in Western New York". In 1974 the Center's Forum Committee, particularly its co-chairpersons, Virginia Tillou and Martha Visser't Hooft, urged the project along. Growing awareness of the Roycroft ideals and products has made the exhibition and catalogue a reality today.

The Roycroft has enriched the Western New York Community — and far beyond — for more than eighty years. Although Elbert Hubbard, the Roycroft's renowned founder and leader died in 1915 and his Campus Shops closed in 1938, awareness of the Roycroft as more than a physical place has persisted. The spirit of a vital force — man's inherent desire to handcraft — rested in the Roycroft.

Kitty Turgeon has breathed new life into the Roycroft. Her appreciation, vision, and boundless enthusiasm has rallied family, artists, historians, businessmen, and crafts persons. It has been a great privilege to work with Kitty Turgeon; Miriam Hubbard Roelofs, daughter of Elbert and Alice Hubbard; Nancy Hubbard Brady, granddaughter; Linda Brady Falkosky, great-granddaughter, and Mr. and Mrs. Kenneth Whitney, co-curators of the Elbert Hubbard Library-Museum. The Center is deeply indebted to them for their very generous contribution of time and of works.

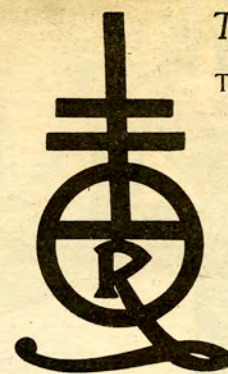
We are also grateful to Lynette Hubbard Trefts, granddaughter, Dr. Elbert Hubbard III; Chester Dylewski, proprietor, Roycroft Campus Antiques; Roycroft Campus Gift Shop; and Una Cartwright, former curator, Edward E. Godfrey, member, The Hubbard Library-Museum Commission for informative observations and loan of works.

Our sincere appreciation to the Greater Buffalo Press for its generous contribution of printing the catalogue; the New York State Council on the Arts for support of the exhibition; the New York Council for the Humanities for supporting the Forum Presentation; the International Cable TV Co. for recording the Forum; the Turgeon Brothers for many favors; Janice Crumrine for sharing her insights on Hubbard and the Roycroft; Anthony Russo for his excellent photographs; Lenord Bethel for his patient assistance with the catalogue, and the Buffalo and Erie County Public Library, Rix Jennings, Fred H. Landers, Thomas D. Mahoney, John Mayne, Robert Charles Rust, and the University of Rochester's Rush Reeves Library for lending to the exhibition.

I wish finally to thank Barbara Lewczyk, archivist/registrar; Micheline Lepine, secretary (acting), Burchfield Center, and Mary Lib Myers, director, College News Service; SUCB for professional services, and students in my Exhibition Techniques classes — Charles Bamard, Larry Burton, Cathy Cherry, Darlene Crawford, Cecelia Feit, Lee Meyers, Ann Marie Moretti, Janet Pepperday, Martin Rice, Robert Charles Rust, Jane Roth, Michael Starks, and Brian Schaffhauser — who have helped in many vital ways.

Edna M. Lindemann
Director

THE ROYCROFT ORB



The Roycroft mark was first used by Cassiodorus, a monk who lived in the middle ages. He was one of the first book binders and on every book he illumined and bound he placed his mark which was the cross and circle representing Unity and Infinity. When Hubbard adopted this mark he divided the circle into three parts signifying Faith, Hope and Love, and added the "R" to stand for the Roycrofters. "Roycroft" is coined from *roi* craft or Royal Craftsman and as such may be interpreted as the "King's Craft."

BURCHFIELD CENTER

ADVISORY COMMITTEE: E.K. Fretwell Jr., Chairman; Harry Ausprich, Armand Castellani, Robert W. Brock, Robert T. Buck, Jr., Paul G. Bulger, John Clancy, Florence DaLuiso, Bruce Hooton, Nancy Jewett, Bernard Karpel, Jane Lapey, Leonard Polszak, Donald Robertson, Donald Schwartz, Gordon M. Smith, Mortimer Spiller, John Straus, J. Benjamin Townsend, Donald L. Voltz, Edna M. Lindemann, Director.

COUNCIL: Peter Vogt, Chairman; Millicent Heller, Vice-Chairman; Harry Ausprich, Margaret Bauer, Lenord Bethel, James R. Bilekoff, Maura Cohen, Constance Constantine, Jane Constantine, Walter Constantine, Jr., Florence DaLuiso, Gail Ehrman, Joyce E. Fink, Barbara Fisher, Appleton Fryer, Diane Hanagan, Joan Hedges, Paul Homer, Nancy Jewett, Robert Johnson, Nancy Kimball, Jane Lapey, Phyllis Lutwack, Thomas D. Mahoney, Lynne Napieralski, George Dick Smith, Bernice Sutton, Mortimer Spiller, Catherine Tillou, Virginia Tillou, J. Benjamin Townsend, Martha Visser't Hooft, Harriet Vogelsang, Donald L. Voltz, Miriam Winebrenner.

Cover: SPECIAL ARM CHAIR
see salon, page 13
Photograph by Anthony Russo
Page 3: ELBERT HUBBARD
Courtesy of the Elbert Hubbard Library-Museum
©1977, Buffalo State College Foundation, Inc. All rights reserved.

ELBERT HUBBARD: PRAGMATIC ROMANTICIST

Janice G. Crumrine



Elbert G. Hubbard, businessman turned Utopian, developed the Roycroft Community of East Aurora, N.Y. as part of a personal solution to the problems of a rapidly changing society. As the industrial revolution moved into high gear in the late 1800's the warp and woof of the social fabric of American society became strained and blurred. The traditional village life style with its warm personal relations and tightly knit integration of the individual and the family into the larger society was replaced by impersonal relations and occupational segregation and specialization. The "Gilded Age" with its emphasis on commercial status symbols rapidly replaced an era in which status was derived from one's character and relationship to God.

In 1895, along with two friends, he began to publish the small magazine *The Philistine*. It was to become his personal statement, directed to an emergent middle class, on the futility of a search for happiness in impermanent materialistic endeavors. The elusive symbols of status were considered by Hubbard to be poor recompense in the attempt to gain a feeling of meaningfulness. That his messages resonated with the problems of others is evident in the numbers who responded to his call.

The *Philistine* became the voice of one

man in January 1899 when Hubbard assumed ownership of the Roycroft Press and became the sole editor of *The Philistine*. From an initial mailing list of 2500 in 1895 it soared to over 11,000 in only seven years. By 1911 it had a subscribed-for press run of 200,000 copies.

The intent of Hubbard's message was illuminated in his one written explanation of his choice of a name for the magazine. In June 1895 of *The Philistine* he wrote, it was called that because "the term *Philistine* is a word used by prigs to designate people they do not like." Hubbard's message conveyed to this readership that the narrow interpretation of culture as defined by the social gatekeepers was only one among several possible interpretations. "Outsiderdom" as defined by the social arbiters of the day was recast by Hubbard to become a positive appellation. In relating the proceedings of one particular convention he quite proudly states he was designated the Bishop of all Outsiders. (*The Philistine*, December, 1906)

However, the magazine was only one element of Hubbard's prophetic vision. While he had written three novels and the initial series of "Little Journeys to the Homes of the Great" for other publishers, he now decided to develop a publishing firm of his own.

On a trip to Europe in 1894 he had visited the Kelmscott Press and its com-

munity of workers headed by William Morris. Its medievalist orientation toward the vision of a better civilization was seen by Hubbard as no mere romanticist's yearning for the past but the model for a possible creation of an alternative community life form.

The forces of industrialization and urbanization seemed inexorable. But, perhaps they could be held in check for a few persons and for an indefinite period of time while the exploration of other arrangements was carried out. Hubbard had seen the inner workings of society and had come away from the encounter less than impressed. To that new middle-class reader he admonished "Be very careful how you go into the Best Society. I know a man who ventured in, once, and sank over his ears. We got him out, but he was never any good afterwards."

Arrival in that society was signalled by fine clothing, houses, and furnishings, and Hubbard addressed two problems in noting these as entrapments. One, to make one's life work the mere possession of things was a nonsensical venture and, two, these material symbols of the arrivistes were common and shoddy, lacking both style and utility. So, the new community he envisioned was to convey a message for other possibilities. Work was not to be simply a job for producing

income; it had the greater possibility of producing individuals with a greater capacity and zest for life.

THE ROYCROFT COMMUNITY AND THE PHILOSOPHY OF WORK

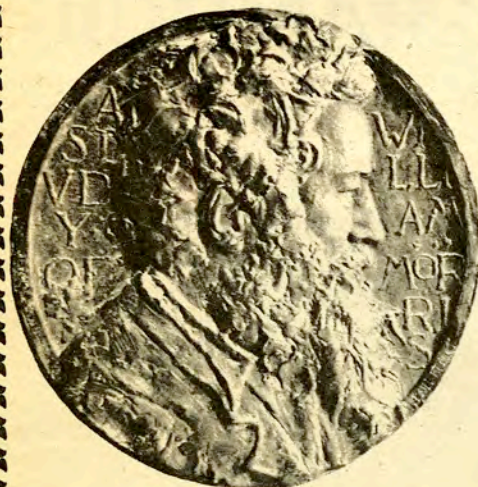
"Work is for the worker," he wrote, "it doesn't matter what happens to your product — how the world receives it — what matters is how you do it. We are what we are on account of the things we have thought and the things we have done."

This integrative view of individual personality, that those things we do in our work life have important implications for the development of a personal self, was not widely held then and is given minimal attention in the present day organization of work. Yet this was the philosophy of the Roycroft Community of workers that Hubbard began in East Aurora, New York in the mid 1890's.

The name Roycroft was chosen, Hubbard wrote, because it exemplified the best in books. Two sixteenth century English brothers named Roycroft were made famous by the artistry of their printwork. It also had the double meaning of Kingscraftsmen. The Roycroft ideal, he said, was to make beautiful things and make them as well as they could be made.

Hubbard wrote that the Roycroft was both a school and a commercial en-

WILLIAM MORRIS



WILLIAM MORRIS, from the Bas-Relief by Jerome Conner, copyright 1906
Frontispiece:
William Morris Book, by Elbert Hubbard, The Roycrofters, MCMVII

William Morris, the Kelmscott Press and his studio, laid the cornerstone for the American Arts and Crafts Movement. The Roycroft and its press, under the inspired leadership of Elbert Hubbard, built upon this foundation and renewed America's interest in the craftsmanship of the handmade. To increase awareness of the bond between the work of William Morris and that of the Roycroft a few items from the Kelmscott Press and his Studio are included.

A. LETTER FROM WILLIAM MORRIS, KELMSCOTT HOUSE, TO A FRIEND
Roycroft frame. From the personal collection of Elbert Hubbard.
Private Collection

B. THE WORKS OF GEOFFRY CHAUCER
William Morris, printer
Sir Edward Burne-Jones, designer
One of the finest examples of Arts and Crafts printing by the masters at Kelmscott.
Kelmscott Press, 1896
bound in original grey boards, 16-15/16 x 12
Buffalo and Erie County Library, Rare Book Room, Roycroft Collection. Gift of Mr. John R. Wickser, Mrs. Charles Banta, and Mr. Robert L. Wickser in memory of Philip J. Wickser, 1976

C. WALLPAPER
Morris designs
Available at the London-Dept., Jan. 13, 1922.
22-7/16 x 24-1/8, Burchfield Center
Gift of the Reed Forest Products, Inc., Decorative Products Group (Birge)

D. WALLPAPER
Morris designs
handblocked, 1860, Burchfield Center
Gift of the Reed Forest Products, Inc., Decorative Products Group (Birge)

E. #120 BORAGE
Morris designs
Available at the London-Dept., Jan. 13, 1922.
Chintz cloth, 25-3/16 x 37-1/2, Burchfield Center
Gift of the Reed Forest Products, Inc., Decorative Products Group (Birge)

F. #1050 ROSE
Morris designs
Available at the London-Dept., Jan. 13, 1922.
Chintz cloth, 25-3/8 x 36-7/8, Burchfield Center
Gift of the Reed Forest Products, Inc., Decorative Products Group (Birge)

G. #1781 LITTLE CHINTZ ON C.C.
Morris designs
Available at the London-Dept., Jan. 13, 1922.
Chintz cloth, 16-5/8 x 38-3/8, Burchfield Center
Gift of the Reed Forest Products, Inc., Decorative Products Group (Birge)

H. #1826 POMEGRANATE
Morris designs
Available at the London-Dept., Jan. 13, 1922.
Chintz cloth, 25 x 37-1/8
Gift of the Reed Forest Products, Inc., Decorative Products Group (Birge)

terprise. The community was not to be just a haven for the already trained that they might focus all efforts on personal and artistic development. A core of trained personnel was secured but a part of their primary task was to undertake the training of others. Moreover, even those already skilled in one area of the work were continually encouraged to learn new skills.

The stated goal of the Roycroft Community was to train the young in a useful craft but beyond this to instill in them a sense of the beautiful. The products of the Roycroft were to reflect a simple honesty of design carried out with integrity. "To make a beautiful thing," Hubbard wrote, "is a greater achievement than to own it."

The Age of Shoddy that William Morris had also disparaged placed a high premium on the acquisition of products pouring from the conveyor belts of modern industry. Hubbard, like Morris, was intent on attacking the current ethos of conspicuous consumption as well as providing an environment for the development of skilled artists and craftsmen producing high quality works.

The developer of this community is one of its more intriguing aspects. Hubbard, himself, was neither artist nor craftsman. His origins give little clue as to his future as a prophetic visionary. He was born on June 19, 1856 in Bloomington, Ill. to an independent, eccentric country doctor and his school teacher wife. As a child of the mid-century in midwestern America he had absorbed the Calvinist doctrine of thrift, hard work, loyalty, and responsibility. By age 16 he was earning his living selling soap throughout midwestern cities and small towns. This career was eventually to carry him to Buffalo, where at age 25 he was already a junior partner in the highly successful Larkin Soap Company. His innovative approach to sales and advertising raised his corporate star still higher, and further financial and business success seemed assured.

Despite the fulfillments of a highly successful career, in 1893, at the age of 37, Elbert G. Hubbard sold his share of the business and announced his retirement from the world of commerce. He tried for-

mal and informal means to acquire writing skills and to learn more about his rapidly changing world. The tools of insight and understanding were sharpened on his 1894 European tour, and eventually it was to history that he turned for models for a new self as well as for a new community life form.

From a mere five employees in 1895 the Roycroft Community of workers grew to over 500 by the end of 1910. The very early workers were primarily involved in printing The Philistine and the books Hubbard was publishing and writing. However, the books were artistic endeavors from the beginning of the project. From the publishing of the periodicals and fine books Hubbard developed a nucleus of workers who were to become a notable force in the American Arts and Crafts movements of the early twentieth century.

THE ROYCROFTERS AND THEIR WORK

The Roycroft community of workers was never a clearly defined, static entity. Although there did develop a large core of 500 workers there was also a much larger group identified by Hubbard as Roycrofters-at-large. By inference these were individuals who might only identify with the philosophy of the movement. But, it could also include those several thousands of individuals who came for short periods of time, taking part in a few classes or lectures, absorbing what they might of Hubbard's ideal. However, there were a few major contributors to the movement who made it an integral part of the larger American Arts and Crafts Movement.

One of the earliest artists to become part of the Roycroft enterprise was Samuel Warner. His background training in London and as a Fellow of the Royal Society of Artists did much to establish the initial reputation of the press.

He remained at the Roycroft from 1895-1910, designing decorative initials and borders. He also introduced the sharper Calson type and assisted in producing a more esthetic visual design. Some of his best works can be seen in Tennyson's "Maud" (1900), Ruskin's "The Golden River" (1900), Edgar Allen Poe's "Poems"

(1901), and Gray's "Elegy" (1903). He also undertook the art training of Elbert's first wife Bertha, along with that of several local young women who then illuminated many of the later Roycroft books.

