

The Maltwood Arts and Crafts Collection

UNIVERSITY CENTRE

Opening Exhibition: September 5 - October 6, 1978



ACKNOWLEDGEMENTS:

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This catalogue is set in Baskerville
with Univers Medium headings. The paper
is Shasta 80 lb.

Designed and printed in Canada by
MORRIS PRINTING COMPANY LTD.
Victoria, British Columbia

Introduction

In 1911, Katharine Emma Maltwood, whose bequest forms the core of Maltwood Museum's current holdings, completed a sculptural commission for Alice and Elbert Hubbard. The Hubbards were leading figures in the American Arts-and-Crafts Movement. Together they ran the Roycroft Institute, a communal crafts workshop, and edited an influential journal, *The Fra. Mrs. Maltwood's piece*, entitled *Magna Mater*, was placed in a grotto at the Roycroft Institute headquarters at East Aurora New York.

This incident typifies Katharine Maltwood's lifelong involvement with the Arts-and-Crafts Movement. Her own early works reflect the influence of Art Nouveau; a major early portrait (by Nico Jungman in 1905) pictures her posed as a pre-Raphaelite woman. In later life her researches into origins of the Arthurian legends reflect the interests of William Morris and his circle in folk lore and romance literature. Even the Maltwoods' collecting activities, as represented by the bequest, reflect the craft bias of her interests, concentrating on early oriental ceramics, antique rugs, and seventeenth century oak furniture. The Maltwoods' country home in rural Saanich, where they lived after moving from England in 1939, was built as an evocation of an English Tudor hall house and thereby provided an appropriate setting for their interests and their collection.*

Since acquiring the Maltwood collection in 1964 the University of Victoria has continued to develop it in a direction consistent with the interests of the patrons. The collection of decorative arts, concentrating in the late nineteenth and early twentieth centuries has been expanded with particular emphasis on items illustrating the major artistic currents of those years: Arts-and-Crafts and Art Nouveau.

The Styles

The Arts-and-Crafts Movement began in the middle of the nineteenth century as an attempt to get away from the practice of borrowing forms from historic styles and to base design instead on intrinsic properties of materials and structure.

The Arts & Crafts principle of natural expression of material and structure can be seen in architecture, in its

emphasis on exposed structure (half-timber work in the walls), and evidences of handcraftsmanship (adze marks on the exposed beams). It is likewise evident in a new interest in old, vernacular furniture with its preference for sturdy construction and rough-grained materials like oak; it appears in the emphasis on the fabric of textiles; the special qualities of matte glazes in ceramics; and the patina of jewelry and metalwork.

Perhaps the best-known offshoot of this international style is Art Nouveau; its sensuous curves and flat patterns derive directly from certain Arts & Crafts principles which continue to influence all architecture and design of today.

969.13.7

Oak Chest of Drawers

ht: 188 cm w: 82 cm l: 45.5 cm

Mission Style, Ontario



*For a more extensive discussion of K. E. Maltwood's links with the artistic personalities and philosophies of her times see: *The Maltwood Collection*, catalogue for an exhibition, University of Victoria, 1978.

The Arts and Crafts Movement in England

The term "Arts & Crafts" was first used in connection with an exhibition society formed in 1886 to promote a higher quality of design and production in the applied arts. The first display, intended to attain a prestige comparable to that of the Royal Academy, was held in 1888 in the New Gallery Regent Street, London.

Walter Crane, (1845-1915), the society's first president, cogently outlined the aims of the Arts & Crafts Movement in his *Arts & Crafts Essays*.

The movement . . . represents in some sense a revolt against the hard, mechanical conventional life and its insensibility to beauty (quite another thing to ornament). It is a protest against that so-called industrial progress which provides shoddy wares, the cheapness of which is paid for by the lives of their producers and the degradation of their users.

C. L. Eastlake (1836-1906) derided the quality of factory produced furniture and compared it to the individually designed pieces of the rural craftsman.

We have at the present time no more artistic workman in his way than the country cartwright. His system of construction is always sound and such little decoration as he is enabled to introduce seems appropriate because it is in accordance with the traditional development and necessary forms . . . Every article of manufacture should indicate by its general design the purpose to which it will be applied.

