

# ELBERT HUBBARD: --- AN AMERICAN ORIGINAL

Educator's Guide

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## Educator's Guide

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## What's in this Guide?

**T**his Guide is designed to enhance the educational value of the PBS program, “Elbert Hubbard: An American Original” for students in middle and high school.

Elbert Hubbard was an intriguing and complex man. Between his personal and professional life, the ideas of the Roycroft campus and Arts and Crafts movement, and the drastic social changes happening at the turn of the 20<sup>th</sup> century, we discovered that there were a variety of ideas and subject areas that could be explored. The challenge was to take this information and make it interesting and relevant to the 21<sup>st</sup> century student. Six major themes were chosen from the program around which multiple lessons were developed. Some of these themes are universal in nature and are relatable for teenagers, such as the idea of rebellion. Others deal with the subjects of writing, public speaking, and producing and selling a commodity. The six themes are:

**A Rebel with a Cause:** This theme looks at the ideas of rebellion and the questioning of societal norms, the changing roles of women through the 20<sup>th</sup> century and social reformers.

**A Message to . . . Read and Write:** Taken from the title of Hubbard’s famous book “A Message to Garcia”, this theme gives an overview of this and other publications by Hubbard with an emphasis on the importance of reading and writing.

**A Message to . . . Speak and Listen:** Hubbard believed in the importance of speaking, touring on the lecture circuit and inviting prominent individuals to talk at the Roycroft. This theme’s activities center on the means by which people express their ideas and beliefs through the spoken word.

**The Arts and Crafts Movement:** This theme gives an overview of the Arts and Crafts Movement and its backlash against the Industrial Revolution. The architectural style of the movement and idea of the book as an art object are explored.

**Selling to the Masses:** Elbert Hubbard had a major influence on marketing. The activities associated with this theme will examine the use of branding, logos and advertising to sell products.

**The Allure of Roycroft Past and Present:** In the final theme, students examine the ideal of a utopian society such as the Roycroft, and explore the renaissance of the campus and the legacy that an individual can leave on society.

Each activity in this Guide contains an overview, objectives, teaching procedures, possible discussion questions, assessments, extension activities and suggested vocabulary. Online resources and supplemental materials are also included to further your knowledge or enhance your lesson with technology. Throughout the Guide, sidebars offer background information on the history, people, objects and movements that influenced the ideas explored in the lessons. The appendix contains teaching tools, handouts and resources to be used with specific activities found in this Guide.

### How to Use this Guide

**T**his Educator's Guide was created to accompany the PBS program "Elbert Hubbard: An American Original" and to help teachers bring to life some of the changes that were taking place in America at the turn of the 20<sup>th</sup> century.

When developing these lessons there was no specific subject area in mind. Many of these activities are multidisciplinary, while others have a strong emphasis on Language Arts, History or the Arts. There was also an importance placed on creating technology-rich activities while still giving alternative options for teachers who may not have access to technology. You, as the teacher, are best equipped to decide for any particular class, at any specific time, which lesson will work the best. Think of the lesson components as suggestions. Feel free to use whichever parts of a particular activity that seem most relevant to you and your subject area. Or use it as a jumping off point to another lesson or unit in your curriculum.

No specific length of time was given for these activities because the intent was to make them flexible. Teachers, depending on their subject area, class size, or skill level, may wish to explore concepts or objectives in greater detail. For example, the "Possible Discussion Questions" could form an entire lesson by themselves or might be omitted entirely to fit into the time you have available. At the end of each lesson, we included a few suggestions for extension activities which may be given to individual students or the whole group as extra credit, or to explore the ideas of the lesson even further. Flex the contents of the Guide to meet your individual needs.

We also encourage you to use this Guide in conjunction with the rich media content and resources available at the "Elbert Hubbard: An American Original" website at [www.pbs.org/elbert-hubbard/](http://www.pbs.org/elbert-hubbard/). Program clips, activities, images, appendix items, as well as a PDF of this publication, are all there for you to use in your classroom.

For maximum effectiveness, we recommend the following steps:

- 1 Preview the program "Elbert Hubbard: An American Original" prior to showing it to your group or class.
- 2 Read through **all** of the activities in the Educator's Guide.
- 3 Decide which activity (ies) best "fit" with your subject and the skill level of your group. Be sure to take a look at the "Materials Needed" section for such specialized components as computers with Internet access, project based software, or specific handouts.
- 4 Check out the Resources section for many valuable print and electronic supports that you can use to enhance both your own and your students' understanding.
- 5 View the suggested vocabulary at the end of each lesson. These words help guide student understanding and expand vocabulary.
- 6 Be sure to refer to the "Elbert Hubbard: An American Original" website at [www.pbs.org/elbert-hubbard/](http://www.pbs.org/elbert-hubbard/) for additional resources.
- 7 Assemble your materials, click on the program, and have fun teaching and learning!

# ELBERT HUBBARD: AN AMERICAN ORIGINAL

## Introduction

America at the turn of the 20th century was in the throes of a remarkable transformation. The great agrarian society was quickly becoming a clanging, motorized, belt-driven economy, and the addition of advertising and marketing to mechanized production and standardization became the new formula for business success. Some, however, spoke out against the advances of industrialization, arguing that mass production subjugated workers to machines and that no machine could match the quality of craftsmanship that came from an artist's hand. It was this reaction that gave rise to the Arts and Crafts movement – first in Europe and then in America.

One man who saw opportunity in the ideas and practices of the Arts and Crafts movement was Elbert Hubbard. Although his may not be a household name today, in 1900 Hubbard and the Roycroft artisan community were at the vanguard of a new ideology and democratic aesthetic in America. Reflecting the medieval guild traditions of the Arts and Crafts philosophy, the Roycroft campus was constructed in Gothic and Tudor heritage. Nestled in the rural village of East Aurora, New York – a horse town outside the bustling commercial center of Buffalo, Roycroft was similar in spirit to other Arts and Crafts communities and societies on the national scene. However, it was different in one critical respect – it was founded and led by Elbert Hubbard.

As a young man, Hubbard became an innovator in business and advertising, and quickly rose from soap salesman to executive in the Larkin Soap Company that was headquartered in Buffalo, New York. Historian Michael Frisch calls him “the most creative force in the evolution of American business in the end of the 19th century.”

He dropped out of what was a lucrative career to become a writer and soon discovered the idealized world of Arts and Crafts. What began as a publishing venture evolved into an Arts and Crafts community, and Hubbard's marketing and business savvy were decidedly beneficial to his new enterprise.