As evidence of Hubbard's commitment to the publishing of fine books, in 1896 he engaged another artist, William W. Denslow. Denslow's signatory, a small sea horse, was first visible in the October 1896 issue of The Philistine. Following this issue his monthly back-page cartoon became a regular feature of the periodical.

While Warner's style was more traditionally in the Arts and Crafts movement, Denslow proceeded to introduce a bolder Art Nouveau design. He had already achieved some recognition with his poster designs for the Chicago Engraving Company. His work at the Roycroft solidified his national reputation and he later achieved even greater fame as the illustrator for L. Frank Baum's "The Wonderful Wizard of Oz." His work at The Roycroft succeeded in placing the East Aurora press among the top in the publishing of fine books. In 1900 Hubbard was able to point proudly to the escalation in price of many of the past Roycroft volumes. Among the books most illustrative of Denslow's artistry are Lee's "Art and Life" (1896), Coleridge's "The Ancient Mariner" (1899), and "The Rubiyat of Omar Khayyam" (1899).

In 1900 Louis Kinder, a German-born bookbinder trained in Leipzig joined The Roycroft enterprise. His bindings of hand tooled leather brought the outside of the books up to the fine quality of the interiors. During his stay at The Roycroft he was able to train several young men in his craft. One of these, Charles Younger, remained as head of the bookbinding department until 1915.

Kinder later published a book on bookbinding, printed by The Roycroft Press in 1903. This was to become one of the definitive books on the fine art of bookbinding.

Axel Edward Sahlin was brought from Sweden after some of his work had appeared in Swedish trade journals. He was more engaged in printing but under Kinder learned the art of fine bookbinding, and

some of the finest Roycroft books that are now collectors' items bear his initials. After leaving the Roycroft, he set up his own print shop in Buffalo and later published a book, "Typographical Expressions" (1926), that is still used by those in the trade.

The Roycroft became famous for its employment of young men and women students during the summers. A most fortunate outcome of this practice was the employment of Dard Hunter in 1903. He was a student at Ohio State University and only 19 years old when he presented himself to the Hubbards. He quickly impressed both Elbert and his second wife Alice Moore Hubbard with his artistic ability, and was requested to stay on, becoming a regular member of the community.

Throughout Hunter's stay Hubbard encouraged him to seek training in whatever field caught his fancy. According to community members he was as likely to be in Berlin or Austria as in East Aurora. Hubbard subscribed to several European trade journals, and when Hunter read of a craftsman who had perfected a certain technique he would be off to gain new skills. He was to become the epitome of a Roycrofter, an all-round artist who had mastered several mediums.

He was an architect, designer, pen and ink artist, type designer, hand-made paper expert and an expert craftsman in the design and making of jewelry, lamps and stained glass windows. In his book "My Life with Paper" (1958, p. 30) he credits his artistic development to the Hubbards and his work at The Roycroft. He also trained several other community members in his techniques. The stained glass windows and chandeliers he produced for the Inn are still in use. In terms of overall importance to the success of the Roycroft movement, Hunter's talents were inestimable. His book designs took them out of the more Victorian Art Nouveau into the modern stylized naturalism just developing in European art circles. Through Hunter's talents The Roycroft produced some of the best and most modern books of that period.

Jerome Conner was a young sculptor working in Salem, Mass. when discovered by Hubbard in 1898. Hubbard persuaded Conner to set up a studio at The Roycroft where he was to develop departments in sculpture, ironwork, stonecutting, and ceramics. By 1901 the Roycroft advertisements were promoting busts made by "St. Jerome" of Hubbard, William Morris, Walt Whitman, Richard Wagner, and Hamlet. His largest piece of sculpture was a three-quarter life size statue of Hubbard which now rests on the front lawn of the East Aurora Middle School across the street from the former Roycroft Campus.

As the shops were expanded to include copper and leather items, two more master craftsmen, Karl Kipp and Frederick Kranz, were added to the staff. Both were able to transform their shops into the production of top quality items by engaging in both design and benchwork. Leon Varley became a superior metals craftsman under Kipp and was later to be a part of Kipp's Tookay Shop opened in East Aurora after Hubbard's death. George ScheideMantel became a top leather craftsman in Kranz's shop at the Roycroft. As evidence of ScheideMantel's expertise his works were later exhibited at the Albright-Knox Art Gallery in Buffalo.

The movement into the production of

furniture seems to have been an outgrowth of the enlargement of the physical plant of the community itself. The original shop was a mere 126 ft. by 60 ft., a churchlike building which the workers themselves constructed. It was modeled after a church in Grasmere, England, the home of Wordsworth. This original shop is now the reception area of The Roycroft Inn.

The workers were encouraged to decorate their work space and wood was made available for those who wished to build furniture. As visitors began to flock to East Aurora to view firsthand this community and its founder many wished to buy these furniture pieces. Being a practical man, Hubbard soon saw the utility of producing a quantity of these items. It was still another method of, one; keeping more workers engaged and, two; furthering the Morris ideal of producing honest, sturdy designs for everyday living.

Most of the Roycroft furniture was of solid oak in "Mission-like Style" and included large pieces such as bookcases, desks, tables, and chairs as well as a special "Morris Chair" after the style of William Morris. The "Roycroft Wares" of 1901 lists prices ranging from ten to fifty dollars. Eventually several accessory items, smaller and infinitely more profitable were added.

Hubbard was one of the first to advertise and sell a special Christmas box of his Roycroft goods. The workers in the woodworking shop made these boxes of whatever lumber was available and the workers in the copper shops added hinges and locks. These "goodie boxes" were of varying quality and although produced simply as a mailing convenience they are now among top Roycroft collectors' items.

THE EXPANSION OF THE ROYCROFT COMMUNITY

The growth of the physical plant of The Roycroft epitomizes the spirit of the movement in its design and style of execution. From the earliest chapel-like shop, Hubbard had endeavored to develop an aesthetic work environment. The painted, arched windows, and the graceful iron railings leading to the front door reveal the nature of a man who in building a mere printing shop made it one of which the workers would be proud.

In late 1896 and early 1897 several additions were made to the original shop including a dining room for visitors and workers alike. In 1899 space was again a problem. Hubbard's most famous piece of prose, "A Message to Garcia", had made him a national figure, and visitors to the community were an additional problem. He decided to turn the original shops into an inn and build new shops across Grove Street.

Hubbard advertised in the local paper for farm boulders and one writer noted 4,000 loads at one dollar a load were eventually purchased. The workers cut the trees for the framing and the hand-hewn timbers for the upper halves of the Tudor-style buildings that were to house the new shops. Again, the workers added their own familiar touches, and free music lessons were made part of community life. Soon, they were to have their own choral society and a guitar and mandolin club, as well as a small band.

Staff artist Warner and James Cadzlow, a designer in the furniture shop, designed the overall integration of buildings that was to become the inn.

Rooms were added to the upper floors to accommodate up to 150 guests, and the bottom floors were connected by a long peristyle enclosing a Japanese garden and courtyard. This doubling of the original buildings was begun in 1900 and completed in 1903.

In this same time period the workers designed and built a Chapel-Library on the front portion of what was now called the Roycroft campus. Buildings to house a power plant, a bank, and still more shops were later added to the large campus. Hubbard noted the physical plant investment had grown from an original outlay of \$3,000 to nearly \$250,000 by 1902. During this same period the number of employees had grown to 500, primarily local men and women.

THE EXPANSION OF THE ROYCROFT SPIRIT

Hubbard, in an article he wrote for *Cosmopolitan* magazine in 1902 said the Roycroft atmosphere was designed to further spiritual growth, "a place where men and women can work up to their highest and best — a place where they can get an education and a living at the same time." Hubbard's personal 5,000 volume library was placed at the disposal of the community members.

Visitors, both the famous and not-so-famous, were prevailed upon to shed their

city clothing and don the rough attire characteristic of the members, joining them in both work and recreation. On Sunday evenings regular meetings were held in the Chapel. Visitors and traveling notables served as travel guides to a wider world beyond East Aurora. When no special speakers were in attendance, Hubbard himself spoke or read from classic works to the members.

A Roycroft convention was held each July and offered several formal and informal classes as well as fellowship and recreation. Among the more famous visitors were Henry Ford, Clarence Darrow, Carrie Jacobs Bond, Margaret Sanger, Stephen Crane, and Booker T. Washington. In issuing invitations to the conventions in *The Philistine* Hubbard noted all Roycrofters-at-large were welcome. The Roycroft publications, along with Hubbard's extensive national lecture tours, did much to promote interest in the movement and to further his particular philosophy of work and life.

In 1915 Hubbard made plans to take his second wife Alice on a long anticipated European tour. They booked passage on the *Luisitania* sailing May 2 from New York. As the ship neared the Irish coast on May 7 the ship was torpedoed by a German U-boat and soon sank. Only 35 of the 159 Americans on board survived the tragedy, and the Hub-

bards were not among them.

The Philistine was issued only one more time. The community itself survived the loss of its leader for two more decades. The eldest son Bert took over the enterprise, reissuing many of Hubbard's writings in various printings. The presses thereafter issued few, if any, notable fine books, however. It was the arts and crafts of the Roycroft that enabled it to survive, only to become at last a victim of the great depression.

In August 1938 the physical plant of the Roycroft was sold under court order. However, in an age when the question of the meaning of life has resurfaced with renewed zeal, *The Roycroft* movement stands as one alternative for a new community form. Its integration of the individual with work and a total view of life again serves as a beacon to many on a search similar to that of Elbert Hubbard.

Janice G. Crumrine, Ph.D.
Assistant Professor
Department of Sociology
University of Georgia

CONVENTION GROUP — 1903
Photograph from Elbert Hubbard II's personal collection.
Courtesy of the Elbert Hubbard Library-Museum
Top row l. to r.
Charles Dana, George Wharton James, Rev. John Gayles,
Col. Andrew S. Rowan, Elbert Hubbard, Alexis Fournier.
Others are Roycrofters and visitors.
Bottom row l. to r.
Stacy Betzler, Bert Hubbard, Sandy Hubbard, Robert
Pierson, Lyman Chandler, Ladson Butler, Lyle Hawthorn,
Robert Bittong.



THE ROYCROFTERS

A Memoir by Miriam Hubbard Roelofs

"An institution is but the lengthened shadow of one man." In this case that man was Elbert Hubbard, my father. His ideas, his convictions, his enthusiasm, and his energy all combined to give life and vitality to the institution which came to be known as the Roycroft.

Another person who cast a lengthened shadow was Alice Hubbard, my mother. Her intelligence, gentleness, orderliness, and business acumen helped to develop the Roycroft into a remarkable organization.

The name, Roycroft, in remembrance of two mid-17th century English printers, is appropriate because printing and the making of books was the first undertaking of the new venture and they remained the basis of the whole Roycroft business. As other arts and crafts were welcomed through the years, the business became an "Institution," in a dictionary sense: an organization with emphasis on "instruction and training."

From the nucleus of a few printers, who used a Ben Franklin hand press, and a few men and women, who learned to fold, sew, and bind the printed sheets into books, the Institution expanded to an organization of nearly five hundred people.

Most of these were from the village of East Aurora, though a few highly skilled craftsmen came from the "outside world." One was a book-binder named Kinder, and another was Karl Kranz who worked in modeled leather. Both willingly and patiently taught the unskilled villagers, who in turn trained other unskilled villagers, — thus "Instruction and training." When the business outgrew its original quarters, Elbert Hubbard

conceived the idea of adapting the design of the Plantin Museum of Printing in Antwerp to the Roycroft needs.

Plantin was a French printer who lived a century before the English Roycroft brothers, and I imagine that the Plantin Museum, both for its connection with printing and for the charm of the museum itself, inspired Elbert Hubbard's wish to house the expanded Roycroft in a similar structure. Stone indigenous to Western New York was chosen, and instead of the hollow square of the Antwerp structure, it was decided to build a half quadrangle — two buildings at right angles to each other with a tower where they joined.

Local masons — trained by older generations and experienced in handling the granite left in abundance by the glacier in Western New York — knew how to build stone walls and foundations for houses. Some were very skilled and they taught others. Farmers were only too glad to have a dollar a load for the unwanted stones in their fields. Load after load came trundling to the site in the heart of the village where the Plantin-inspired shop was to be.

What was it like to be a Roycrofter who built those buildings . . . buildings which stand there today after eighty years . . . the hand-hewn stone beautiful as only granite can be . . . the stone fitted to stone by men who knew how to handle a chisel and had the strength and the patience to do it?

I think that few satisfactions in their lives equaled sharing in that accomplishment: "I helped build that tower," one would say. "Look at it! Four stories high and every stone true and straight. She ain't moved an inch.

How did we do it? Well, you should have seen us! When we finished, Bun Cotton, the big clown, he stood on his head on each one of those little turrets . . . We all felt like doing it."

Other Roycroft work wasn't that strenuous, except for that of the blacksmith, Pete Roberts . . . "a mighty man was he." And some of his artifacts are still treasured in the village.

The carpenters who made all the furniture for the other workshops as well as for the Roycroft Inn were a busy crew. I remember going into their own workroom where the saws were humming and the sawdust flying. Some men were finishing pieces, others, examining and measuring lumber, and, pencil behind ear, obviously were deciding which should be used for what.

The bindery was quiet, for folding the big sheets that came from the printers and sewing them into book form is a meticulous job. Also putting them into their covers is exacting. This work was not a production line operation but one performed by skilled hands. As for the special bindings, they were the product of artists who had both time and quiet for concentration, and I, at least, went by their work benches on tiptoe.

Printing the very first books on the Franklin hand press was a slow, laborious operation. There also were two monthly magazines to produce. I am not competent to describe the more modern printing presses that were installed in the basement of the new stone building, but I can remember clearly that each one added seemed to be larger than the previous one.

In the composing room on the

floor above the presses all the type was set by hand — an artist's job if there ever was one. Much later a linotype machine was added to the equipment, and this was used for the advertising booklets which Father wrote. That business helped to finance the ever pressing payroll, but the artists in the composing room continued to set type by hand.

One more department came a little later — handicrafts from copper and other metals. It started when a young man arrived one day and asked Father for a job.

"What can you do?" asked Father.

"I can make all sorts of things out of copper," was the answer.

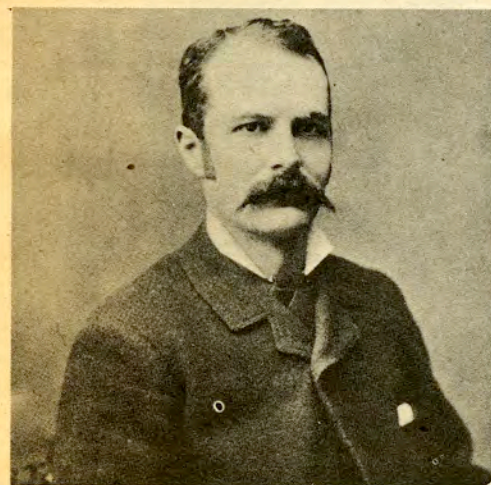
"Go ahead," said Father. "Tell us what materials you need, and we'll find you a place to work."

As a result, a flourishing department quickly developed with assistants who were taught the art.

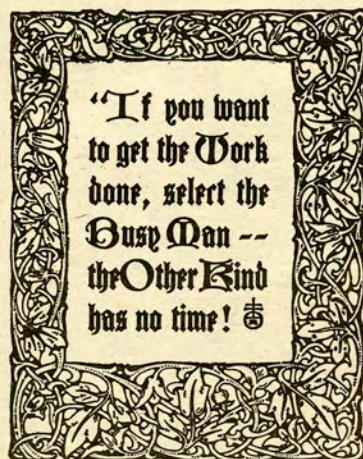
I talked with one of these last week and he said proudly, "I worked in the Copper Shop for twenty-five years and I made some handsome pieces. Those were good years."