Eastlake's *Hints on Household Taste* (1868) became extremely popular on both sides of the Atlantic. William Morris (1834-1896) was the first to put the ideas of John Ruskin (1819-1900), medievalist and aesthetic dictator of the later 19th Century, successfully into design theory and artistic practice. Morris' furniture, for instance, is simple, solid, and often decorated by well known artists such as Dante Gabriel Rossetti (1828-1882) or Edward Burne Jones (1833-1898) with moral slogans or picture-parables. Primary to the article is the fact that it is hand-crafted, created by the artist-craftsman. Stained glass windows, carpets, tapestries, books, wallpapers, were likewise produced in the workshops of Morris and Company. Morris' influence was widely felt and his example followed by many other designers, architects, and artists, soon to rise to prominence.

The movement expanded. In 1882 the architect, A. H. Mackmurdo (1851-1842) founded the Century Guild, consciously emulating the Medieval Guild System; the aim being to "render all branches of art the sphere, no longer of the tradesman, but of the artist." The actual term "arts and crafts" was first used some years later, in 1888, when the exhibition society by that name was founded. Walter Crane was the first chairman. Morris and Burne Jones amongst others were committee members. The first exhibitions of the Arts & Crafts Exhibition



969.6.1
Smoking Cabinet
h: 37.3 cm w: 35.5 cm
Inlaid mahogany
Scottish

Society were held in 1888, 1889, 1890 and 1892 and displayed furniture by C. R. Ashby (1863-1942), Reginald Bloomfield (1856-1942) and W. R. Lethaby (1857-1931). Out of these exhibitions another craft guild arose — C. R. Ashbee's Guild School of Handicraft. To this group belonged such designers as M. H. Baillie Scott (1865-1945) and Charles Rennie Mackintosh (1868-1928). Mackintosh, the principal figure of the Glasgow School, though insisting on the craft production of his furniture, was said to design "intellectual chambers garnished for fair souls, not corporeal habitation." The attenuated lines of his chairs and elongated decorative figures produced by the designers working with him prompted this to be termed "the spook school." The Cotswold school of furniture design carried on William Morris' principles in design and workshop practices. Another such enterprise formed in 1890 was Kenton and Company, which brought together a number of architects in the Arts and Crafts Movement; with the exception of Reginald Blomfield, this group, W. R. Lethaby, Ernest Gimson (1864-1919), M. Macartney (1882-1927), and Sidney Barnsley (1865-1926), eventually abandoned architecture for craft. W. R. Lethaby, the instigator of this venture, later became principal of the Central School of Arts and Crafts in London. The most imitated of this new breed was Charles Francis Annesley Voysey (1857-1941), architect and designer whose architecture and furniture, though soundly in the craft tradition, was the precursor of another, later style. Central to every one of these associations was the idea of each piece being carried through

by one man under the personal guidance of the designer so that the workman was able to produce better work and gain personal satisfaction from a whole job as opposed to contributing only a part of a piece of furniture.

The Arts and Crafts Movement in America

In North America the basic tenets of the Arts and Crafts movement were at first promoted and popularized by a line of distinguished architects.

Henry Hobson Richardson (1838-1886) often called the "father of American architecture" developed an individualistic style, since called "Richardsonian Romanesque." But essentially Richardson drew together an eclectic array of stylistic components into heavy rustic forms composed of rough cut stones and unpainted shingles to imply a sympathetic union of land, building, and man. Rough ashlar, local fieldstone, natural wood became the architectural elements which determined the form of a building over and above some "imported" historic styles. He insisted that architectural ornament must be "organically" derived from the materials themselves. Louis Henry Sullivan's (1856-1924) buildings, sheathed in this organic ornament, became leading examples of American art nouveau.

Around Sullivan grew up the Chicago School of architects and designers. Of all these men, however, it remained for Sullivan's apprentice, Frank Lloyd Wright (1869-1959) to crystalize the concept of "organic design" and apply it to the field of domestic architecture. Wright's homes are tailored to the interests and activities of the patron while deriving their final form from the topographical location and local construction materials. Wood, concrete, and stone are no longer forced to fit into the mould of historically revered forms. Materials are used in such a way as to best express their innate qualities: the warmth of soft grained wood, the rough textural qualities of natural stone and hewn granite; while the overall horizontal emphasis of the entire structure expresses an affinity with the rolling prairie hills in which the houses are located.