By the first decade of the 20<sup>th</sup> century, Hubbard had become well known throughout the nation as a writer, a philosopher and a lecturer. His eccentric, flamboyant style and seemingly non-conformist ideology endeared him to many readers. He was both a reflection of and a reaction to his times, taking center stage in American thought and becoming an icon of popular culture. He was “the perfect essence of America at the turn of the century,” according to author Stefan Kanfer. Visitors flocked to East Aurora just to be able to brush shoulders with Hubbard himself, and his popularity helped to boost coast-to-coast sales of Roycroft's growing line of hand-made products.

A constant element that runs through Hubbard's two decades in the public eye was the powerful love story between him and Alice Moore. Their affair lasted nearly 15 years before it became public and his wife Bertha filed for divorce. At the time, Americans began to feel the tug between strict Victorian ethics and the more progressive ideas and attitudes of the new century, and Hubbard was caught in the pull. His infidelities and improprieties, culminating in the birth of his illegitimate child and his divorce set off a firestorm of media criticism across the nation. To the principled Victorian world, Hubbard represented a rogue. The popular press had a field day, but his devotees found in him a champion against “Victorian imprisonment.” In the end, the idea that there is “no such thing as bad publicity” rang true as subscriptions to his magazine and writings – mostly dedicated to venting about society and personal pet peeves, skyrocketed.

Propelled onto the American scene and into the forefront of the American consciousness through his writings, Hubbard went on to influence popular culture and American thought for two decades. Although Elbert Hubbard's story quietly disappeared into the deep chasm into which only academic and local historians usually look, the examination of his life and work is still vital and relevant for students today.

## The Philistine

**T**he *Philistine*, surnamed “A Periodical of Protest,” was a monthly publication started in 1895 which became an overnight success. Though conceived as a literary magazine with publishing contributions from writers such as Rudyard Kipling, Stephen Crane and Leo Tolstoy, Hubbard eventually became its sole author. He used the periodical to speak his mind on business, politics, taxes, religion, education, medicine, and labor. More incisively, perhaps, he used *The Philistine* as a vehicle to market the Roycroft Shop and its handcrafted products.



The magazine was distinct in size and description. It was bound in rough yellow butcher paper and was approximately 4 by 6 inches and 32 pages long. Its cover was designed by W.W. Denslow, and featured a bold red P and a sea horse. Subscriptions were one dollar yearly, and single copies cost ten cents. Circulation grew from the original twenty five hundred to over one hundred thousand with the March 1899 publication of *A Message to Garcia*. Hubbard maintained that *The Philistine* was the first magazine in the history of the world that was self-supporting from the first issue. *The Philistine* stopped being published with Hubbard’s untimely death in 1915. For more information go to: <http://www.pbs.org/wned/elbert-hubbard/philistine.php>.

Source: *The Elbert Hubbard of East Aurora* by Flex Shay



# THEME ONE



## Rebel and Reformer

### Elbert Hubbard: Rebel and Reformer

#### Overview

Elbert Hubbard was often referred to as the “original hippie” and “the rebel within the rebellious cause.” Through his life he became a unique individual through his appearance, work and actions. Students will investigate the life of Hubbard and other historical rebels. They will debate about societal rules, peer pressure and stereotypes, and analyze how being a unique individual can have a positive effect on society.

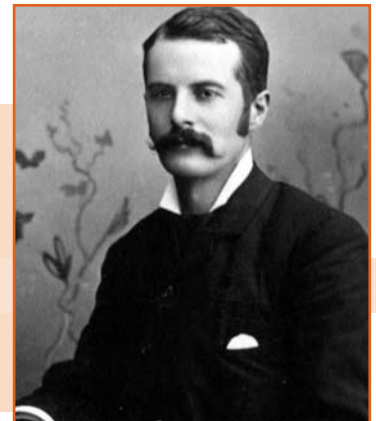
#### Objectives

Students will:

- Develop opinions on what a rebel is, exemplified by Elbert Hubbard
- Explore stereotypes and peer pressure effects on personal views and actions
- Research historical figures, emphasizing the positive outcome of their “rebel” and “reform” stances
- Gain appreciation for being a unique individual and the positive effect on society

#### Necessary Materials

- Video “Elbert Hubbard: An American Original”
- TV or computer to view video
- Photographs of Elbert Hubbard
- Images of current figures



#### Relevant National Standards:

NSS-USH.5-12.7, NSS-USH.5-12.6

#### Teaching Procedure

- Show the introduction to the film “Elbert Hubbard: An American Original” (up to the opening credits).

*Possible discussion questions:*

- Hubbard “needed to be an original, which meant some people are going to dislike what you do, what you say, who you are, your ego, the way you look, the way you talk, and that was okay with him.” What does “original” mean? Why do you think he needed to be like this, and why was it okay with him? Can you relate to this statement at all?



- A rebel is usually someone who goes against the “rules of society.” What are some types of societal rules or laws? (Ex. classroom, traffic, religious, criminal, fashion, social.) Why do we have them? Is it ever alright to break some of these rules?
- Handout or display images of Hubbard

*Possible discussion questions:*

- Hubbard says, “To wear a hat that is long out of fashion is to throw down the gauntlet to the bourgeoisie and say: Behold! As I now cover my thinkery with a hat different than one you prescribe, so do I think thoughts that to you are impossible.” What does this mean?
- In the program, it was said that Hubbard “was part bohemian and part cowboy and marketing himself as a champion of freedom and artistic expression. But underneath it all he was a businessman.” What does this mean and how might this describe anyone from present day?
- Show a random sampling of images from current figures. (Ex. the president, actors, musician, athletes, etc.)

*Possible discussion questions:*

- How does their appearance effect how we view them?
- Do we expect certain people to look a certain way (stereotype)?
- Is this who they truly are or could these be “costumes” for how they want us to see them?
- How does our appearance affect the way people view us?
- What is a stereotype? Can you describe some?  
What is the problem with stereotypes?
- Have students choose a person to do a research project on that was a “rebel” in his or her field or challenged a stereotype. (Teachers may want to create a list of names for students to choose from depending on their subject area or current unit of study.) Examples could include: Martin Luther King Jr., Jesse Owens, Walt Disney, Picasso, Susan B. Anthony, Gandhi and Einstein. A good source for biographical information is the Biography Channel Web site at [www.biography.com](http://www.biography.com).

### Assessment

- Students may create their own or a group project depicting what they’ve learned and present it to their class. They should include both images and words from these individuals and how they persevered through challenges and difficulties. The final product can be an oral report, PowerPoint or movie.