What did all these Roycrofters — the majority at least — have in common? Inevitably, a group of this size had some slackers, complainers, and, of course, the congenitally idle. But what did this majority have in common? Satisfaction in doing their work! And what did Roycroft give them? The chance to have this satisfaction. The carpenters took pride in what they were doing; the printers took pride in the books they made.

The coppersmith could say for example, "Just look at that vase! I helped Mr. Kipp design it and I made it!" To be a Roycrofter was to be busy,



ELBERT HUBBARD, SOAP SALESMAN EXTRAORDINARY, ABOUT 1884
Art & Glory: The Story of Elbert Hubbard, by Freeman Champney, Crown Publishers, Inc. New York, 1968



Art & Glory: The Story of Elbert Hubbard, by Freeman Champney, Crown Publishers, Inc. New York, 1968

ELBERT HUBBARD:

The history of business is replete with scenarios of successful individuals who have risen from total obscurity to carve out a lasting niche in American business by the sheer force of their contributions. Elbert Hubbard, achieved notability as publisher, writer, and lecturer, encouraged and helped develop the Craftsman's Movement in America and as a result of his work in East Aurora, New York, certainly deserves his place alongside other significant contributions in United States business history.

Several factors which enable Hubbard to succeed with the Roycroft movement immediately come to mind. Of paramount importance was his philosophy toward work. According to Hubbard, "Work is for the worker." All work was viewed by Hubbard as respectable, including the "dirty work." It is remarkable that Hubbard almost a century ago espoused a philosophy of work which is finding its way into many business organizations today. The "quality of work life" is currently being stressed in many organizations striving to provide workers with jobs that are meaningful to them.

Workers were viewed very favorably by Hubbard, who exhibited a unique spirit of paternalism toward them and provided amenities not typical of business organizations at that time. The work environment at the Roycroft Shop permitted

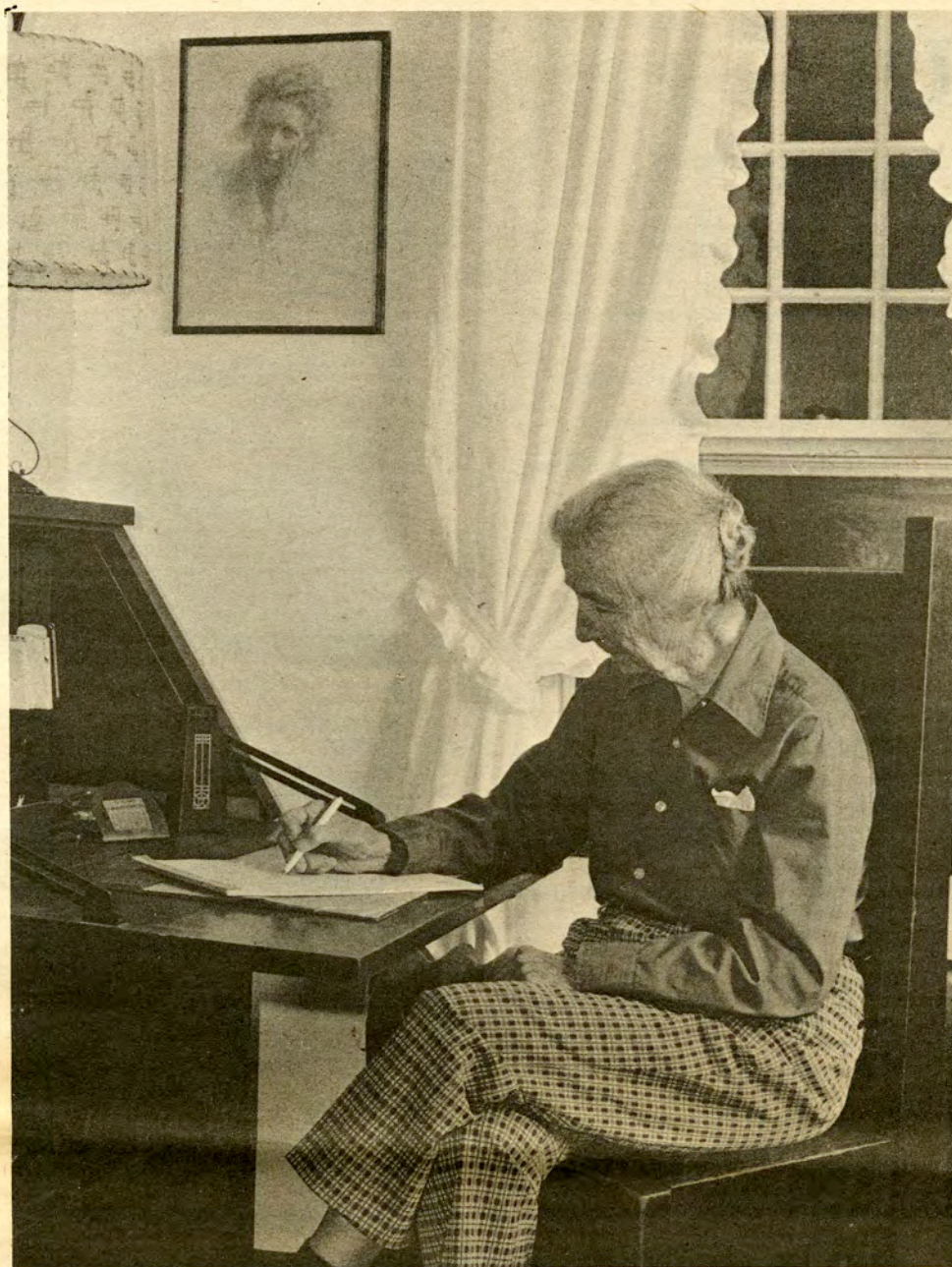
to work hard, and to take, if not pride in the result of one's work, at least, satisfaction in having done one's best.

There was a motto carved in oak in several places in the shops and in the Inn — "Head, Heart, and Hand." To combine those three productively was Father's goal in his own life and in the lives of those who worked for him. It was the ideal of the Institution of the Roycroft to be a place where hands would be busy, minds alert and growing, and companionship strengthening to the spirit.

Another motto, which had a place of honor in the lobby of the shop, was John Ruskin's maxim: "Life without industry is guilt; industry without art is brutality." I think that Father would have added to Ruskin's precept: "Do not forget to play." And, he had another motto, but not carved in oak, "Do not take yourself too damn seriously."

At the Shops at mid-morning and mid-afternoon, Father or someone else rang the bell which hung outdoors, a welcome to all to come outside for a game of catch with soft ball or medicine ball or just a race around the lawn. Much more reviving than a coffee break! Then back to work.

For recreation there also was the Roycroft band which marched and played at appropriate occasions — such as when the Roycroft baseball team played at Hamlin Park. Impromptu, jolly games happened every once in a while, such as when painter Alex Fournier, who had lived with Indians in the southwest, gave the print-shop lads lessons in Indian dances. A small dance orchestra too was much appreciated. There was plenty of play of one sort or another.



I had a curious experience a few years ago in a small Buffalo shop where I was waited on by a frail old lady.

After looking at me for a minute she said, "You were at the Roycroft too, weren't you?"

"I liked working there very much," she said, "but what I think of many, many times, was dancing on the peristyle. Do you remember those

dances on the peristyle?"

I had forgotten, but the scene came back vividly. The peristyle was a broad open porch that had a garden on one side and the shade trees of the street on the other. Saturday nights in the summer a long string of waxed canvas was unrolled, and with the Roycroft dance orchestra playing we could — as my little old lady remembered — dance on the peristyle. She

never forgot.

A friend told me recently that as a young woman she had worked in the Roycroft bindery and had taken wistful note of the pianos here and there in the Shops and Inn. There was no piano at her home, and she very much wanted to learn to play. Finally she screwed up her courage and asked Father if he would mind her practicing on one of them — after work.

"You want to learn to play the piano?" he asked.

"Oh very much," she said.

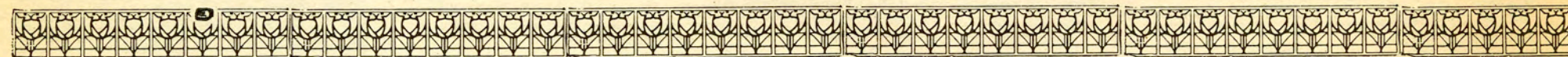
"Well then," he said, "You'll have lessons. Now, there is Von Liebiech over on Park Place. He's a fine teacher and he better give you lessons. I'll see about it. Practice all you want here, but better do it in the morning. Your mind's fresher then. Take a break about ten o'clock."

She did take the lessons, and she did practice, and her gratitude is still as warm as ever after all these years.

There were concerts and lectures especially in the summer when distinguished guests came to visit the famous Roycroft Institution. All the workers were very welcome as well as the villagers. There was plenty of opportunity to acquire an education — not the academic sort, certainly, but one that enriched the mind and stretched the imagination. If nothing else, the listener had something new about which to think. As the coppersmith said, "They were good years."

Miriam Hubbard Roelofs
Daughter of Elbert and Alice Hubbard

MIRIAM HUBBARD ROELOFS AT ARDEN FARM
Photograph by Anthony Russo



An Enlightened Businessman

workers to obtain an education and develop skills by actually doing things. Furthermore, they were allowed to perform their work as they thought it should be done.

Although Hubbard was not an avid proponent of labor unions, it is apparent that his progressive modis operandi in the Roycroft organization would inevitably discourage employees from considering unionization, primarily by providing the benefits the unions were seeking.

Along with Hubbard's positive views toward work and the worker, another success factor in the Roycroft movement was his view toward the products he made.

"The Roycroft ideal," he said, "is to make beautiful things and make them as well as they can be made." Hubbard obviously recognized that an enterprise's success depends on producing a quality product.

A third success factor was his amazing awareness of marketing techniques which would sell his products. His view of "appealing to the human needs" of the buyer certainly reflects his knowledge and expertise in advertising. His outstanding advertising abilities also helped him develop business relationships with several of the largest United States business firms.

It is not at all surprising that Elbert Hubbard and the Roycroft Movement provide a distinctive chapter in late Nineteenth and early Twentieth century business annals. Hubbard was a man who possessed fantastic business acumen. What I find surprising is his uncanny ability to utilize business principles and practices which were not otherwise employed by businessmen until recently.

When United States industry was in the throes of the unionization struggle and its concomitant violence and disruption of production, Hubbard was organizing his own work force and offering his employees pride in their skill as craftsmen. His method was successful; his workers were satisfied; his products were in demand. Elbert Hubbard's contributions to the American business movement were significant and lasting.

John G. Watson
Dean, School of Business, St. Bonaventure University

CATALOGUE

- Since the exhibition is grouped around five "blow-up" views of the Roycroft Campus buildings, the catalogue entries are arranged similarly.
- Measurements are in inches, height precedes width, width precedes depth.
- An asterisk (*) following a furniture entry indicates that there is no Orb, or other identifying Roycroft mark on the work. This suggests the piece most probably was made for use in the Roycroft shops.

1. PRINTING AND BOOKBINDING

1. PRINT SHOP CABINET*

For storing Printer's supplies used at Roycroft Print Shop by Charles Younger. Later used by him in Print Shop in Buffalo.
oak, 61-1/2 x 30 x 12
Elbert Hubbard Library-Museum
East Aurora, New York

2. PRINT SHOP OFFICE SHIPPING SIGN

orb on l and r.
oak, 11-3/4 x 30
Elbert Hubbard Library-Museum

3. PRINTER'S LADDER*

Used in original Roycroft Campus Print Shop
oak, 40 x 16-1/2 x 18
Roycroft Campus Antiques
East Aurora, New York

4. PROOF READERS STAND

Also called magazine stand, orb on r. and l. panels.
Used at Roycroft Print Shop, bought at auction, 1944; used at Harry Hoffmann Printing Co., until donated to the Museum by Raymond Hoffman, 9/75.
oak, 48 x 17-3/4 x 17-3/4
Elbert Hubbard Library-Museum

5. ROYCROFT WATERMARK BOOK PAPER AND STATIONERY

Made in Fabriano, Italy
rag paper, various sizes
Nancy Hubbard Brady

6. UNTITLED

Alex Fournier, artist
Windmill with sheep, signed ll.
"In Picardie, France"
One pull — single print edition,
plate destroyed.
monoprint, 12 x 8
Private Collection

7. A FORMULA FOR BOOKBINDERS

Louis H. Kinder
This copy inscribed to Elbert Hubbard by Louis H. Kinder.
Roycroft Press, 1905
bound in boards with handmade paper, 11-3/4 x 9
Elbert Hubbard Library-Museum

8. A JOURNAL OF KOHELETH

Elbert Hubbard
The second Roycroft Press book, limited to 700 copies.
Roycroft Press, 1896
bound in plain grey boards, with
Whatman handmade paper, 9-1/2 x 6-1/2
Robert Charles Rust

9. A MESSAGE TO GARCIA

Elbert Hubbard
This copy has a hand-illuminated initial
Limited Edition #429 of 940
Roycroft Press, 1899
brown suede with silk enclosure, 8-1/4 x 6-1/8
Robert Charles Rust

10. ACCOUNT BOOK 1909-1914

Elbert Hubbard II
12-1/4 x 9 x 2
Elbert Hubbard Library-Museum

11. AUCASSIN AND NICOLETE

Andrew Lang, translator
John Grabau, binder
Unlike later Grabau work, shows direct influence of Louis H. Kinder.
Roycroft Press, 1899
hand-tooled, full levant binding, 8-1/4 x 5-1/2
Buffalo and Erie County Library.
Rare Book Room, Roycroft Collection.

12. CATALOGUE

An example of the Sales Catalogues sent out from East Aurora.
Roycroft Press, 1905
paper cover, 8 x 6-1/4
Roycroft Campus Antiques

13. CONTEMPLATIONS

Elbert Hubbard
Heloise Hawthorne, Editor
Limited Edition #88 of 100.
Roycroft Press, 1902
bound in modeled levant, colored green and gold; on Japan vellum paper, 11-3/8 x 9
Elbert Hubbard Library-Museum

14. DREAMS

Olive Schreiner
Initials, borders, and ornaments by Jerome Connor.
Presented to Sister Frank (Larkin) with love from Bertha (Hubbard), Nov. 1, 1901
Roycroft Press, 1901
green boards with green suede spine, 10-1/2 x 8-1/2
Robert Charles Rust

15. FRIENDSHIP, LOVE AND MARRIAGE

Henry D. Thoreau
Roycroft Press, 1910
two color modeled leather with case, 8-1/4 x 5-1/2
Private Collection

16. HAMLET

William Shakespeare
Elbert Hubbard, Editor
Ex. Frances Hubbard Larkin
Roycroft Press, 1911
bound in 3/4 suede boards, 10-1/2 x 8-1/2
Robert Charles Rust

17. HEALTH AND WEALTH

Elbert Hubbard
Roycroft Press, 1908
bound in crushed levant, green, gold tooled and rose inlays, 7-1/4 x 5
Buffalo and Erie County Library
Rare Book Room, Roycroft Collection

18. JUSTINIAN AND THEODORA

Elbert and Alice Hubbard
Dard Hunter, title design
Dard Hunter design in floral motif.
Roycroft Press, 1906
red suede cover on Roycroft handmade paper, 7-3/4 x 5-3/4
Robert Charles Rust

19. LETTER

Wilbur Macey Stone to Elbert Hubbard, 1898
Discusses the attributes and failings of the Roycroft Press by an educated Biophile from Newark Museum.
five pages
University of Rochester Library
Department of Rare Books, Manuscripts and Archives
Gift of Mr. Robert Volz

20. LITTLE JOURNEY OF THE HOMES OF GREAT BUSINESSMEN:

James J. Hill, Vol. 25, No. 61
Roycroft Press, 1909
8 x 6
Burchfield Center
Gift of Sue Rente

21. MAUD

Alfred Tennyson
Samuel Warner, designer
Hand colored initials, fine presswork.
Roycroft Press, 1900
brown suede with silk enclosure on
Roycroft handmade paper, 8-3/4 x 4 x 5-5/8
Robert Charles Rust

22. MOTHER GOOSE RHYMES

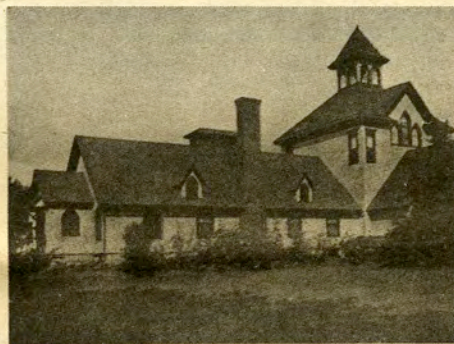
Edward Gerstell McCandlish, illustrator
Very untypical Roycroft Press item, yet a beautiful children's book.
Roycroft Press, 1918
bound in boards, 10-1/4 x 8
Elbert Hubbard Library-Museum

23. PIG PEN PETE

Elbert Hubbard
Dard Hunter, title design
Roycroft Press, 1914
bound in full levant, 7-1/2 x 5-1/2 calfskin box, 8-3/4 x 6-3/8
Elbert Hubbard Library-Museum

24. RESPECTABILITY

Fra Elbertus
Roycroft Press, 1905
modeled leather binding, 8 x 6
Fred J. Landers



a.