In all this Wright was an ardent follower of William Morris and no doubt inspired by Morris' precedent, he formed the "Taliesin Fellowship," a community of students, designers, and architects, who worked under his leadership, and supported themselves in an agrarian quasi-monastic fashion. Wright's following came to be known as the "Prairie School." Such men as Walter Burley Griffin (1876-1937) at one time apprenticed to Wright, and William Gray Purcell (1880-1965) joined by George Grant Elmslie (1871-1952), who had worked

under Sullivan, popularized the Wright idiom west of Chicago. In California, an offshoot of Wright's idea in indigenous architecture found a uniquely West Coast expression in the work of some California architects: the brothers, Charles Sumner Green (1868-1957) and Henry Mather Greene (1870-1954) who worked in Pasadena from 1893.

As in Europe the craft ethos spread horizontally across the domestic product spectrum. Louis Comfort Tiffany (1848-1933), spurned offers from his father to join the famous Tiffany and Company of New York, and turned instead to the craft production of fine jewelry and glass-ware which are now so highly valued by collectors. Elbert Hubbard (1856-1915) left his high executive position with the Larkin Soap Company to form the Roycroft Corporation which specialized in the handcrafting of pottery, leather, and metalwares. As early as 1880, Maria Longworth Nichols had formed the Rookwood Pottery Company whose artisans turned to art nouveau floral forms. In the 1890's Rookwood achieved world renown, not only for products, but for the extraordinary talent of their artists and decorators such as attorney-artist E. D. Cranch of Cincinnati, Kataro Shirayamadani who developed many of the later vogueish ceramic shapes, and Artus Van Briggle (1869-1904) who later left to establish his own art pottery studio, famous for exquisite glazes.

Publications

The vital spirit of the Arts & Crafts Movement was for the most part retained, however, by the network of aggressively propagandistic magazines that grew up around the key figures. In America the Morris-like figure of Gustave Stickley [(d. 1942) craftsman, architect, designer, and polemicist] edited *The Craftsman* which introduced the products of Tiffany, Wright, Rookwood, and the Roycrofters, to a wide readership. Stickley also promoted and extolled its own line of furnishings and house designs; the Craftsman Bungalow and the Craftsman Chair became internationally recognized as basic design forms. Stickley, like Morris, saw craft production not only as a therapeutic solution to the neuroses of industrial society, but also as a means of improving educational methods, rehabilitating criminals, and generally achieving a social transformation of the American life style. It was in pursuit of these more philosophical ends that Elbert Hubbard edited *The Fra*, whose motto "Not for Mummies" summarized its radical dedication to national virility through the craft ideology. For more specialized audiences of actual craftsmen and designers a plethora of publications, like the *The Chap Book* of Chicago, were

devoted primarily to design problems and theories in art and decoration.

From England, ideas were disseminated through a number of periodicals and magazines. *The Century Guild Hobby Horse* was founded by Arthur Heygate Mackmurdo (1851-1942) in 1884, Charles Ricketts (1866-1931) followed with *The Dial* in 1889, Aubrey Beardsley (1872-1898) published *The Yellow Book* in 1896, followed by *The Savoy* in 1896. In 1893 the internationally oriented arts and crafts publication *The Studio* commenced publication. This was probably the single most influential journal of the movement, and through it architects such as C. F. A. Voysey and Rennie Mackintosh, designers like Mackmurdo and Ambrose Heal (1872-1959), as well as many "fine artists," gained international repute and a large following. Continental Europe, especially Germany and Scandinavia, were particularly receptive to the Arts-and-Crafts interest in the common workman, democratization of art, and the belief in the artistic integrity of medieval peasant life. Modern Danish furniture preserves a basic Arts-and-Crafts attitude to design down to the present day.