### Extension Activities:

- Once the class has viewed the entire program or learned more about Hubbard’s life and the Roycroft, it might be appropriate to return to these questions and ask how Elbert, Alice and the Roycroft Artisans may fit the role of a rebel.
- Investigate the role that “rebels” play in other works of art including literature and film. Examples: “The Outsiders,” “Hamlet,” “To Kill A Mockingbird,” “Tom Sawyer,” “The Catcher in the Rye,” “Rebel Without A Cause,” the “Star Wars” films.
- Research the Reform Movements of the United States from 1840s through the 1930s, including educational reform, women’s rights movement, American labor movement and unions, child labor reform, family planning, Abolition movement, and Prohibition.



### Online Resources:

*The African Mosaic.* Library of Congress, 5 July 2005. Web. 8 Jan 2010.  
<<http://www.loc.gov/exhibits/african/afam004.html>>

*Child Labor*. American Treasures of the Library of Congress, 26 Feb. 2007. Web. 8 Jan. 2010.

<<http://www.loc.gov/exhibits/treasures/trm032.html>>

*People & Events: Prohibition*. PBS, n.d. Web. 8 Jan. 2010.

<<http://www.pbs.org/wgbh/amex/miami/peopleevents/pande06.html>>

*Photo Analysis Worksheet*. National Archives, n.d. Web. 9 Jan. 2010.

<[http://www.archives.gov/education/lessons/worksheets/photo\\_analysis\\_worksheet.pdf](http://www.archives.gov/education/lessons/worksheets/photo_analysis_worksheet.pdf)>

*Prohibition: A Case Study of Progressive Reform*. Library of Congress, n.d. Web. 8 Jan. 2010.

<<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/timeline/progress/prohib/prohib.html>>

*Stand Up for Your Rights*. PBS, n.d. Web. 8 Jan. 2010.

<<http://www.pbskids.org/wayback/civilrights/>>

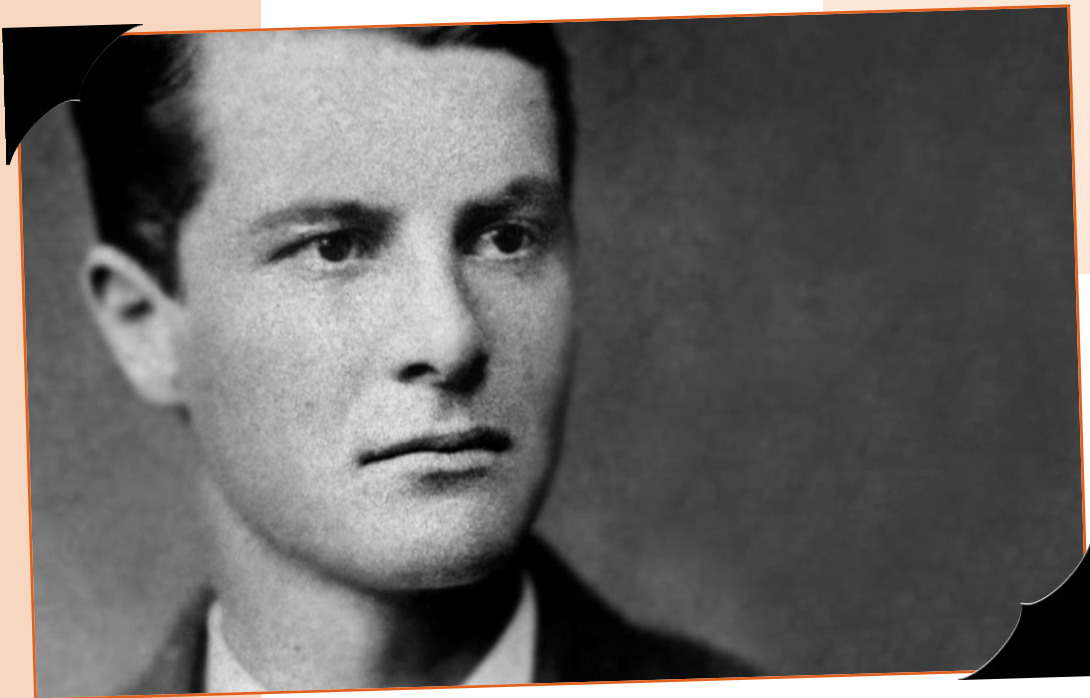
*Women's Suffrage*. The Gilder Lehrman Institute of American History, n.d. Web. 8 Jan. 2010.

<[http://www.historynow.org/03\\_2006/index.html](http://www.historynow.org/03_2006/index.html)>

### Supplemental Materials:

*Oxford Dictionary of Quotations*. AskOxford.com, n.d. Web. 8 Jan 2010. <<http://www.askoxford.com/>>

**Suggested Vocabulary:** Bohemian, bourgeoisie, conformist, cult, essence, gauntlet, heretic, hippie, peer pressure, persevere, rebel, Reform movement, stereotype





# THEME ONE



## Rebel and Reformer

### Victorian Wife vs. Modern Woman

#### Overview

The reform movements of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries questioned many societal rules including the traditionally accepted role of the woman as a Victorian wife. Rebellious women fought for the right to vote, and create a “new” or “modern” image for females. Compare the Victorian wife to the “modern” woman as represented in the documentary and based upon primary source readings.

#### Objectives

Students will:

- Understand the traditional role of women from the late 19th and early 20th centuries
- Understand how the role of women begins to change with the reform movements of the late 19th and 20th centuries
- Reflect on what the current role of women is in the 21st century

#### Necessary Materials

- Computer
- Internet connectivity
- T Chart
- Handout of characteristics of 21st century woman
- Video “Elbert Hubbard: An American Original”
- TV or computer to view video
- Handout of *Rules for my Guidance as a Wife* by Lady Richard Burton

#### Relevant National Standards

NSS-USH.5-12.7, NSS-C.9-12.5

#### Teaching Procedure

- Brainstorm, as a class, labels that are used for women today. Discuss the role of women in today’s society.
- Read the three handouts provided, and review the documentary. Using the T chart included in this lesson, take the characteristics that emerge from your analysis of the handouts to create a comparison of the traditional Victorian woman and the 1950s woman.
- Using the handout given about characteristics of today’s woman, assess your own characteristics of a woman close to you.
- Using the T chart create a comparison of today’s woman and the woman you have selected.

## The Women’s Suffrage Movement

**T**he Women’s Suffrage Movement was a reform movement intent on establishing women’s right to vote. It took place during the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The Seneca Falls Convention, hosted by Lucretia Mott, Mary Ann McClintock and Elizabeth Cady Stanton in July of 1848, was a key milestone in the movement. A few years later, the National Women’s Rights Convention of 1850 inspired Susan B. Anthony to join the cause. These women and thousands of others would continue the long, slow process towards reform.