25. RIME OF THE ANCIENT MARINER

Samuel T. Colridge
W.W. Denslow, designer
Roycroft Press, 1899
crushed levant and gold tooling, 8-3/4 x 6
Buffalo and Erie County Library
Rare Book Room, Roycroft Collection

26. ROYCROFT MAGAZINE, July 1923

Elbert Hubbard II, Editor
The last Roycroft periodical
7-1/4 x 5
Nancy Hubbard Brady

27. THE DOCTORS

Elbert Hubbard
Burt Barnes, designer
A take-off on the Arts and Crafts classic binding of vellum with silk ties.
Roycroft Press, 1909
bound in rough split calf with burlap ties, 8 x 6
Elbert Hubbard Library-Museum

28. THE ESSAY ON FRIENDSHIP

Henry D. Thoreau
Rubricated initials illumined by Alta Mae Fattey.
Watermark paper with Denslow/Roycroft design made for Roycroft in Italy by order of E. Hubbard when visiting Fabriano in 1904.
Roycroft, 1903
11-1/2 x 8
Nancy Hubbard Brady



b.

29. THE GRAPHIC ARTS, Aug. 1912

Emil Georg Sahlin, printer
A technical Journal with a section devoted to the Roycroft Press.
12-1/2 x 9-1/2
Roycroft Campus Antiques

30. THE INTELLECTUAL LIFE, Oct. 3, 1899

Philip Gilbert Hamerton, Editor
No. 372 of 960.
Roycroft Press
10-1/2 x 8-1/2
Thomas D. Mahoney

31. THE FRA, VOL. 1, NO. 1, April, 1908

Elbert Hubbard
Second major Roycroft periodical copy including advertisements by Elbert Hubbard.
Roycroft Press
large tabloid-sized periodical, 13-3/4 x 9
Elbert Hubbard Library-Museum

32. THE LAST RIDE

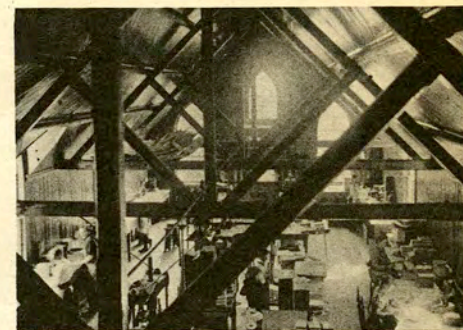
Robert Browning
Samuel Warner, designer
Roycroft Press, 1900
bound in vellum with silk ties and handmade paper, 7-3/4 x 5-3/4
Nancy Hubbard Brady

33. THE LAST RIDE

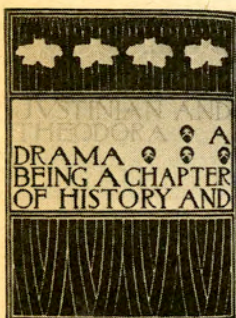
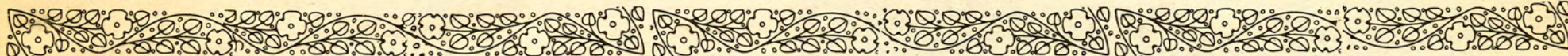
Robert Browning
Bound in modeled leather in the style used only at Roycroft.
Roycroft Press, 1900
8-1/4 x 7
Private Collection

34. THE LAST RIDE

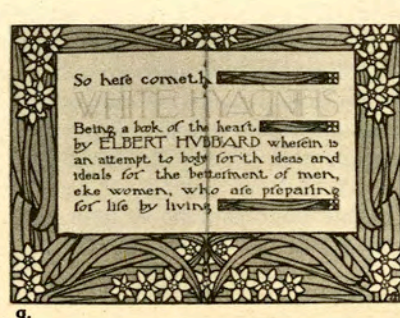
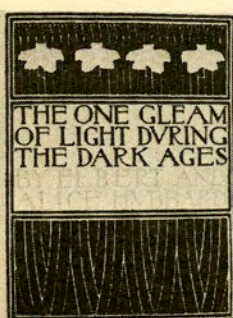
Robert Browning
Louis H. Kinder, binder
A fine example of Louis Kinder's craftsmanship.
Roycroft Press, 1900
full levant with hand-tooled gold and intarsia, 8-1/4 x 7
Private Collection



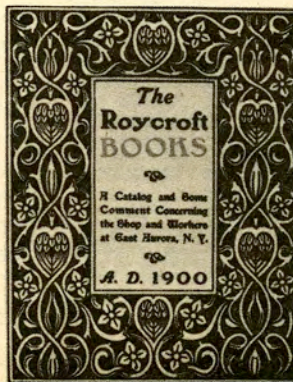
c.



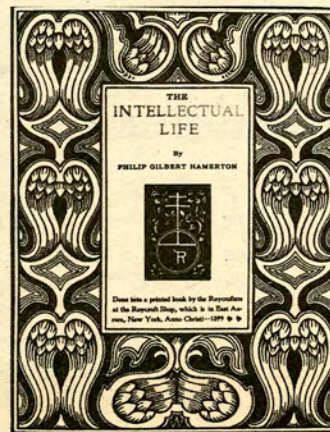
f.



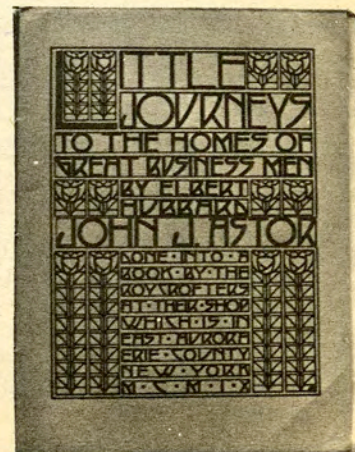
g.



h.



i.



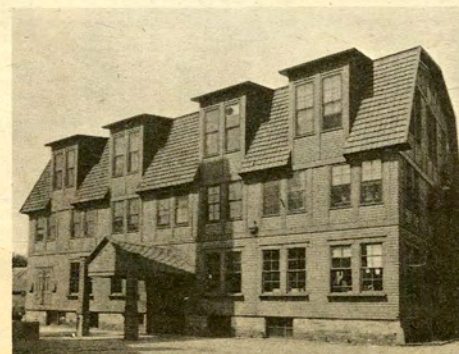
j.

35. **THE MAN OF SORROWS**
Elbert Hubbard
A most unusual binding; one of Roycroft's raison d'etres.
Roycroft Press, 1904-5
modeled leather binding, 8 x 6
Elbert Hubbard Library-Museum
36. **THE MAN OF SORROWS**
Elbert Hubbard
Limited edition #1 of 100.
Roycroft Press, 1904-5
bound in full crushed levant, in blue with gold tooling
on Japan vellum paper, 8-1/8 x 5-3/8
Fred J. Landers
37. **THE PHILISTINE, Vol. 1, No. 1, June 1895**
First monthly periodical.
Pendennis Press, 1895
butcher paper cover, 6 x 4-1/2
Elbert Hubbard Library-Museum
38. **POPHAM'S REPORTS**
Thomas & Samuel Roycroft, printers
An example of the work of Roycroft's predecessors.
1656
3/4 leather and boards, 11 x 7
Elbert Hubbard Library-Museum
39. **SOME BOOKS FOR SALE AT OUR SHOP**
Samuel Warner, designer
1899
plain cover, 8 x 6
Roycroft Campus Antiques
40. **THE ROYCROFT QUARTERLY, Vol. 1, No. 1, 1896**
The second Roycroft periodical, yet short lived. The last of three issues came out in November of 1896.
Roycroft Printing Shop
handmade paper, 7-5/8 x 5-1/4
Buffalo and Erie County Library
Rare Book Room, Roycroft Collection
41. **THE RUBIYAT OF OMAR KHAYMAN**
Edward Fitzgerald, Editor
Adelaide Hansom, illustrator
Exquisite hand-tooled full levant binding by John Grabau.
Dodge Press, 1905
10-1/4 x 8
Thomas D. Mahoney
42. **THE RUBIYAT OF OMAR KHAYMAN**
Edward Fitzgerald, Editor
W.W. Denslow, designer
Presented to Miriam by her mother Alice Hubbard in December 1912.
Roycroft Press, 1912
modeled leather binding, 6-1/4 x 3-1/2
Private Collection
43. **THE RUBIYAT OF OMAR KHAYMAN**
Edward Fitzgerald, Editor
W.W. Denslow, designer
A good example of the Limp-ooze trade editions of the press.
Roycroft Press, 1898
6-1/4 x 3-1/2
Elbert Hubbard Library-Museum
44. **THE RUBIYAT OF OMAR KHAYMAN**
Smallest edition of the Rubiyat by Roycroft.
Roycroft Press, 1912
leather binding, 3-1/2 x 6
Burchfield Center
Gift of Sue Rente
45. **THE SONG OF SONGS**
Elbert Hubbard
The first Roycroft Press book.
Roycroft Press, 1896
bound in grey boards with Ruisdale handmade paper,
9-1/2 x 6-1/2
Elbert Hubbard Library-Museum

46. **THE WHISPER, Vol. 1, No. 1**
Louis Kinder, Editor
This periodical on bookbinding lasted only a few issues, though it contained some excellent copy on the craft.
Paul's Press, 1901
5-3/4 x 4
Elbert Hubbard Library-Museum



d.



e.

48. **THE WILLIAM MORRIS BOOK**
Elbert Hubbard
Contains copy of Wm. Morris letter in Hubbard Collection.
Roycroft Press, 1907
brown boards, suede spine, 8-3/8 x 5-1/4
Elbert Hubbard Library-Museum
49. **WHITE HYACINTHS**
Elbert Hubbard
Louis H. Kinder, binder
No. 96 of 200
Roycroft Press, 1907
hand-tooled; Japan vellum paper, 7 x 4-1/2
Thomas D. Mahoney

The most easily inseminated item of the Art's and Craft's Movement was the book. Through the printed page with its rubicated initials and hand illumination; with the leather hand-tooled bindings and their gold inlay and Art Nouveau designs; many saw, for the first time, the resurgence of the ideas of William Morris. The driving force behind this movement of hand-craftsmanship was Elbert Hubbard, as personified by the Roycroft craftsmen.

Due to Hubbard's charismatic personality coupled with the Roycrofters' love of their work and supreme desire to do by hand what can be done best only by hand, the books and other Roycroft crafts found their way into the homes of middle-class America. Roycroft craftsmen such as: Louis H. Kinder, German immigrant and master-bookbinder; Dard Hunter, youthful designer with flair for the modern; Samuel Warner with distinguished academic background and Art Nouveau sensitivity; and William Wallace Denslow, illustrator with flair for the comic; produced some of the most outstanding pages and bindings ever done in America up to and including that time.

While there were many practicing artisans/craftsmen in America at the time other than those identified as Roycrofters — as due to the Roycrofters adherence to their ideals and due to the advertising genius of their leader — more Americans saw and learned to appreciate fine books and honest craftsmanship that might otherwise conceivably occur.

Robert Charles Rust

PHOTOGRAPHS COURTESY OF:

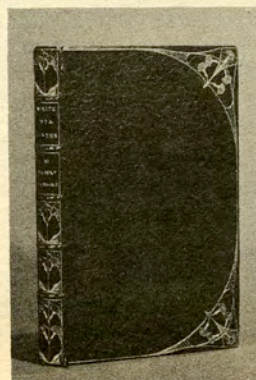
- a. **FIRST SHOP**
The Roycroft Inn, A booklet dedicated to Elbert Hubbard
Courtesy Fred Landers
- b. **REAR OF FIRST BUILDING, GIRLS "COLLATING" BOOKS**
Courtesy the Elbert Hubbard Library-Museum
- c. **FIRST BUILDING — 1896, LATER BECAME INN RECEPTION ROOM**
Courtesy the Elbert Hubbard Library-Museum
- d. **PRINT SHOP c. 1908-1914**
Printed by Robert Rust from the original plate in the collection of the University of Rochester.
Plate courtesy, University of Rochester; print courtesy, RCR
- e. **THE BINDERY**
Courtesy the Elbert Hubbard Library-Museum
- f. **TITLE PAGE TO JUSTINIAN AND THEODORIA, 1906**
By Elbert and Alice Hubbard; designed by Dard Hunter in a floral Art Nouveau motif.
Courtesy Robert Charles Rust
- g. **TITLE PAGE TO WHITE HYACINTHS, 1907**
One of Dard Hunter's most important title designs, signed lower right with initials reversed (h. d.).
Courtesy Thomas D. Mahoney
- h. **THE ROYCROFT BOOKS, 1900**
Catalogue listing books for sale at the shops during 1900; a good example of a border design by Samuel Warner.
Courtesy Roycroft Campus Antiques
- i. **THE INTELLECTUAL LIFE**
By Philip Gilbert Hamerton; title page design by Samuel Warner.
Courtesy Thomas D. Mahoney
- j. **TITLE PAGE TO LITTLE JOURNEYS, 1909**
This Dard Hunter design was repeated many times in the borders of consecutive editions of THE LITTLE JOURNEYS.
Courtesy Robert Charles Rust
- k. **BOOKPLATE OF ELBERT HUBBARD c. 1898**
Design by Samuel Warner
Courtesy Robert Charles Rust
- l. **TITLE PAGE TO FIRST EDITION OF A MESSAGE TO GARCIA, 1899**
Courtesy of Robert Charles Rust
- m. **LOUIS H. KINDER BINDING, WHITE HYACINTHS, 1907**
By Elbert Hubbard
Courtesy Thomas D. Mahoney
- n. **MODELED LEATHER BINDING c. 1915 THE COMPLETE WRITINGS OF ELBERT HUBBARD VOL. VI**
Courtesy Fred Landers
- o. **ROYCROFT IMPRINT, HAND ILLUMINED**
By Abby Blackman
Courtesy Robert Charles Rust



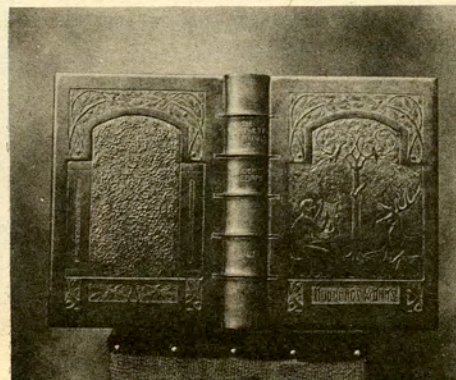
A MESSAGE TO GARCIA:
BEING A SMALL HOMILY BY
ELBERT HUBBARD
DONE INTO A BOOKLET BY THE
ROYCROFTERS AT THE ROYCROFT
SHOP, WHICH IS IN EAST AURORA,
ERIE COUNTY, NEW YORK, U. S. A.