Art Nouveau

Perhaps the best-known offshoot of the Arts and Crafts Movement was the Aesthetic Movement whose distinctive style is known as Art Nouveau. The organic linear forms, flat patterns, and muted colours are directly derived from the writings of Eastlake and the late nineteenth century designer's bible, Owen Jones' *Grammar of Ornament*. Known as *Jugendstil* in Germany, *Sezessionsstil* in Austria, *Modernismo* in Spain, *Stile Floreale* or *Stile Liberty* in Italy, our term, *Art Nouveau*, is derived from a shop, *Maison de l'Art Nouveau*, operated at 22 rue de Provence in Paris by Samuel Bing, (d. 1905) an importer of handcrafts and other arts from Japan. In December of 1895 Bing promoted his first Salon de l'Art Nouveau which highlighted, among other things: stained glass executed by Louis Comfort Tiffany from designs created by Henri Toulouse-Lautrec (1864-1901), and Pierre Bonnard (1867-1947); glass creations by Emile Galle (1846-1904); graphic art by Aubrey Beardsley (1872-1898) and William H. Bradley (1868-1934); and jewelry by René Jules Lalique (1860-1945). The next year Bing presented an exhibition of paintings by Edward Munch (1863-1944), one of the pioneer surrealists. Thus Art Nouveau was born and throughout the next twenty years the spin-off continued to generate that now infamous breed of international aesthetes and dandies in the mould of James McNeill Whistler (1834-1903) and Oscar Wilde.

The essential rationale of Art Nouveau was a reinterpretation of the concept of "organic form." Forms were no longer to derive their shape from the nature of the materials, but rather from "organic nature," and in particular, the plant world. Thus for the characteristics most commonly associated with the style: the whiplash line and the attenuated sylphlike women wrapped in flowing wisps of hair, nature provided the inspiration gleaned from such sources as deep sea creatures, the butterfly, the peacock, and perhaps most commonly, floral elements.

The primary aim of the Aesthetic Movement and its devotees was to create a world of total art — a world in which art would be the moving principle; a world in which nature and art would merge into each other; a world created, defined, and ruled by artists. In short, an aesthetic utopia. It was a logical extension of the arts-and-crafts artisan-centred ideal, yet it found no favour with the central figures of the Craft Movement who were perhaps among the few who really understood its real aims. Morris had no time for Whistler "and his cant." Stickley lashed out at Cessionist Art in *The Craftsman*.

Art Nouveau was essentially a decorative or applied art style and in this lies many of the reasons for its demise. As it invaded architecture with Antoni Gaudí (1852-1926) in his Barcelona fantasies, furniture with Henri van de Velde (1863-1957) and turned to an insipid sexuality in the drawings of Aubrey Beardsley, it signed its own death warrant. The forms became structurally impossible, the articles practically useless. The ideals became morally estranged from a society now more concerned with winning World War I. As the Arts-and-Crafts Movement faltered and mass production finally asserted its technological supremacy, Art Nouveau forms, too complicated and too decorative, were cast aside. But the bitter irony, which Morris realized only too late, was that the simplicity and straight forwardness of pure Arts-and-Crafts forms endeared themselves so well to machine technology that they have generally survived in mass production to the present day.

Art Nouveau handled with temperate dexterity, is an intimate and highly imaginative style. By and large, however, it only remained popular in household hardware and tableware, leaded art window, and jewelry.



968.8.1
Candlesticks
(pair) h: 18 cm
b. di: 14 cm
Iron
Belgian



968.9.1
Vase
b. di: 7.5 cm h: 24.5 cm
Silver, with handles, floral design
Mark: "WMF EP"

968.10.1
Vase
b. di: 7 cm h: 17.5 cm
Iridescent glass with curvilinear decoration
No mark

968.11.1
Pot
b. di: 5.5 cm h: 10 cm
Iridescent glass
No mark

968.1.1
Lamp
b. di: 22 cm h: 60 cm
With art glass shade and lily-pad base
Tiffany & Co., New York, U.S.A.
Mark: "Tiffany Studios"

968.2.1
Vase
b. di: 5.5 cm h: 11.5 cm
Earthenware with blue matte glaze and abstract floral motifs
Van Briggle, U.S.A.

968.2.2
Pot
b. di: 9.5 cm h: 5 cm
Earthenware with blue matte glaze
Rookwood Pottery, Cincinnati, Ohio

968.2.3
Pot
b. di: 14 cm h: 7 cm
Earthenware with bee motifs and blue matte glaze
Van Briggle, U.S.A.

968.4.2 a and b
Windows, Frank Lloyd Wright
(pair) l: 75 cm h: 66 cm w: 6.5 cm
Including original frames
1904, Martin House, Buffalo, N.Y.