Elbert Hubbard’s second wife, Alice Moore Hubbard, was a suffragist and was known for her lectures and writings in support of women’s rights. She marched in the first D.C. suffragist parade on March 3, 1913.



Alice Moore Hubbard

The parade was scheduled to be held a day before President Wilson’s inauguration to symbolize putting women’s priorities first. Ladies were encouraged to be well-dressed and to wear one solid color

to create a rainbow effect for a bright future. The police gave little protection to the women, who were insulted and grabbed. Alice’s daughter Miriam later told that her mother’s fur was stolen along the way. The parade would receive almost as much attention in the media as Wilson’s inauguration. Many stories focused on the lack of police protection and indifference to the marching women in comparison with the protection that was in full force for the inauguration.

Finally, on August 25, 1920, the 19<sup>th</sup> Amendment to the Constitution was ratified, giving women in the United States the right to vote in political elections.



## Assessment

- Completed charts

## Extension Activities:

- Research the role and status of women from either a historical perspective such as the Middle Ages or currently but from another country. You could do a comparison of the role and status of women in one country from each of the continents.



Bertha Hubbard and daughter

## Online Resources

*Biographies: Female Rulers and Heroes.* Women in World History, n.d. Web. 8 Jan. 2010

<<http://www.womeninworldhistory.com/heroine.html>>

*Get to Know Women Who've Changed the World.* Gale, n.d. Web. 8 Jan. 2010.

<[http://www.gale.cengage.com/free\\_resources/whm/](http://www.gale.cengage.com/free_resources/whm/)>

*The Good Wife's Guide.* J-Walk & Associates, n.d. Web. 9 Jan. 2010.

<<http://www.j-walk.com/other/goodwife/index.htm>>

*Places Where Women Made History.* National Park Service, n.d. Web. 8 Jan 2010.

<<http://www.nps.gov/history/nr/travel/pwwmh/>>

*Women's History.* Biography Channel, n.d. Web. 8 Jan. 2010.

<<http://www.biography.com/womens-history/>>

*Women's Rights Quiz.* BBC, n.d. Web. 8 Jan. 2010.

<[http://www.bbc.co.uk/history/british/victorians/launch\\_gms\\_womens\\_rights.shtml](http://www.bbc.co.uk/history/british/victorians/launch_gms_womens_rights.shtml)>



Alice Moore Hubbard

## Supplemental Materials:

*Characteristics of a Modern Woman.* Celebration of Woman Writers, n.d.

<<http://digital.library.upenn.edu/women/eagle/congress/shermanck.html>>

*Cult of True Womanhood.* Pinzler.com, n.d. 9 Jan. 2010.

<<http://www.pinzler.com/ushistory/culttwo.html>>

# THEME ONE

## Rebel and Reformer

### Social and Political Reformers

#### Overview

Elbert Hubbard supported his wife, Alice, in her effort to gain rights for women. He also became involved in other reform movements of the time. He invited some of the most prominent activists, including Susan B. Anthony, to speak on the campus which would become a haven in the fight for political, intellectual and social equality in early 20<sup>th</sup> century reform. Learn about these early reformers from the 20<sup>th</sup> century, what it means to be an activist or reformist and how this is still relevant in today's world.

#### Objectives

Students will:

- Research historical figures and their "reform" beliefs
- Gain an understanding of what it means to be an activist
- Explore who today's reformers are and how students can become involved

#### Necessary Materials

- Image of the "Silo"
- Computer
- Internet connectivity



#### Relevant National Standards:

NSS-USH.5-12.7, NSS-USH.5-12.6, NL-ENG.K-12.2, NL-ENG.K-12.3 NL-ENG.K-12.4, NETS 3, NETS 4

#### Teaching Procedure

- Display the image titled "Silo." This photograph currently hangs in the Larkin dining room at the Roycroft Inn. It shows a farm, in which Elbert Hubbard had painted on a silo, in huge letters, "Votes For Women."

*Possible discussion questions:*

- How might this image be seen as rebellious? How might it symbolize that the Roycroft campus was a place for reform?
  - What are some ways in which people express their ideas, thoughts and opinions in today's world? Are any methods more effective than others, how or why?
  - What does it mean to be a reformer or activist? Is there a difference between the two? Can you cause reform without being an activist?
- Have students, individually or in groups research these five speakers who appeared at the Roycroft campus; Susan B. Anthony, (Margaret Sanger) Henry Ford, Clara Barton, Clarence Darrow, and John Dewey.
  - Have the students or groups report back to the class. What was each of these reformists' issue or cause? How did they influence and affect the lives of men and women of the 20<sup>th</sup> and 21<sup>st</sup> centuries?
  - Have the students explore the newspaper or Internet and choose an article, to bring to class, about a current activist on either a local, national or global scale.



Possible discussion questions:

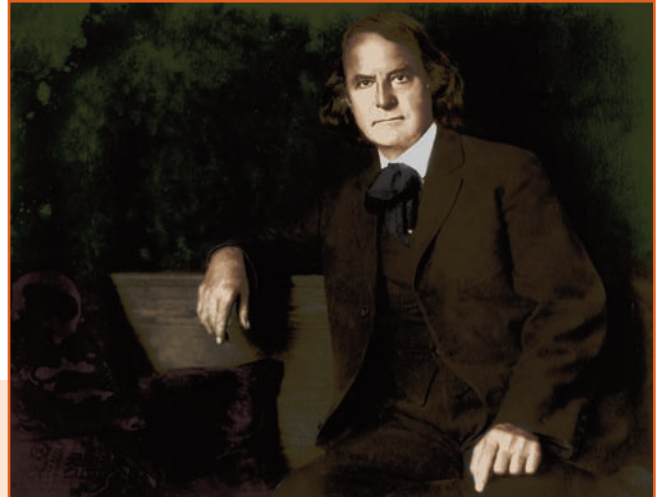
- What individual or group is working toward the change that you researched? What is their cause and how are they going about expressing their views and asking for reform?
- Do you believe this is an important cause? Why do you think this issue is controversial? What are the obstacles for this issue? What do you think it will take to accomplish this goal or reform?
- Did any of these individuals or groups use illegal or violent tactics in their efforts? Is this an effective way to promote reform? How has non-violent means been an effective tool in reform? (Gandhi, Martin Luther King Jr., Nelson Mandela)

## Assessment

- Research report of historical speakers from Roycroft

## Extension Activities:

- Have students attend a city or town hall meeting either as an individual or as a group. Students should record and summarize the items and outcomes discussed during the meeting and share back with the rest of the class.
- Have students discuss, plan and take part in an activist program; this could be on a school, community, state, national or global scale. Possible topics could include the environment, illiteracy, poverty, hunger, or politics.