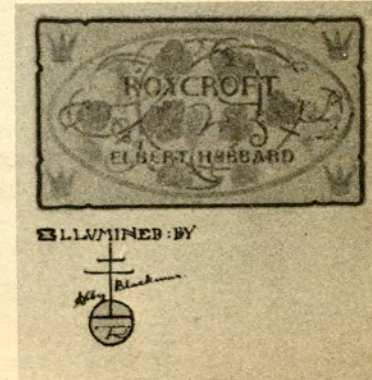
l.



m.



n.



o.

2. THE ROYCROFT INN ENTRANCE

1. CARVED INFORMATION PANEL

Tours and Sales
oak, 15 x 12 x 3/4
Elbert Hubbard Library-Museum

2. CARVED PHALANSTERY PANEL

oak, 8-1/2 x 45-1/2 x 1
Roycroft Inn

3. CHANDELIER

Dard Hunter, designer
stained glass, 13-1/2 x 28 square
Roycroft Inn

4. KEY BOARD

oak, 29 x 35-3/4 x 1-1/4
Roycroft Inn

5. REGISTRATION DESK

Cash drawer, Roycroft registration desk.
oak with tooled metal, 12-3/4 x 37-1/2 x 21-3/4
Kitty Turgeon

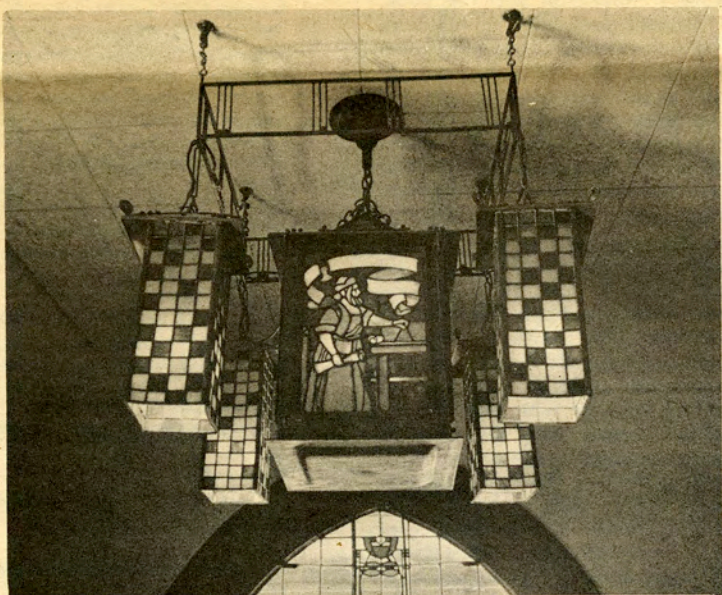
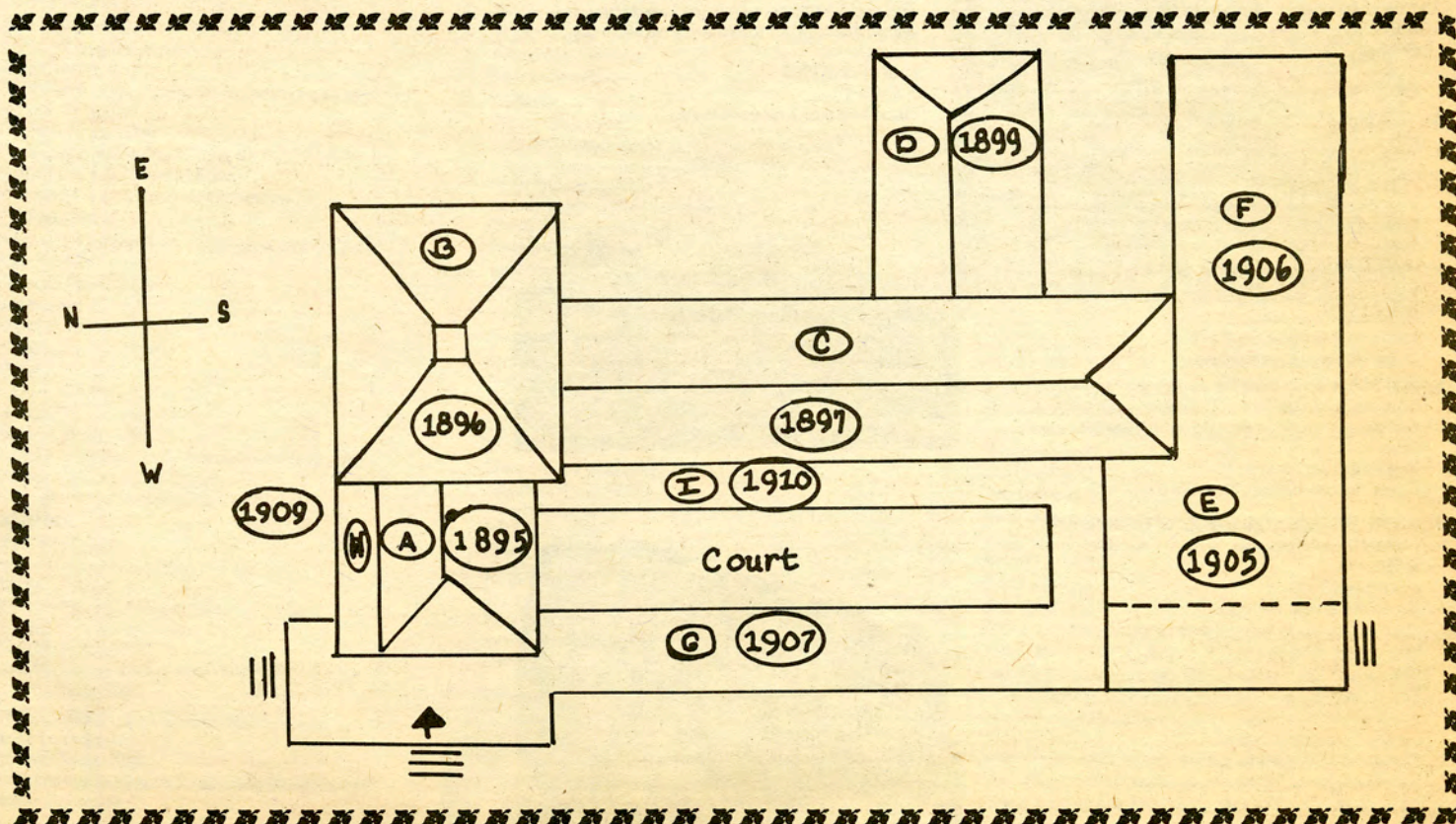
6. WALL CABINET

The complete Roy Croft name appears on face of
cabinet divided "Roy" l. door, "Croft", r. door.
oak, 41-3/4 x 36-1/2 x 16
Roycroft Campus Gift Shop, East Aurora, New York

The present foyer of the Roycroft Inn originally housed presses, writers, and illuminators. It measured 126 x 60 feet, modeled after the church in Grasmere, England, home of Wordsworth. Later it formed the beginnings of the Inn. It was first called the "Phalanstery" meaning — a congenial place to assemble. Visitors often gathered at the Inn for a short stay, some, however, remained on for years.

"Produce great people; the rest will follow," is the epigram on the solid oak door of the Inn entrance. A Dard Hunter chandelier made of hand-tooled copper and pale green stained glass hung adjacent to this doorway.

Janet Pepperday.

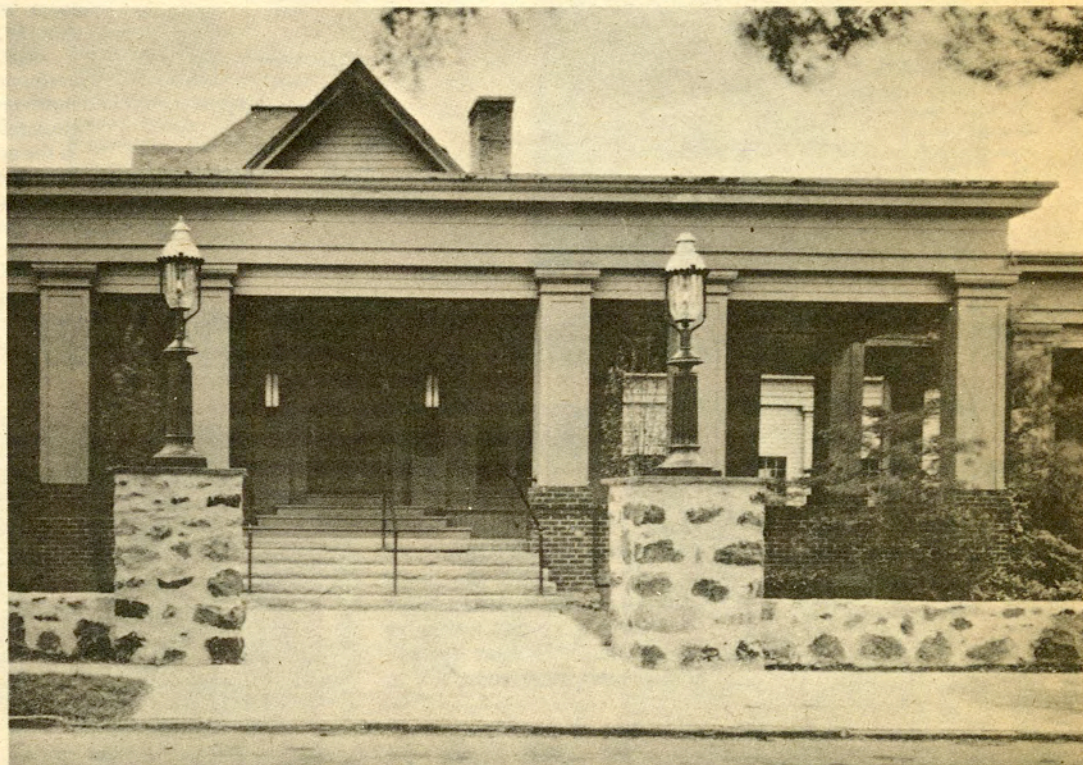


LEADED GLASS HANGING LANTERN
DESIGNED BY DARD HUNTER
Photograph by Anthony Russo
THE ROYCROFT INN, 40 SOUTH GROVE ST.,
1896-1907
*The Roycroft Buildings of East Aurora. The Aurora
Historical Society, Inc., 1973, page 38*

EVOLUTION OF THE ROYCROFT INN

As explained to Charles F. Hamilton by former Roycrofter, Ernest Simmons, February 6, 1966 and verified from photos and dated postcards in the Hamilton Collection.

- A. Original print shop, 1895 (one story)
- B. Addition to print shop, 1896 (three stories)
- C. Dining Room, vaulted, served by dumbwaiter from basement kitchen, 1897 (one story)
- D. Addition to dining room, vaulted, 1899 (one story)
- E. Salon and Inn proper, 1905 on site of Hubbard home utilizing part of that structure (three stories)
- F. Extension of Inn proper, 1906 (two stories)
- G. Connecting porch, 1907
- H. Addition to original print shop to house Alice Hubbard's office, 1909
- I. Dining porch, 1910 (originally open, later closed in)



3. RUSKIN ROOM

1. ALI BABA BENCH

Orb on l. l. leg on both sides.
oak, 18 x 36 x 14
John Mayne

2. BEDSTEAD

Roycroft carved on top crossbar.
oak, 60 x 55 x 80
Kitty Turgeon

3. CARVED RUSKIN ROOM PANEL

oak, 4 x 24 x 1
Kitty Turgeon

4. DESK CHAIR

curly maple, 43-1/2 x 17 x 16-1/2
Elbert Hubbard Library-Museum

5. DRESSER

Roycroft carved at lower center of mirror.
oak, 69 x 42 x 24
Kitty Turgeon

6. DRESSING TABLE, *c. 1910

mahogany, 56 x 39 x 17-3/4
Elbert Hubbard Library-Museum

7. DRESSING TABLE CHAIR

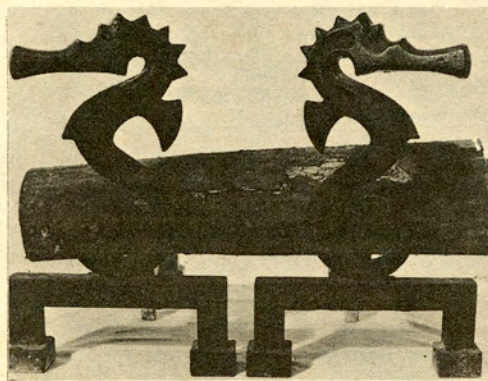
Marshall Wilder Chair, orb on lower center board.
Made especially to Mrs. Hubbard's order to add to the
comfort of frequent guest, Marshall Wilder, a
comedian and hunchback.
oak, 35 x 17 x 16
Elbert Hubbard Library-Museum
Gift of John Gebhardt

8. FOUR REMINGTON PRINTS FROM 1909 CALENDAR

Remington Prints were used throughout the
Roycroft Campus.
15-3/4 x 17-1/2
Kitty Turgeon

9. GOODY BOX

Orb on top center. A wooden box used at
Christmastime filled with turkey and goodies to be
presented to heads of Departments at Roycroft.
Packing was supervised by Elbert Hubbard II.
wood with brass, 10 x 23 x 12
Elbert Hubbard Library-Museum



b.

10. HUBBARD DESK

Slant top desk. Orb on center leaf.
oak, 44-1/2 x 38 x 33
Elbert Hubbard Library-Museum

11. INK WELL

Orb impressed on base
hammered copper, engraved design 2-1/4 x 3-1/4 x
3-1/4
Elbert Hubbard Library-Museum

12. LAMP

Dard Hunter, designer
brass, 13-1/2 x 6-1/8
Elbert Hubbard Library-Museum

13. LETTER OPENER

Orb impressed on center.
copper, 3/4 x 6-1/2
Elbert Hubbard Library-Museum

14. LETTER TRAY

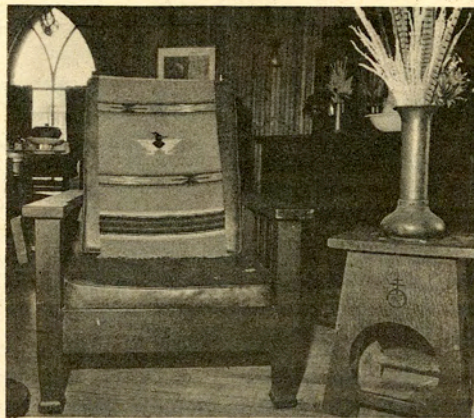
Orb on side.
oak, 3-3/8 x 10-1/4 x 13
Private Collection

15. LIBRARY TABLE

Orb on front l. leg.
oak, 30-1/2 x 47-1/2 x 33
Roycroft Inn

16. LITTLE JOURNEYS STAND*

Built especially to hold Elbert Hubbard's Little Journeys.
oak, 26-1/2 x 26 x 13-1/2
Kitty Turgeon



c.