968.7.2
Folding Lorgnette
l: 12 cm w: 3 cm
Silver plate with floral designs and female head
Pat. Sept. 24, 1901
No mark

969.5.3.a
Pot
ht: 21.5 cm b. di: 10 cm
Earthenware with matte green glaze, abstract floral decoration
Rookwood Pottery Co., Cincinnati, Ohio

969.5.3.b
Vase
ht: 15.5 cm b. di: 5.0 cm
Earthenware with geometric floral decoration, blue glaze
Rookwood Pottery, Cincinnati, Ohio

969.5.4
Vase
b. di: 7 cm h: 20.5 cm
Earthenware with two handles with single floral motif
Weller Potteries, U.S.A.

969.5.5
Pot
b. di: 6.5 cm h: 7 cm
Earthenware with floral decoration
Zane Potteries, U.S.A.

969.5.8
Window
w: 56 cm l: 132 cm
Marbelized glass. Landscape with reflection.
From Tacoma, Washington, U.S.A.

969.9.1
Pendant
l: 4 cm w: 2 cm
Sterling silver with blue and white gemstones and pearl
English
No mark
Prod. No. 185



969.11.2
Cocoa Pot
h: 20.5 cm b. di: 10.5 cm
Silver plated with floral design
and raffia handle
Liberty & Co., London
Mark: Tudric
Product No. 0305

969.13.38
Chair
ht: 90.8 cm w: 47 cm l: 44 cm
Oak
Mission style, Ontario

969.13.41
Rocking Chair, Shaker
ht: 107 cm w: 67.3 cm l: 78.3 cm
Lebanon, N.Y.

969.13.59
Single Oak Settle
ht: 85.7 cm w: 80.3 cm l: 77.7 cm
Mission



969.13.10
Sideboard
ht: 94 cm w: 96.5 cm l: 48.5 cm
Oak
Mission, Ontario



969.13.92
Chair, Craftsman
ht: 99.8 cm w: 42.2 cm l: 58 cm
Oak with rush slip seat

969.13.95
Vase
b. di: 7.5 cm h: 16 cm
Copper, hammer dressed finish
Roycroft Co., N.Y.

969.13.97
Fire Fender
w: 37 cm l: 133 cm h: 25 cm
Base metal with brass plate
No mark

969.13.104 and 105
Chairs
ht: 91.9 cm w: 43 cm l: 42.2 cm
Oak with leather seats
Craftsman, New York



969.13.13 a and b
Two Firedogs
h: 26 cm l: 17 cm
Brass. Abstract floral design
No marks



969.13.90 a and b
Candlesticks
(pair) ht: 22.5 cm b. di. 6.5 cm
Nickel plated, abstract floral form
No mark

970.3.1

Covered Dish

h: 13 cm di: 16.7 cm

Silver plated

Designer: C. F. Ashbee

970.4.1

Glass Front Cabinet

ht: 2 m l: 1.65 m

Scotland



970.7.1

Pendant

l: 3.5 cm w: 1.5 cm

Gold with blue gemstone

German

Prod. No. 333

970.8.1 a-d

Tea Service and Crumber

a. di: 17.5 cm h: 12 cm

b. di: 11.5 cm h: 7 cm

c. di: 11.5 cm h: 6.5 cm

d. l: 24.5 cm w: 11 cm h: 3 cm

Silver plated

Liberty & Co., England

Mark: "Tudric"

970.9.1

Belt Buckle

l: 9 cm w: 5.5 cm

Leaf design in beaten silver

Mark: "D&F"

970.9.4

Bag, (leather, steel ring handle)

l: 43.3 cm w: 17.5 cm

Pewter clasp with monogram: CR

Source: Unknown

970.10.1

Italian Bookplates

(13) l: 86.5 cm w: 58.5 cm

From Arte Italia,

Decorativae e Industriale

Bergamo & Milano, Italy.

1890-1910



970.13.7

Pot

ht: 5 cm b. di: 4.5 cm

Earthenware with mauve matte glaze and abstract floral motif

Van Briggle Pottery Co., Colorado Springs, Col.

970.13.8

Vase

ht: 16.5 cm b. di: 5.3 cm

Earthenware with mauve matte glaze

Van Briggle Pottery Co., Colorado Springs, Col.