## Online Resources:

### Civil Rights:

- Eyes on the Prize: America's Civil Rights Movement.* PBS, n.d. Web. 8 Jan. 2010.  
<<http://www.pbs.org/wgbh/amex/eyesontheprize/index.html>>
- Ordinary People, Ordinary Places: The Civil Rights Movement.* National Endowment for the Humanities, n.d. Web. 9 Jan. 2010.  
<[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=353](http://edsitement.neh.gov/view_lesson_plan.asp?id=353)>
- We Shall Overcome.* National Parks Service, n.d. Web. 9 Jan. 2010.  
<<http://www.nps.gov/history/nr/travel/civilrights/>>
- The Whitehouse Tapes: Civil Rights.* Minnesota Public Radio, n.d. Web. 8 Jan. 2010.  
<[http://soundlearning.publicradio.org/subjects/history\\_civics/whitehouse\\_on\\_civilrights/](http://soundlearning.publicradio.org/subjects/history_civics/whitehouse_on_civilrights/)>

### Suffrage:

- Battle for Suffrage.* PBS, n.d. Web. 8 Jan. 2010.  
<<http://www.pbs.org/wgbh/amex/eleanor/peopleevents/pande09.html>>
- Guided Readings: The Struggle for Women's Suffrage.* Digital History University of Houston, 7 Jan. 2010. Web. 8 Jan. 2010.  
<<http://www.digitalhistory.uh.edu/database/subtitles.cfm?TitleID=39>>
- Teaching With Documents: Woman Suffrage and the 19<sup>th</sup> Amendment.* National Archives, n.d. Web. 9 Jan. 2010.  
<<http://www.archives.gov/education/lessons/woman-suffrage/>>
- Women's Suffrage in the Progressive Era.* Library of Congress, n.d. Web. 8 Jan. 2010.  
<<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/timeline/progress/suffrage/suffrage.html>>

### Activists, Reformists:

- America's Story from America's Library: Activists & Reformers.* Library of Congress, n.d. Web. 8 Jan. 2010.  
<<http://www.americaslibrary.gov/aa/activists.php>>

*Are You a Citizen If You Can't Vote?* PBS, n.d. Web. 8 Jan. 2010  
<<http://www.pbs.org/wnet/historyofus/web09/segment2.html>>

*International Civil Rights: Walk of Fame.* National Park Service, n.d. Web. 8 Jan. 2010.  
<[http://www.nps.gov/features/malu/feat0002/wof/#Scene\\_1](http://www.nps.gov/features/malu/feat0002/wof/#Scene_1)>

*Long Walk to Freedom: The Autobiography of Nelson Mandela.* Open Book Systems, 15 Jan. 1996. Web. 9 Jan. 2010.  
<<http://archives.obs-us.com/obs/english/books/Mandela/Mandela.html#top>>

*The Mandela Page.* African National Congress, n.d. Web. 9 Jan. 2010.  
<<http://www.anc.org.za/people/mandela/>>

*Mahatma Gandhi.* Robin Chew, n.d. Web. 9 Jan. 2010.  
<<http://www2.lucidcafe.com/lucidcafe/library/95oct/mkgandhi.html>>

*Martin Luther King, Jr.* The Martin Luther King, Jr. Research and Education Institute, n.d. Web. 9 Jan. 2010.  
<<http://mlk-kpp01.stanford.edu/>>

*Not For Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony.* PBS, n.d. Web. 9 Jan. 2010.  
<<http://www.pbs.org/stantonanthony/index.html>>

*Susan B. Anthony.* Points of Light Institute, 2008. Web. 9 Jan. 2010.  
<<http://www.extramile.us/honorees/anthony.cfm>>

*Women of the West Museum: Biographies.* This Shall Be the Land for Women, n.d. Web. 8 Jan. 2010.  
<[http://www.autorynationalcenter.org/explore/exhibits/suffrage/suff\\_biographies.html](http://www.autorynationalcenter.org/explore/exhibits/suffrage/suff_biographies.html)>

### Supplemental Materials:

Attenborough, Richard, Ed. *The Words of Gandhi, Commemorative Second Edition.* New York: Newmarket, 2008.

Bausum, Ann. *With Courage and Cloth: Winning the Fight for a Woman's Right to Vote.* Washington, D.C.: National Geographic, 2004.

Halpin, Mikki. *It's Your World . . . If You Don't Like It, Change It: Activism for Teenagers.* New York: Simon Pulse, 2004.

Johnson, Charles. *Mine Eyes Have Seen: Bearing Witness to the Struggle for Civil Rights.* New York: Time Home Entertainment, 2007.

Johnson, Charles. *Remembering Martin Luther King, Jr.: His Life and Crusade in Pictures.* New York: Time., 2008.

Roberts, Cokie. *We Are Our Mother's Daughters.* New York: W. Morrow, 2009.

Schuldt, Lori Meek. *Martin Luther King, Jr.: with Profiles of Mohandas K. Gandhi and Nelson Mandela.* Chicago: World Book, 2007.

Sheehan, J. Kevin. *A Leader Becomes a Leader: Inspirational Stories of Leadership for a New Generation.* Belmont, MA: True Gifts, 2007.

**Suggested Vocabulary:** activist, apathy, civil rights, gender equality, reformist, suffrage, town hall meeting



# THEME TWO

## A Message to... Read and Write

### A Message to Garcia: Work, Ethics, Loyalty and Obedience

#### Overview

"A Message to Garcia" by Elbert Hubbard is loosely based on an actual event in the Spanish-American War. The essay extols Lieutenant Andrew Rowan for his perseverance and obedience. The lieutenant was charged with delivering an important message to a Cuban general, and did not abandon his mission in the face of many obstacles. Seeing the essay as a decree for worker loyalty and obedience, George Daniels of the New York Central Railroad ordered 100,000 reprints to distribute to his employees. Many other business and military leaders followed suit. "A Message to Garcia" sold over 40 million copies, and has been translated into many languages. It is still used by corporate and military leaders as a model of exemplary work ethic. With the success of his essay, Hubbard became a celebrity in high demand on the lecture circuit. The Roycroft campus grew and prospered until it was the most successful arts and crafts community in the nation.

Students will examine "A Message to Garcia" from a historical and literary standpoint. They will explore its translation into the world of modern business, school and home.