17. LUGGAGE RACK

Orb on r. side rear leg
oak, 26 x 30 x 18
Kitty Turgeon

18. MEDICINE CABINET*

oak, 34-3/4 x 24 x 6-1/2
Kitty Turgeon

19. MINIATURE BOOKENDS WITH 3 PHILISTINE BOOKS

copper with bronze finish, 3-3/8 x 2-1/8 x 2-3/8
Kitty Turgeon

20. MORRIS CHAIR

With adjustable back. Believed to have belonged
to Elbert Hubbard.
"Roycroft" lower center front.
dark oak, 44-1/2 x 33-1/2 x 38
Kitty Turgeon

21. NAVAJO THROW

Used at Roycroft Inn for back of Morris Chair.
wool, 38-1/2 x 18-3/4
Kitty Turgeon

22. REVOLVING CALENDAR HOLDER

copper, 4 x 4-1/4 x 1-1/2
Lynette Hubbard Trefts

23. ROCKING CHAIR WITH ARMS

Orb lower center bar.
oak, 38 x 28-1/2 x 35
Elbert Hubbard Library-Museum

24. ROYCROFT FRAME

with Alice and Elbert Hubbard.
Orb on lower.
etching, 11 x 20-3/4
Kitty Turgeon

25. ROYCROFT LAMP WITH STEUBEN SHADE

glass with copper, 14-1/2 x 7-3/4 diameter
Kitty Turgeon

26. SEAHORSE ANDIRONS

W. W. Denslow, designer; Peter Robarge, craftsman
iron, 19-3/4 x 13 x 22-3/8
Private Collection

27. SHEFFIELD VASE

silver on copper, (acid etched), 5 x 4-5/8 diameter
Kitty Turgeon

28. TABOURET

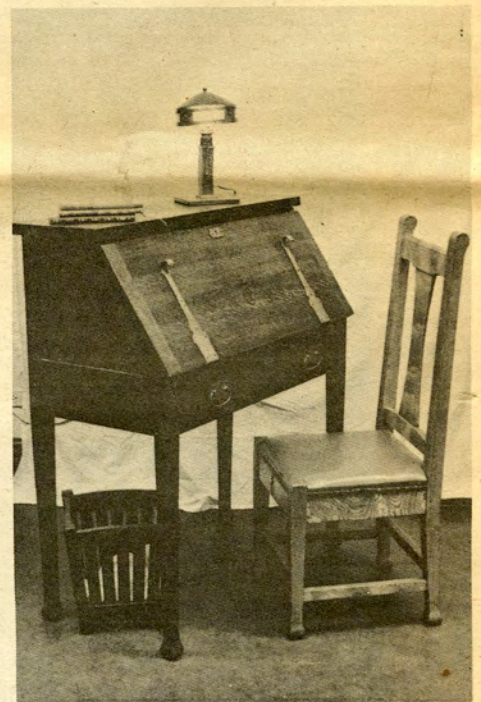
Orb on top center.
oak, 20-1/2 x 15 square
Kitty Turgeon

29. VASE

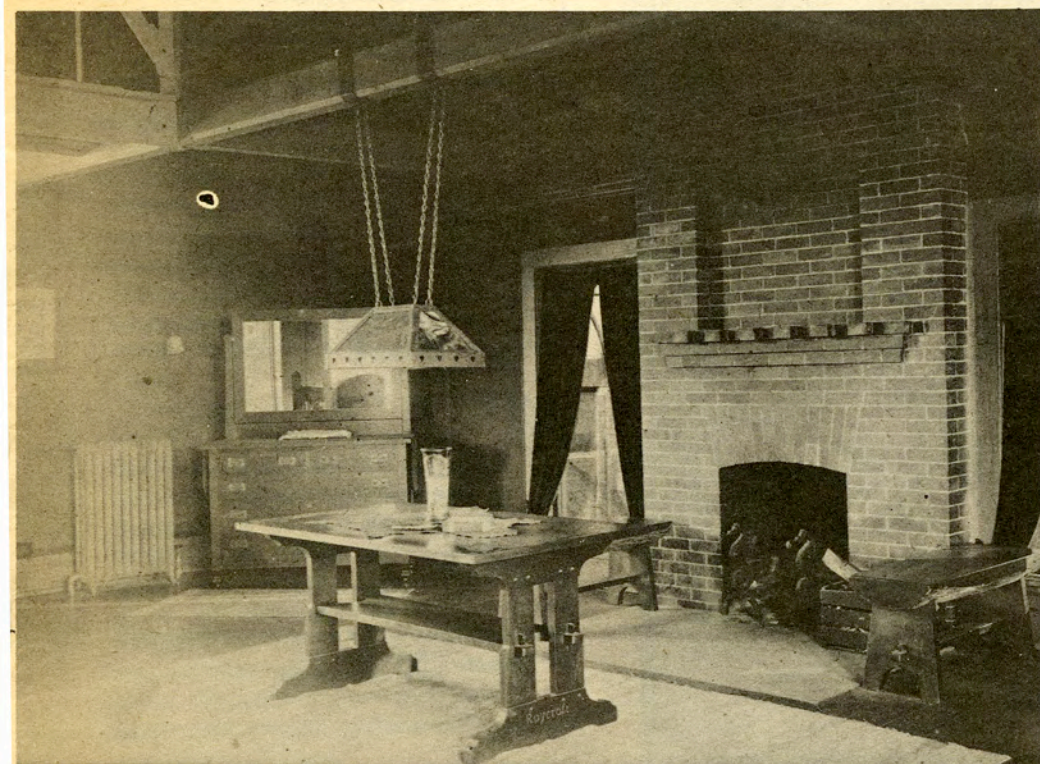
copper with silver, 6 x 3 diameter
Kitty Turgeon

30. WASTEBASKET

Orb on top center.
oak, 13 x 12 square
Elbert Hubbard Library-Museum



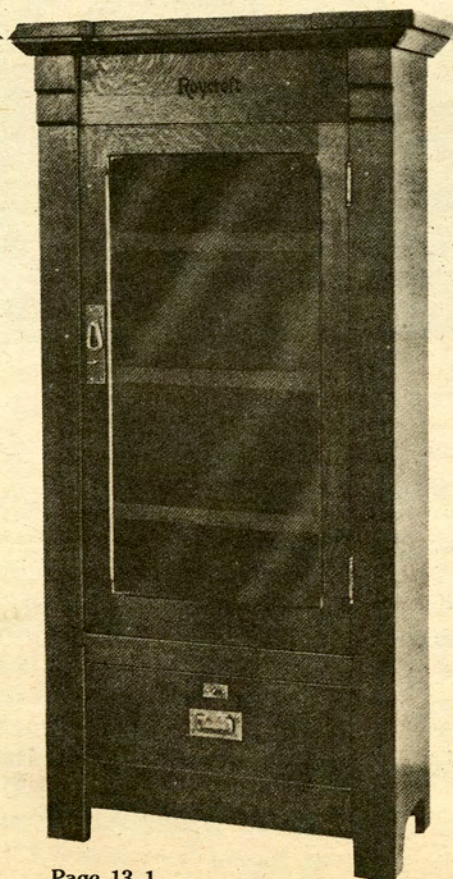
d.



a.

Photographs courtesy of:

- a. Ruskin Room, c. 1915,
Elbert Hubbard Library-Museum
- b. 26, Anthony Russo
- c. 20, 28 Anthony Russo
- d. 4, 10, 12, 30, RCR



Page 13, 1.

10. GLASS JEWELRY CASE
Used at Roycroft for displaying silver items. Purchased by Walter Jennings, a Roycroft silversmith, for use in his own shop and sold to the Museum by the Jennings Estate.
oak, leaded glass, and brass, 10 x 24 square
Elbert Hubbard Library-Museum

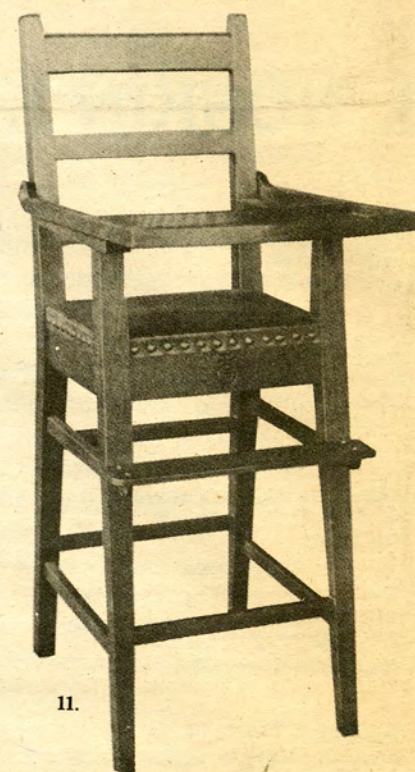
11. HIGH CHAIR, c. 1914
Orb on front of seat.
Inscribed with two of Elbert Hubbard II's children's names, Nancy and Elbert III.
oak with leather seat, 42 x 15 x 18
Nancy Hubbard Brady

12. HUMIDOR
George ScheideMantel, artist
metal, leather, 8-1/4 x 5-3/4 diameter
Dr. Elbert Hubbard III

13. HUMIDOR
brass (acid etched), 5-1/2 x 4 diameter
Kitty Turgeon

14. JUNIOR ARM CHAIR
Orb on front crossbar.
oak, 31-1/2 x 19-3/8 x 17-1/4
Private Collection

15. LEATHER MAT
leather, 11-5/8 diameter
Dr. Elbert Hubbard III



11.

21. ROYCROFT TRADEMARK, 1897
W. W. Denslow, designer
hand-hammered metal, 9 x 2-1/2
Nancy Hubbard Brady

22. STAINED GLASS SCREENS (2)
From home called "Rushing Waters" located on Gypsy Lane, East Aurora. Purchased at Auction Barn for the Museum. Inspired by Roycroft.
stained glass, 68 x 47 x 12
stained glass, 68 x 51-1/2 x 12
Elbert Hubbard Library-Museum

23. STAINED GLASS WINDOW WITH STYLIZED RED ROSE
Dard Hunter, designer
From Alice's office.
stained leaded glass, 29 x 24 x 1-1/2
Roycroft Inn

24. TABLE
bird's eye maple, 30 x 28-1/4 x 24
Roycroft Inn

25. THREE DRAWINGS
pen and ink, 3-1/4 x 7-3/4
pen and ink, 9 x 11-1/2
pen and ink, 9-1/2 x 11-1/2
Elbert Hubbard Library-Museum

26. TWO WALKING STICKS
One original, one contemporary, 1976.
oak, 35 x 1 x 3/4
Roycrofters at large

27. VASE, c. 1930
Walter Jennings, designer
copper, 7 x 2-1/2 diameter
Rix Jennings

28. WALLET
leather, 9 x 3-3/4
Roycroft Campus Antiques

29. WOOD CARVING
W. W. Denslow cartoon
Is He Sincere, carved by An Itinerant Artist.
wood, 11 x 9-1/2 x 1
Nancy Hubbard Brady



8.

16. MUG
metal and china, 4-1/2 x 2-1/2 round
Nancy Hubbard Brady

17. MORRIS CHAIR
bird's eye maple with leather, 34 x 32 x 38
Roycroft Inn

18. ORIGINAL FRAMED EPIGRAM
Speak Well of Everyone...
Roycroft frame
oak hand carved corners 19-1/4 x 16-1/4
Elbert Hubbard Library-Museum

19. PURSE
George ScheideMantel, designer
leather, 8-1/2 x 6 x 3
Roycroft Campus Antiques

20. RELIEF OF ELBERT HUBBARD
Used as printing plate.
signature: Jerome Connor, 11.
brass, 6 x 5 x 1
Nancy Hubbard Brady

1. BELT
leather, 33 x 1-3/4
Roycroft Campus Antiques

2. BOOKENDS, c. 1913
Orb on base.
Karl Kipp, designer
copper, 5-5/8 x 5-1/2 x 5-5/8
Linda Brady Falkosky

3. CANDLESTICKS
Sheffield — silver on copper, 3 x 3-7/8
Elbert Hubbard Library-Museum

4. CARD RECEIVER
copper, 3/8 x 5-7/8 diameter
Elbert Hubbard Library-Museum

5. CHILD'S CHAIR
Slipper chair.
Orb on top crossbar.
oak with leather seat, 29 x 14 x 13-1/4
Lynette Hubbard Trefts

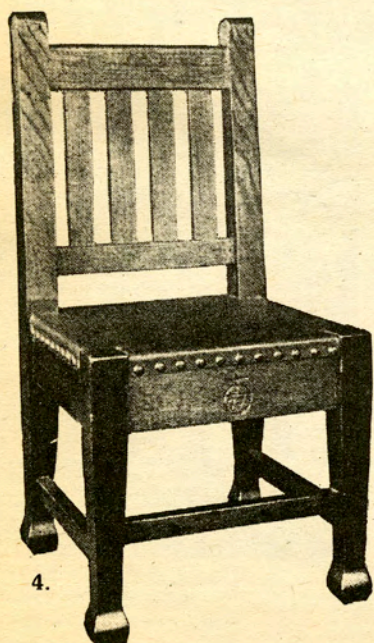
6. CHILD'S DRESSER
Orb on top front.
oak, 34 x 25-3/4 x 11-3/4
Lynette Hubbard Trefts

7. CHAFFING DISH
hand-hammered copper with brass, 8-1/2 x 13
Kitty Turgeon

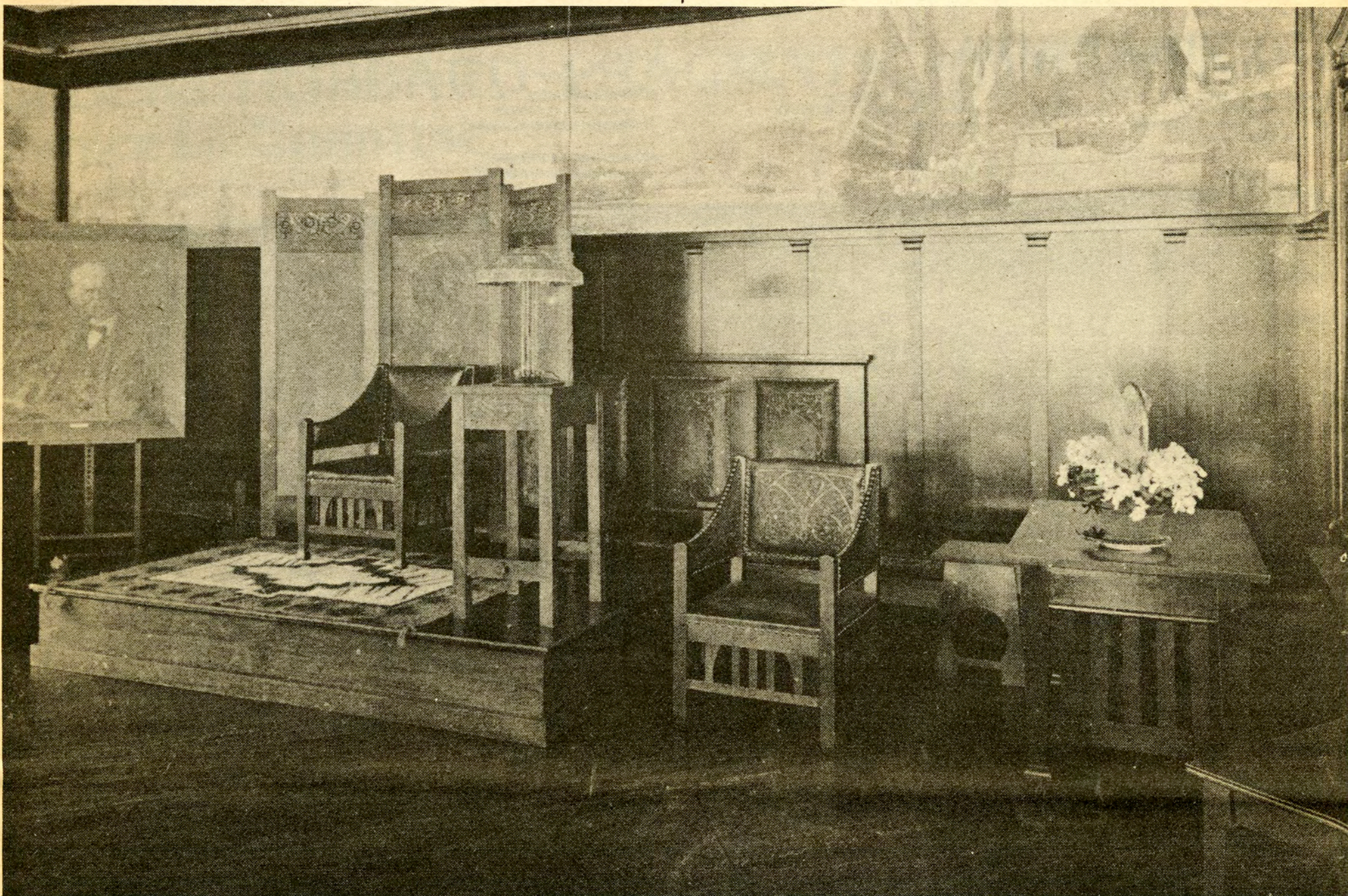
8. CHAFFING DISH CABINET
oak, glass and copper, 40 x 24 x 16
Kitty Turgeon

9. DR. SILAS HUBBARD
Jerome Conner, artist
bronze relief, 18 x 12-3/8
Dr. and Mrs. A. Wilmot Jacobsen

4. CRAFTS

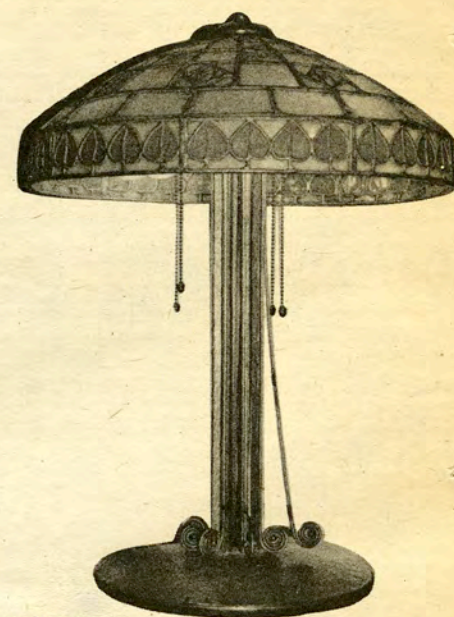


4.