970.14.1

Candlesticks

(pair) h: 14.1 cm w: 12.1 cm

Pewter, floral motifs at base

Liberty & Co., London

Mark: "Tudric"

970.15.1

Table

ht: 62.2 cm w: 56 cm l: 36 cm

Oak



970.18.3 a-ll

Place Setting (teacup, saucer, plate)

b. di: 4.5 h: 4 cm/b. di: 8.5 cm h: 2 cm/

di: 13.5 h: 2.5 cm

Porcelain

Green and gold floral decoration

Charles Field Haviland, Limoge, France

970.18.4

Oval Dish

b. di: 31 cm w: 21 cm h: 5 cm

Copper, press ware

No mark



972.2.1
Candlestick
ht: 24.5 cm b. di: 14 cm
Hand-raised silver
Liberty & Co., London
Designer: R.C. Silver
Mark: "Cymric"

971.3.1
Mantlepiece
ht: 183 cm l: 198 cm
oak, heart in shield decoration
Source: Robin Dunsmuir house, 1900,
Victoria
Designed by S. Maclure

970.18.12
Coal Scuttle
b: 5.5 cm h: 28 cm
Brass and copper with
J. M. Whistler butterfly motif
Probably English
No mark

970.20.1
Saltcellar
b. di: 5 cm h: 3 cm
Iridescent "Favrile" glass
Louis Comfort Tiffany
Tiffany Studios, U.S.A.
Signed: "L.C.T."

972.3.1
Fire Screen
w: 40 cm h: 79 cm
Brass with beaten copper panel,
abstract floral ornament
No mark



972.2.1
Candlestick
b. di: 14 cm h: 24.5 cm
Sterling Silver with engaged floral stalks
Liberty & Co., England
Designer: R. Silver
Mark: "Cymric"



972.12.1
Cake Platters, two patterns
No. 6941: di: 34.5 cm
No. 6938: di: 25 cm
Green Majolica with relief
floral decorations
German



972.10.1
Clock
h: 18 cm b: 8.5 cm
Pewter, floral design and three turquoise enameled insets
Liberty & Co., London
Mark: "Tudric"
Prod. No. 0369



972.13.1 a and b
Two Candlesticks
b. di: 11 cm h: 29.5 cm
Ceramic with floral and female forms
Austrian
Mark: "F. W. Vienna Austria"
prod. nos. 4704, 4705

974.1.2
Pot
ht: 8.5 cm b. di: 17.5 cm
Earthenware with mauve matte glaze
Van Briggle Pottery Co.,
Colorado Springs, Col.



974.1.6
Compote
 l: 35 cm w: 23 cm
 Brass plated, press moulded with floral and figural designs
 No mark



974.1.13
Vase
 b. di: 9.5 cm h: 16.5 cm
 Iridescent glass
 Loetz, U.S.A.

974.1.15
Cocoa Pot
 b. di: 12.5 cm h: 30 cm
 Earthenware with metal lid, brown glaze
 Mark: "S.M."



974.1.18
Candlesticks
 (pair) b. di: 5 cm h: 8 cm
 Beaten copper
 Roycroft, New York

974.1.19
Tea Caddy
 h: 11 cm b: 11.5 cm
 Pewter with floral design
 Liberty & Co.
 Produce No. 0194



974.1.22
Pot
 b. di: 7 cm h: 13 cm
 Earthenware with abstract floral motifs and blue matte glaze
 Rookwood, U.S.A., prod. no. 1907

974.2.1
Six Teaspoons
 l: 11.5 cm
 Sterling silver with turquoise enamel inset
 Mark: "D.G.G."

974.2.4
Set Fish Knives and Forks
 Knife l: 21.1 cm
 11 forks, 11 knives
 Silver plate
 Enschlager & Riemann, German

974.2.6
Flatware and Box
 Knife l: 23.6 cm
 9 knives, 5 large spoons, 4 middle-sized spoons,
 12 small spoons, 6 forks (large), 2 forks (small)
 Silver plate
 Oxford Cutlery & Co., England
 Pat. January 14, 1908

974.2.9
Pendant
 h: 3.5 cm w: 2 cm
 Silver with turquoise enamel inserts
 Mark: "G&B"

974.2.10
Brooch
 w: 4 cm l: 3.5 cm
 Sterling silver
 Female head
 No mark

974.2.11
Brooch
 w: 6 cm l: 2.5 cm
 Pressed metal with brass wash
 Female head with stars
 No mark