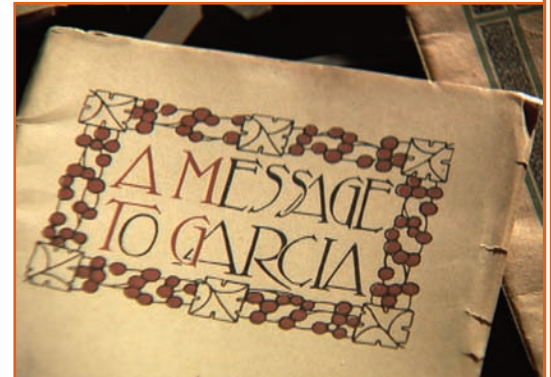
#### Objectives

Students will:

- Retell the story of "A Message to Garcia" in their own words using various formats.
- Extract Hubbard's intended lesson about work ethic from "A Message to Garcia."
- Transfer the information and meaning of "A Message to Garcia" to modern settings and situations.

#### Necessary Materials

- "A Message to Garcia" - printed version
- Internet connectivity



#### Relevant National Standards:

NL-ENG.K-12.3, NL-ENG.K-12.2, NL-ENG.K-12.6

#### Teaching Procedure

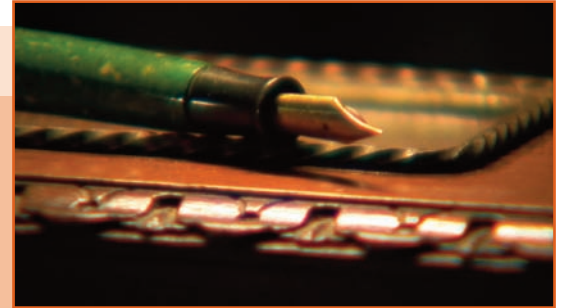
- Display and discuss the following epigrams:
  - "If you work for a man, in Heaven's name work for him." (Hubbard)
  - "If you disparage the concern of which you are part, you disparage yourself." (Hubbard)
  - "Produce great people and the rest will follow." (Whitman)
- Present background information about "A Message to Garcia" and the Spanish-American War (see lesson overview).
- Read or listen to "A Message to Garcia." Discuss the idea of the story within the story.

Possible discussion questions:

- Why was "A Message to Garcia" so popular with leaders in the corporate world and in the armed services?
  - What work ethic and virtues are stressed in your home, school and/or workplace? Are they different from those promoted in "A Message to Garcia?"
- Summarize the sequence of events in "A Message to Garcia" either verbally or in writing.
  - Discuss the meaning of the word "parable." Give examples. Have students write a modern day parable that illustrates the virtues of industry, promptness, loyalty and obedience exemplified in "A Message to Garcia" or that illustrates virtues deemed to be important at home, in school or in the workplace.
  - And/or retell the story of "A Message to Garcia" in graphic novel or comic strip form through drawings or using a comic strip creator Web site (see Online Resources listed below).

## Assessment

- Summary of "A Message to Garcia" which includes major points and themes
- Completion of parable and/or graphic version of "A Message to Garcia"



## Extension Activities:

- Discuss interview strategies (see Web sites listed below). Brainstorm interview questions for someone who supervises others in a work environment. What qualities do they look for in their employees? Give students the assignment of interviewing a supervisor and recording their results. Share the results as a class.
- Explore sample job applications (see Web site listed below). Have the students practice filling one out.
- Compare and contrast the character of Lt. Rowan with a character from a book, movie or television series ("The Office," "Saving Private Ryan," etc.)

## Online Resources

### Interview tips and strategies:

*Read Write Think*. International Reading Association, 26 May 2009. Web. 9 Jan. 2010.

<[http://www.readwritethink.org/beyondtheclassroom/summer/podcastsvideos/videos/interview\\_detail.asp](http://www.readwritethink.org/beyondtheclassroom/summer/podcastsvideos/videos/interview_detail.asp)>

*Read Write Think: Tips for Interviews*. International Reading Association, n.d. Web. 9 Jan. 2010.

<[http://www.readwritethink.org/lesson\\_images/lesson281/interview\\_tips.pdf](http://www.readwritethink.org/lesson_images/lesson281/interview_tips.pdf)>

### Comic creators:

*Makebeliefscomix.com*. Bill Zimmerman, n.d. Web. 9 Jan 2010.

<<http://www.makebeliefscomix.com>>

*Read Write Think: Comic Creator*. International Reading Association, n.d. Web. 9 Jan. 2010.

<[http://www.readwritethink.org/student\\_mat/student\\_material.asp?id=21](http://www.readwritethink.org/student_mat/student_material.asp?id=21)>

### Sample job applications:

*Sample Job Applications*. *About.com*, n.d. Web. 9 Jan. 2010.

<[http://jobsearch.about.com/od/jobappsamples/sample\\_Job\\_Applications.htm](http://jobsearch.about.com/od/jobappsamples/sample_Job_Applications.htm)>

## Supplemental Material:

### The Spanish American War:

*Crucible of Empire: The Spanish-American War*. PBS, n.d. Web. 9 Jan. 2010.

<<http://www.pbs.org/crucible/>>

Hernandez, Roger E. *The Spanish-American War*. New York: Marshall Cavendish, 2010. Print.



Poulakidos, Georgene. *The Spanish-American War*. New York: Powerkids, 2006. Print.  
*The Spanish American War in Motion Pictures*. Library of Congress, 19 Oct. 1998. Web. 9 Jan. 2010.  
<<http://lcweb2.loc.gov/ammem/sawhtml/sawhome.html>>  
*The World of 1898: The Spanish-American War*. Library of Congress, 27 Apr. 2009. Web. 9 Jan. 2010  
<<http://www.loc.gov/rr/hispanic/1898/>>

### Interviewing and Job Applications:

*The Big Books of Jobs*. U.S. Department of Labor. McGraw-Hill, 2009. Print.  
Coon, Nora. *Teen Dream Jobs: How to Get The Job You Really Want Now*. Hillsboro, Or.: Beyond Worlds, 2003. Print.  
Levit, Alexandra. *How'd You Score That Gig? A Guide to the Coolest Jobs and How to Get Them*. New York: Ballantine, 2008. Print.

**Suggested Vocabulary:** disparage, parable, virtues, work ethic

## The Spanish-American War and A Message to Garcia

In 1898, Cuba was still a Spanish colony. For several years, Cuban revolutionaries had been waging a war with the Spanish colonial government in hopes of establishing independence. President McKinley was reluctant to intervene, but with the destruction of the U.S. battleship *Maine* in Havana Harbor (which later proved to be accidental), it seemed inevitable that the United States would become involved. In April 1898, President McKinley delivered his “war message” to Congress, and received approval to send troops to Cuba. The resulting conflict lasted from April to August, with victory for the United States. In December 1898, the Treaty of Paris gave the United States control of Cuba, as well as the Philippines, Puerto Rico and Guam.