5. SALON

1. **BOOKCASE**
oak, 68 x 33-1/4 x 16-1/2
Elbert Hubbard Library-Museum
2. **BUST OF ELBERT HUBBARD, 1899**
Jerome Connor, artist
bronze, 14-1/2 x 9-1/2 x 8
Nancy Hubbard Brady
3. **LAMP**
Dard Hunter, designer
stained glass and copper, 23 x 17-1/2
Nancy Hubbard Brady
4. **ELBERT HUBBARD AT THE ROYCROFT INN**
photograph, 13-1/4 x 9-1/2
Nancy Hubbard Brady
5. **LIBRARY TABLE**
oak with copper, 30 x 48 x 29-3/4
Elbert Hubbard Library-Museum
6. **PORTRAIT OF ELBERT HUBBARD**
oil on canvas, 35-1/2 x 29-1/2
Elbert Hubbard Library-Museum
7. **SPECIAL ARMCHAIR**
*Elbert Hubbard's chair used on the Rostrum in the
Salon of the Roycroft Inn*
oak covered with hand-modeled leather,
37-1/2 x 24 x 25
Private Collection
8. **SPECIAL ARMCHAIR**
oak covered with hand-modeled leather,
37-1/2 x 24 x 25
Elbert Hubbard Library-Museum
9. **TABOURET**
oak, 20 x 15-1/2 square
Elbert Hubbard Library-Museum
10. **TABOURET**
oak, 21 x 15-1/2 square
Private Collection



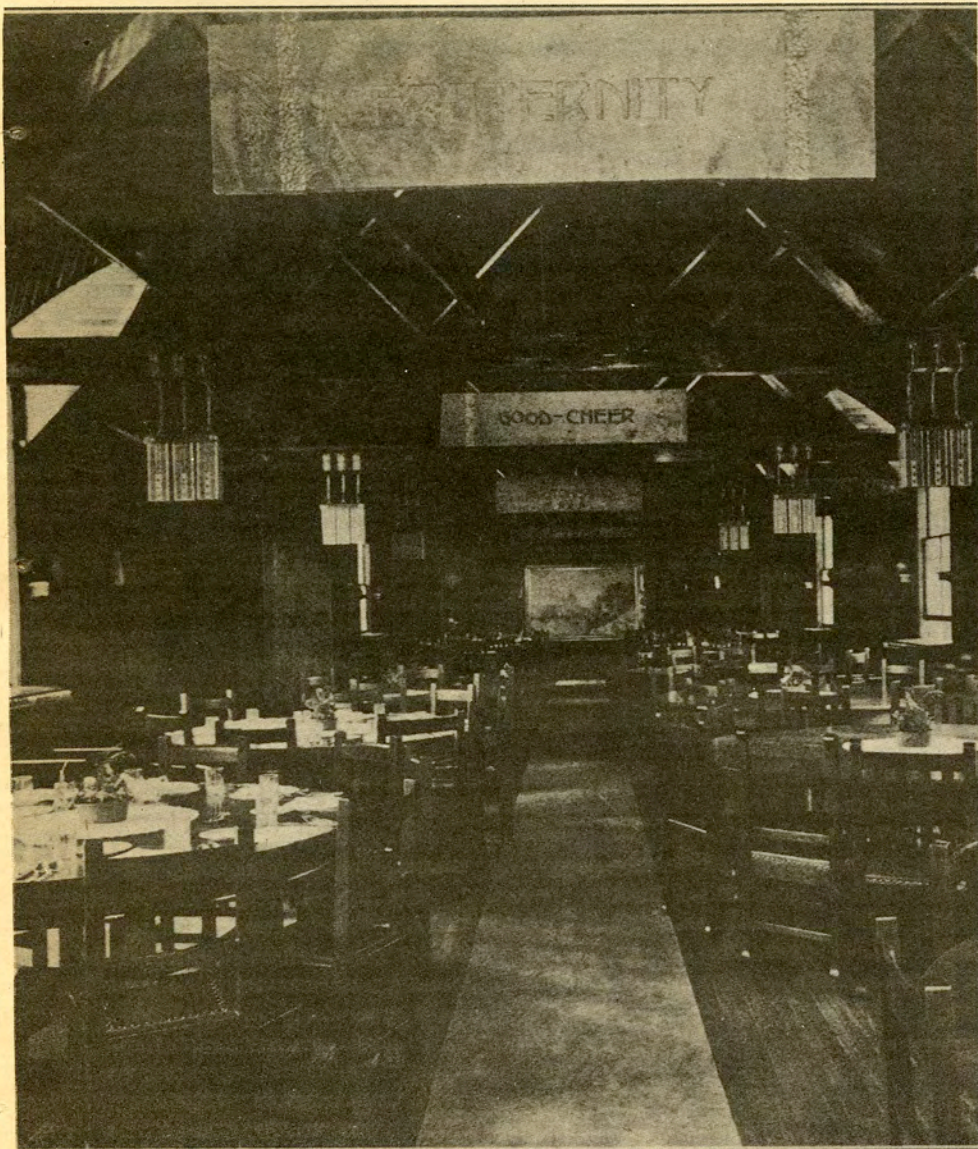
3. R.C.R.

6. DINING ROOM

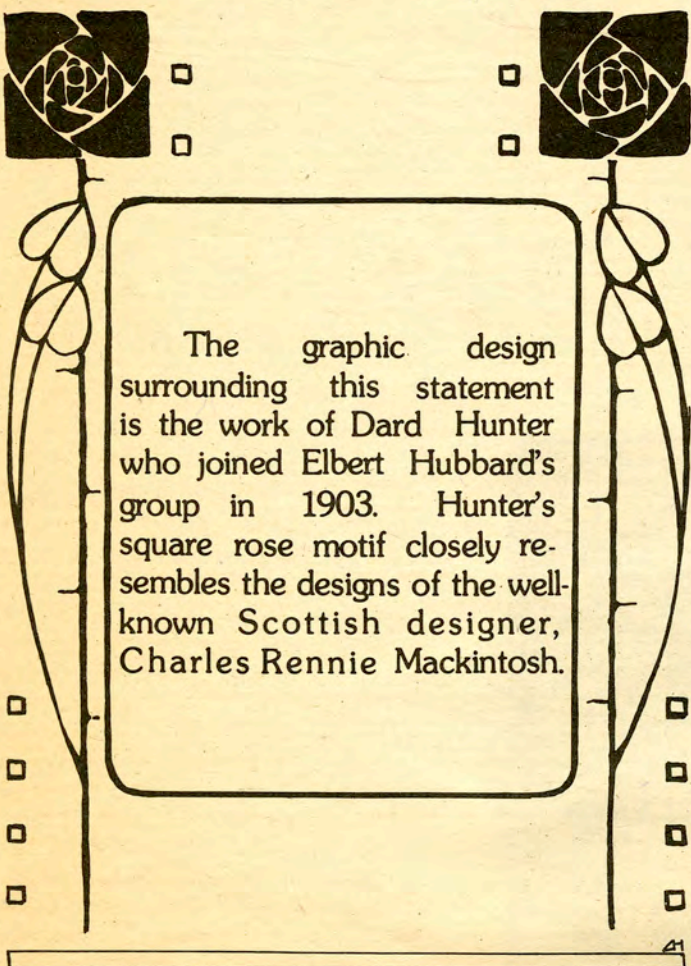
1. **CANDELABRA (2)**
Karl Kipp, designer
highly polished silver, 6-1/2 x 8-3/4 x 4
Lynette Hubbard Trefts
2. **CHINA CABINET**
oak, 56-1/2 x 45-5/8 x 21
Elbert Hubbard Library-Museum
3. **COVERED DISH w/POPPY DESIGN**
copper, 2 x 5-1/2 diameter
Kitty Turgeon
4. **THERMOS CARAFE**
Roycroft Orb and Roycroft Inn Inscription
glass and metal, 13 x 4-3/4
Linda Brady Falkosky
5. **EAST AURORA, THE WILLOWS**
Alexis Fournier, artist
oil on board, 24 x 26
Mr. and Mrs. Walter Meibohm
6. **FOUR CHAIRS**
Orbs on lower front center of seat. Purchased from the Methodist parsonage, Baker Memorial Church, Main St., East Aurora.
oak, 36 x 17-1/8 x 16-1/4
Elbert Hubbard Library-Museum
7. **FRAMED EPIGRAM**
Oak Roycroft frame.
hand illumined on Roycroft paper, 15 x 11
Kitty Turgeon
8. **GROUP OF TABLE DISHES AND SERVICE PIECES**
Roycroft Kitchen China made in Ohio.
Kitty Turgeon
9. **GROUP OF TABLE DISHES AND SERVICE PIECES**
Made by Buffalo Pottery for the Roycroft Inn. Orb incorporated in border design
Kitty Turgeon
10. **FOUR WINE CHALICES**
Sheffield silver, 5-1/4 x 3-1/4 diameter
John Mayne
11. **MUSIC STAND**
Silver cabinet
oak, 43-3/4 x 24-3/4 x 18-7/8
Elbert Hubbard Library-Museum
12. **NAPKIN RINGS**
(1) Sheffield (1) copper, 1 x 3/4 x 3
Kitty Turgeon
(2) copper, 1 x 3/4 x 3
Elbert Hubbard Library-Museum
13. **NAVAJO RUG**
Used at the Roycroft Inn.
wool, 99 x 56-1/2
Elbert Hubbard Library-Museum
14. **NORMANDIE, 1894**
Alexis Fournier, artist
pencil on paper, 7-3/4 x 11
Meibohm Fine Arts
15. **OVAL TRAY**
Sheffield copper with silver plate overlay, 3/4 x 22 x 9-1/4
Linda Brady Falkosky
16. **PORTRAIT OF ALICE HUBBARD**
Jules Maurice Gaspard, artist
etched print, 17-3/4 x 12-3/4
Private Collection
17. **ROUND TABLE**
Orb on center leg.
oak, 30-5/8 x 48 diameter
Elbert Hubbard Library-Museum
18. **ROYCROFT FRAME WITH PHOTOGRAPH OF ELBERT HUBBARD**
oak, 16-1/2 x 13-1/2
Dr. Elbert Hubbard III
19. **SERVING TABLE ***
oak, 30-1/4 x 48 x 25-1/2
Elbert Hubbard Library-Museum
20. **SHEFFIELD CRUMBER**
two pieces, silver on copper,
1/2 x 7-3/4 x 2-1/2, 1/2 x 7-3/4 x 4-1/4
Kitty Turgeon
21. **SIDEBOARD**
Orb on bottom center.
oak, 53-1/2 x 60 x 25
Roycroft Inn
22. **SQUARE LAMP**
Dard Hunter, artist
stained glass, 25-1/2 x 18-5/8 square
Elbert Hubbard Library-Museum
23. **THE HOUSE OF HONORE DAUMIER AT THE VALMONDOIS, FRANCE NEAT DANBRYN'S AT AUSUES**
Alexis Fournier, artist
oil, 29-3/4 x 40
Elbert Hubbard Library-Museum
24. **WALL PIECE (graphic)**
In Roycroft frame.
Roycroft handmade paper, printing, 15 x 11
Kitty Turgeon
25. **WALLPAPERS #8763 EA, EB, EC, ED, EE, EF**
The square rose motif in this design is closely related to that used by Dard Hunter. Considering the close proximity of the Birge Company and the Roycroft, it is possible that Dard Hunter may have been involved in the designing of this wallpaper.
printed by the Birge Co., c. 1910
leather-like papers, 25 x 19-1/2
Burchfield Center
Gift of the Reed Forest Products, Inc., Decorative Products Group (Birge)

The dining room which serviced the Inn and the many home dining rooms of the period, reflected Roycroft creativity. In these rooms each piece of furniture was designed and executed by Roycroft craftsmen; simple in line, functional in design, durable, and solid even today. The rooms were enhanced with works created by resident artists, paintings by Alex Fournier, silver and copper serving pieces and other objects made in the Roycroft Copper Shop. Navajo rugs completed the room, reflecting Elbert Hubbard's appreciation of American Indian art and its compatibility with the values he espoused. Dishes for the Inn were especially designed and made by Buffalo Pottery. Lighting fixtures of hand-hammered metal, leaded and stained glass designed by Dard Hunter graced the Inn's dining room, complementing handsome leaded windows also executed by him.

Jane Roth



PHOTOGRAPHS
Main Dining Room, Roycroft Inn
Dining Room, 363 Oakwood Avenue



The graphic design surrounding this statement is the work of Dard Hunter who joined Elbert Hubbard's group in 1903. Hunter's square rose motif closely resembles the designs of the well-known Scottish designer, Charles Rennie Mackintosh.

CONTEMPORARY ROYCROFT WORK

I. STAINED GLASS MEDALLION, 1977

Rix Jennings, designer
Son of Walter Jennings, original Roycroft.
stained glass, 9" diameter
Kitty Turgeon

J. NECKLACE, 1977

Bruce Clark, artist
sterling silver, 2-3/8 x 1
Linda Brady Falkosky

K. BRACELET

Album Sleeper, artist
sterling silver, 1-1/2 x 2-1/2
Linda Brady Falkosky

L. PITCHER, 1977

Jan McDuffy, artist
stoneware, 8-1/4 x 6 round
Roycroft Campus Gift Shop

M. MIXING BOWL, c. 1977

Bill Todor, artist
ceramic, 9 x 7-3/4 round
Roycroft Campus Gift Shop

N. CASSEROLE WITH COVER, 1975

Bill Todor, artist
ceramic, 8-1/4 x 6 round
Roycroft Campus Gift Shop



Roycroft Renaissance

A rather unique organization, with its feet in history but its head in the future, is now being actively organized.

The Roycrofters-At-Large hope to foster a "Roycroft Renaissance", by bringing artists and artisan back to the Roycroft to produce and sell their work. What makes the effort unique is that the association is not attempting to "restore" the original Roycroft — ala Colonial Williamsburg.

Certainly the group hopes to return some parts of the Roycroft Campus to the turn-of-the-century Hubbard era. And the members plan to provide for discussion of Elbert Hubbard and his Roycrofters. To this end, the group has made application to the federal government to have the campus — now on the National Registry of Historic Places — declared a national landmark.