Home from a trip to Europe, Elbert Hubbard read about Army Lieutenant Andrew S. Rowan's account of his Cuban adventure during the Spanish American War in an August 1898 edition of *McClure's Magazine*. Rowan served as a liaison between the United States and the Cuban rebels, led by General Calixto Garcia, and was seen as extremely reliable.

Six months later, Elbert's son Bert suggested that Rowan was the real hero of the Cuban War. After all, Lt. Rowan of the 19<sup>th</sup> Infantry had gone ahead and done the thing—he carried the message

to General Garcia despite encountering many difficulties along the way.

“The boy is right,” Hubbard thought to himself. “The hero is the man who does his work!” He left the supper table, went to his desk in the library and wrote the little preachment within an hour. (According to another version, he went to his cabin in the woods.) Whichever version, Hubbard



wrote the story without a title for the March 1899 *Philistine*. The magazine went out, and within a day or two orders began to come in for extra copies. Hubbard asked one of his workers what stirred the cosmic dust. His reply was, “It's that stuff about Garcia.”

The next day a telegram message arrived from George H. Daniels of the New York Central Railroad: “Give price for 100,000 Rowan article in pamphlet form—Empire State Express advertisement on back—also how soon can you ship?” Hubbard replied, giving the price, and stating that with present equipment (three small

footpower printing presses) it would take about two years. He gave Daniels permission to reprint, without any idea that something unusual would come of it. Before the printer could deliver the first 100,000 copies to Daniels, he had requests from every state in the union.

Twenty five years after *A Message to Garcia* was written, every sack of mail for the Roycroft shops carried orders for it—single copies, a dozen, a hundred or more. One special order of 50,000 copies was for the Navy. In his letter accompanying the original manuscript of the *Message* to the Buffalo Public Library on January 5, 1900, Elbert said that within ten months it had been reprinted over 9 million times. In 1913 he moved it up to 40 million.

*A Message to Garcia* would become a modern classic, and would be translated into 37 languages, reprinted in scores of magazines and newspapers and made into a movie. At the time, it would outsell all other publications except for the Bible and the dictionary. All roads now led to East Aurora. Visitors began to arrive on bicycles, in carriages and by the trainload to see the man who had written—*A Message to Garcia*.

Source: *Sinners this is East Aurora* by H. Kenneth Dirlam and Ernest E. Simmons Part III p. 83-120. 1964 Vantage Press Inc.





# THEME TWO



## A Message to... Read and Write

### A Little Journey

#### Overview

In 1894 Elbert Hubbard traveled to Europe to research a series of short stories that he planned to call *Little Journeys*. Hubbard's goal was to take readers on literary pilgrimages to the homes and lives of men and women who had transformed the thought of their time. He wanted to describe the famous people in their home settings. Once a month for 14 years he published a *Little Journey* in booklet form. Later, collections of like-themed journeys were published in hardcover editions.



#### Objectives

Students will:

- Read and analyze a literary excerpt
- Use interview and research skills to find information about a person
- Write a biographical sketch of that person
- Create a hand-bound edition of their biographical sketch

#### Necessary Materials

- Internet connectivity
- Excerpt from Hubbard's *Little Journey to the Home of William Shakespeare*
- Book-making supplies

#### Relevant National Standards

NL-ENG.K-12.4, K-12.5, K-12.6, K-12.8, K-12.12, NA-VA.9-12.1, 9-12.6

### Little Journeys

Elbert Hubbard's idea for the *Little Journeys* came from his experience at Harvard, according to Freeman Champney in "Art & Glory: The Story of Elbert Hubbard." Champney states: "He would visit the stomping grounds of the greats, browse around the scenes of their grandeur, and write essays. He could discuss their lives and work; he could tell funny stories about his visit; he could simply set down what went through his head as he stood at the tomb or sat in the historic chair in the coffeehouse."

Beginning in 1894, Hubbard's *Little Journeys to the Homes of the Great* were published once a month for 14 years. They were about the great men and women who inspired him . . . American statesmen, painters, authors, artists, orators, philosophers, reformers, teachers, businessmen, scientists, lovers and musicians. He wrote 170 *Little Journeys* in all. They were sent out monthly and became quite popular,



eventually being bound into 14 journals that are still highly collectable today. Within each journey his views were shared with his reading audience. On occasion he was accused of plagiarism, and many of his thoughts were ahead of their time. He agitated for feminism and women's rights, divorce laws, celibacy of the Catholic clergy, child labor laws, and the cruelty of slaughter houses and slavery among others. To commemorate the publications, the Roycrofters-at-large Association still provides *Little Journey* education lectures twice yearly around Roycroft history.

## Teaching Procedure

- Read and discuss the excerpt from Hubbard's *Little Journey to the Home of William Shakespeare*.

*Possible discussion questions:*

- Why might Elbert Hubbard have begun his *Little Journeys* with European subjects?
  - Why do you think Hubbard wanted to describe his subjects in their home settings?
  - The excerpt is a mix of information about Shakespeare and Hubbard's personal reflections. What are some examples of each?
  - Hubbard's goal was to write about people who had "transformed the thought of their time." Who are some modern-day people that would fit that category?
- Each student will choose a person within the community to interview. As a class, brainstorm a list of interview questions. Suggest that several questions utilize information about the home/work setting to evoke insights about the person's life or character. (For example, How would you describe your home/workplace? What are five objects which are found in your primary work area? How does your home setting influence your life and your work? Etc.) The student will visit the person in his or her home or work setting to conduct the interview.
  - Each student will use the information gained in the interview to write a brief biographical sketch of his or her person of choice. Using Hubbard's format, the sketch should be a mix of information about the subject and the student's reflections about the setting and the person.
  - Each student will use a simple book-binding technique to create a hand-bound *Little Journey into the Home of (their individual subject)*.

## Assessment

- Student's hand-bound edition of his/her *Little Journey*

## Extension Activities

- On February 14, 1962 many Americans tuned in to watch a televised tour of the White House conducted by First Lady Jacqueline Kennedy. Students may watch all or part of the tour, and create a video visit to their own home.

## Online Resources

### Bookbinding:

*Bind It Fast*. Brook West, n.d. Web. 9 Jan. 2010.

<<http://www.sff.net/people/brook.west/bind/bindit.html>>

*Easy Book Binding Tutorial*. Squidoo, n.d. 9 Jan. 2010.

<<http://www.squidoo.com/bookbindingtutorial>>

*How to Bind a Book*. eHow, n.d. Web. 9 Jan. 2010.