But what is likely to do the most to preserve Hubbard's Roycroft, what is likely to attract a national interest, is the effort to again make the campus a center for quality arts and crafts. Craftsmen have sought out the Roycroft Campus again, and it is through their efforts and the efforts of others who recognize — as Elbert Hubbard did — that the public is interested in quality craftsmanship that the campus once again has the potential to become a nationally known arts and crafts center.

The Roycrofters-At-Large, as the name indicates, is not limited to area residents. It's not a profit-making group. Hopefully, however the craftsmen attracted to the campus by the association to produce under a new Roycroft trade mark will be profit-making. It will be a successful business climate that will ultimately make or break the Roycroft Renaissance.

For an application to join the Roycrofters-At-Large write to the association at 810 Center St., East Aurora, N.Y.

BIBLIOGRAPHY

BOOKS

- Amot, R. Page. William Morris: The Man and the Myth. New York: Monthly Review Press. 1964.
- Blach, David Arnold. Elbert Hubbard, Genius of Roycroft. New York: Stokes. 1940.
- Brady, Nancy Hubbard. The Book of the Roycrofters, Being a Catalog of Copper, Leather and Books. East Aurora, New York: House of Hubbard. 1975.
- Brady, Nancy Hubbard. Roycroft Handmade Furniture. East Aurora, New York: House of Hubbard. 1973.
- Cave, Roderick. The Private Press. London: Faber and Faber. 1971.
- Champney, Freeman. Art and Glory. New York: Crown Publishers. 1968.
- Clark, Robert Judson, Editor. The Arts and Crafts Movement in America 1876-1916. Princeton, New Jersey: Princeton University Press. 1972.
- Crane, Stephen. Edited by Syracuse University Press. Love Letters to Nellie Crouse. Syracuse, New York: Syracuse University Press. 1954.
- Crumrine, Janice G. "Personality Development and Social Change, A Study of the Intersection of History". Unpublished Doctoral Dissertation. Buffalo: State University Of New York at Buffalo. 1976.
- Dirlam, Kenneth and Simmons, Ernst. Sinners: This is East Aurora The Story of Elbert Hubbard and The Roycroft Shops. New York: Viking Press. 1964.
- Downey, Clela H. Burt Barnes. Albuquerque, New Mexico: University Art Museum, University of New Mexico. 1974.
- Early, Marcia Andrea. "The Craftsmen (1901-1916) as the Principle Spokesman of the Craftsman Movement in America, With a Short Study of the Craftsman House Projects". Master's Thesis. New York: Institute of Fine Arts, New York University. 1963.
- Farrar, Francis and Farrar, Abigail. The Book of the Roycrofters. East Aurora, New York: Roycroft Press. 1907.
- Freeman, John Crosby. The Forgotten Rebel: Gustav Stickley and His Craftsman Mission Furniture. Watkins Glen, New York: Century House. 1966.
- Greene, Douglas G. William Wallace Denslow. Central Michigan University Central Library. 1976.
- Hamilton, Charles F. As Bees in Honey Drown. New Jersey: A.S. Barnes and Co. 1973.
- Hamilton, Charles F. Little Journeys to the Homes of Roycrofters. East Aurora, New York: S-G Press. 1963.
- Heath, Mary Hubbard. The Elbert Hubbard I Knew. East Aurora, New York: Roycroft Press. 1929.

- Henderson, Philip. William Morris — His Life, Work and Friends. New York: McGraw Hill Book Co. 1967.
- Hubbard, Elbert. A Message to Garcia. Manuscript Edition. East Aurora, New York: G.M. Hamilton and Sons. 1974.
- Hubbard, Elbert. Brady, Nancy Hubbard, Editor. A Thousand and One Epigrams, Elbert Hubbard. New Jersey: Prentice-Hall. 1973.
- Hubbard, Elbert. The Roycroft Shop: Being a History. East Aurora, New York: Roycroft Press. 1908.
- Hubbard, Elbert. "The Work of the Roycrofters". A Catalog and Some Comment. East Aurora, New York: Roycroft Press. 1900.
- Hunter, Dard. My Life With Paper, An Autobiography. New York: Alfred A. Knopf. 1958.
- Koch, Robert. "Elbert Hubbard's Roycrofters as Artist-Craftsmen". Winterthur Portfolio III, Winterthur Museum. Delaware: Winterthur Museum Press. 1967. pp. 67-82.
- Lane, Albert. Elbert Hubbard and His Work. Worcester, Massachusetts: Blanchard Press. 1901.
- Lehmann-Haupt, Hellmut, Ed. Bookbinding in America. New York: R.R. Bowker Co. 1967.
- Levulis, Stanley and Levulis, Dorothy. The Story of Elbert Hubbard and the Roycrofters of East Aurora. Blasdel, New York: Private Printing. 1971.
- McLean, Ruari. Modern Book Design. From William Morris to the Present Day. London: Faber and Faber. 1958.
- Naylor, Gillian. The Arts and Crafts Movement. London: Studio Vista. 1971.
- Ransom, Will. Private Presses and Their Books. New York: Private Printing. 1929.
- Rhodes, Lynette, Ed. The Roycroft Shops, 1894-1915, A Propelling Force of The American Arts and Craft Movement. Erie, Pennsylvania: Erie Art Center. 1976.
- Shay, Felix (Edward J.). Elbert Hubbard of East Aurora. New York: William H. Wise and Co. 1926.
- Stott, Mary Roelofs. Rebel With Reverence, A Granddaughter's Tribute. Watkins Glen, New York: Century House Inc. 1975.
- Taber, Harry Persons. Ezra and Me. New York: Coward-McCann Inc. 1943.
- Thompson, Susan Otis. "Kelmescott Influence on American Book Design". Doctoral Dissertation. Columbia, Missouri: School of Library Science, Columbia University. 1972.

- Thorne, Bonnie Baker. "Elbert Hubbard and the Publications of the Roycroft Shops 1893-1915". Unpublished Dissertation. Denton, Texas: School of Library Sciences, Texas Women's University. 1975.
- Triggs, Oscar Lovell. Chapters in the History of the Arts and Crafts Movement. Chicago: Bohemia Guild of Industrial Art. 1902.
- Winship, George Darler. Daniel Berkley Updike and the Merry Mount Press. Rochester, New York: Leo Hart Co. 1947.

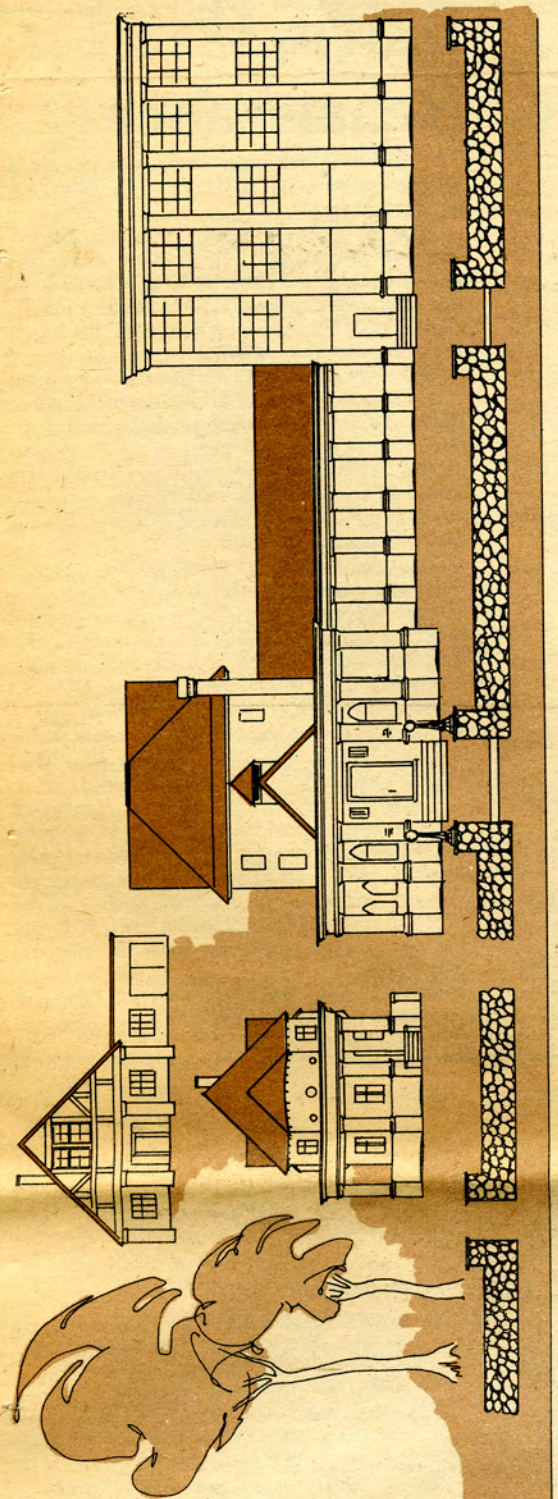
ARTICLES

- Beisner, Robert L. "Commune in East Aurora". American Heritage XXII (February, 1971), pp. 72-77, 106-9.
- Caruthers, J. Wade. "Elbert Hubbard: A Case of Reinterpretation". Connecticut Review I (October, 1967), pp. 67-77.
- Denison, Lindsay. "Elbert Hubbard's Shop: An American William Morris at Work in East Aurora". New York Sun. 29 October, 1899, p. 6.
- "Fifty Years a Binder, the Story of Peter Franck". Print Magazine Vol IV No. 4 (1946), pp. 29-36.
- Goudy, Frederick W. "William Morris: His Influence on America". Philobiblon VII (1934), pp. 185-91.
- Hubbard, Elbert. "An Interesting Personality. A Social and Industrial Experiment". The Cosmopolitan Vol. XXXII No. 3 (January, 1902), pp. 309-20.
- Hunter, Dard. "Peregrinations and Prospects". The Colophon, Part Seven. New York: The Colophon Ltd. 1931.
- Hunter, Dard. "Elbert Hubbard and A Message to Garcia". The New Colophon. A Book Collectors Quarterly, Vol. 1, No. 1 (January, 1948) New York: The Anthonsen Press. pp. 27-35.
- Priestman, Mabel Tuke. "History of the Arts and Crafts Movement in America". House Beautiful XX (October, 1906), pp. 15-16. (November, 1906), pp. 14-16.
- Robie, Virginia. "Mission Furniture: What it is and is Not". House Beautiful XXVII (May, 1910), pp. 162-3, 175.
- Sargent, Irene. "William Morris". The Craftsman Vol. I No. 1 (October, 1901), pp. 1-14.
- Stack, David. "The Buffalo 'Roasting' of Stephen Crane". The Buffalo Courier Express, Sunday Magazine (December 28, 1975), pp. 4-5, 15.

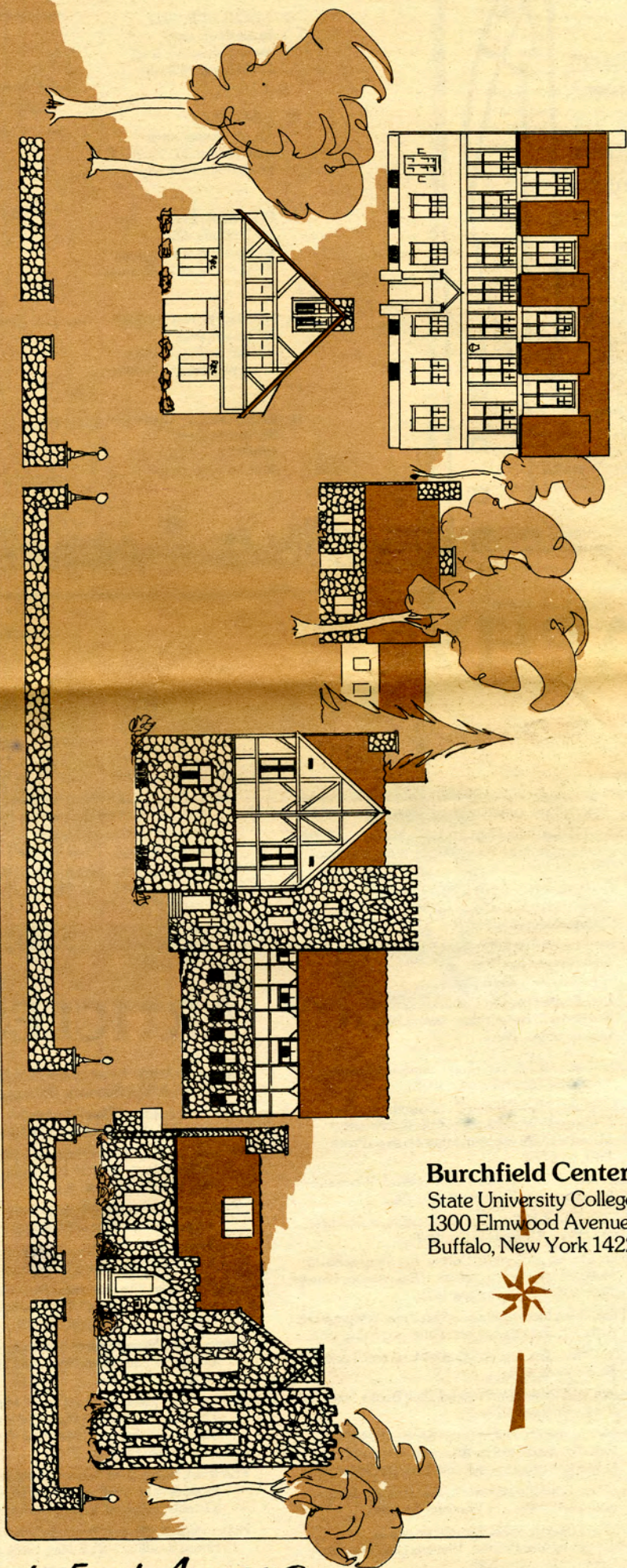
- Stone, Wilbur Macey. "Letter to Elbert Hubbard Regarding the Roycroft Press Books". Unpublished, 5 pages (October 26, 1898) University of Rochester, Rush Rhees Library Department of Rare Books.
- Taber, Harry Persons. Unedited, unpublished manuscripts and correspondence on Reel #35, microfilm. Buffalo and Erie County Public Library.
- Twyman, Joseph. "The Art and Influence of William Morris". The Inland Architect and News Record Vol. XLII (January, 1904), pp. 43-45.
- Vidler, Virginia. "Hubbard's Roycroft". Antiques Journal Vol. XXIV (July, 1969), pp. 10-12.
- Zheblin, Rho Fisk. "The Arts and Crafts Movement". The Chautauquan XXXVI (October, 1902) and XXXVII (June, 1903).

This Bibliography compiled by
Robert Charles Rust

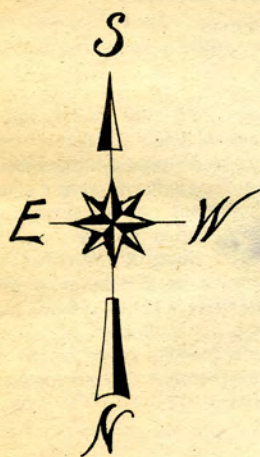
Spring, 1978 has been established as the publication date for "A History and Bibliography of the Roycroft Printing Shop 1895-1915", by Paul McKenna. The study will present an accurate record of the important part of American graphic arts history contributed by the Roycrofters of East Aurora. The Roycroft press has too long been brushed aside as a mere poor imitation of the Kelmescott Press of William Morris. Roycroft was the only press that afforded young craftsman and designers a working place to nurture their talents without the pressures of the commercial world.



South Grove Street



Main Street East Aurora



Burchfield Center
 State University College at Buffalo
 1300 Elmwood Avenue
 Buffalo, New York 14222



Nonprofit Org.
 U.S. POSTAGE
PAID
 Buffalo, N.Y.
 Permit no. 277