<[http://www.ehow.com/how\\_4443844\\_bind-book-simple-bookbinding-methods.html](http://www.ehow.com/how_4443844_bind-book-simple-bookbinding-methods.html)>

*Tutorials & Reference*. Book Arts Web, 24 Jul. 2009. Web. 9 Jan. 2010

<<http://www.philobiblon.com/tutorials.shtml>>

### White House Tour:

*Echoes from the White House*. PBS, n.d. Web. 9 Jan. 2010.

<<http://www.pbs.org/wnet/whitehouse/virtual.html>>

*Jacqueline Kennedy: The White House Tour*. Hulu, n.d. Web. 9 Jan. 2010.

<<http://www.hulu.com/watch/5135/nbc-news-time-capsule-jacqueline-kennedy-the-white-house-tour>>

*The White House*. USA.gov, n.d. Web. 9 Jan. 2010.

<<http://www.whitehouse.gov>>

**Suggested Vocabulary:** pilgrimage, biographical sketch

# THEME TWO

## A Message to... Read and Write

### Letter Writing... Bridging the Distance

#### Overview

In the past, a relationship like that of Elbert Hubbard and Alice Moore was fueled and maintained through letter-writing. Letters were often the only means of communication that friends and relatives had to keep in touch. In this lesson, students will explore communication through written letters and its evolution to modern day formats. They will examine the use of letters as primary source historical documents and as vehicles for personal expression.



#### Objectives

Students will:

- Articulate how letter-writing has evolved over the years
- Interpret letters as primary source historical documents
- Design a letterhead which expresses their individuality
- Write a personal letter using accepted language conventions

#### Necessary Materials

- Internet connectivity
- Access to a computer graphics program and color printer
- Examples of letters and letterheads

#### Relevant National Standards:

NL-ENG.K-12.4, NL-ENG.K-12.5, NL-ENG.K-12.12

#### Teaching Procedure

- As a class, brainstorm the many ways in which people communicate their feelings and opinions to each other in today's world.
- Discuss letter-writing as a past form of communication; read excerpts from historical letters, including this one from Elbert Hubbard to Alice: "My dear one, Have hastened a trifle to get to London for My Letters. Here they are - three, postmarked 17th, 21st and 24th. All devoured and poured over, and now I feel I must write to you at once and tell you how much I love you, dear lady. You have no cause to fear in any way."
- Examine other letters which serve as primary source historical documents (see list of Web sites below).

#### *Possible discussion questions:*

- Discuss the "fear" to which Elbert might have been referring in his letter to Alice.
- Discuss some of the ways these letters tell us about the writer/and or historical era in which they were written.
- Discuss the role of letter-writing in times of war.

- In the past, relationships were sometimes established and maintained through letter-writing. How has this changed over the years? Why?
- What are some modern forms of communication that have replaced letter-writing? Besides the actual messages that are conveyed by various forms of communication, how are they different in tone and feeling?
- Letters are often the main source of documentation that remains about historical and literary figures. With the advent of modern forms of communication that are more ephemeral, how will this change what remains of the human record? What will you leave behind that will speak for you?
- What are some situations in which you might write a letter?
- Discuss the use of “letterheads” for business and personal use as expressions of mission or personality. Students will examine examples of letterheads. They will use a computer graphics program to design their own stationery which is a personal expression of their individualism.
- Discuss/review language conventions and format for personal letter-writing. Students will choose an assignment from the list below. They will use their newly designed personal stationery to write their letter of choice.
  - Write a letter to someone who is currently serving on active duty in the armed forces.
  - Write a letter of gratitude to a friend, a teacher or a member of your family.
  - Write a letter to your future 30-year-old self.
  - Write a letter of introduction to a pen pal in another state or country.
  - Write a letter to a fictional character. Include several questions about the character(s) or plot.

## Assessment

- Creation of personal letterhead/stationery
- Completion of personal letter

## Extension Activities:

Students will use a Vermeer Web site to look at the painting *The Love Letter*. They will write a paragraph in which they propose an explanation of the scene depicted in the painting. They may include information about how the two “paintings within the painting” help to tell the story of *The Love Letter*.

## Online Resources

### War Letters:

Lesson Plan: *Civil War Letters*. PBS, n.d. Web. 9 Jan. 2010.

<[http://www.pbs.org/civilwar/classroom/lesson\\_letters.html](http://www.pbs.org/civilwar/classroom/lesson_letters.html)>

Worth Its Weight: *Letter Writing*. International Reading Association, n.d. Web. 9 Jan. 2010

<[http://www.readwritethink.org/lessons/lesson\\_view.asp?id=1061](http://www.readwritethink.org/lessons/lesson_view.asp?id=1061)>

*Battle Lines: Letters from America's Wars*. The Gilder Lehrman Institute of American History, n.d. Web. 19 Jan. 2010.

<[http://www.gilderlehrman.org/collection/battlelines/index\\_good.html](http://www.gilderlehrman.org/collection/battlelines/index_good.html)>

### U.S. Postal Museum Exhibits and Activities:

*The Art of Cards and Letters*. Smithsonian, n.d. Web. 9 Jan. 2010.

<[http://www.postalmuseum.si.edu/exhibits/2d\\_cards.html](http://www.postalmuseum.si.edu/exhibits/2d_cards.html)>

### Other historical letters:

*Historic Love Letters*. Library Online, n.d. Web. 9 Jan. 2010.

<<http://www.libraryonline.com/default.asp?plD=56>>

### Book Report Alternative:

*A Character's Letter to the Editor*. International Reading Association, n.d. Web. 9 Jan. 2010.

<[http://www.readwritethink.org/lessons/lesson\\_view.asp?id=930](http://www.readwritethink.org/lessons/lesson_view.asp?id=930)>

### Vermeer:

*The Love Letter*. eV.com, n.d. Web. 9 Jan. 2010.

<[http://www.essentialvermeer.com/catalogue/love\\_letter.html](http://www.essentialvermeer.com/catalogue/love_letter.html)>



**Supplemental Material:**

Edelman, Bernard, Ed. *Dear America: Letters Home from Vietnam*. W.W. Norton, 2002. Print.

Grunwald, Lisa, Ed. *Letters of the Century: America 1900-1999*. Dial, 1999. Print.

Kaywell, Joan F. *Dear Author: Letters of Hope*. Philomel, 2007. Print.

Newkirk, Pamela, editor. *Letters from Black America*. Farrar, Straus & Giroux, 2009. Print.

Nobleman, Marc Tyler. *Extraordinary E-mails, Letters and Resumes*. Franklin Watts, 2005. Print.

**Suggested Vocabulary:** letterhead, pen pal, stationery





## Guest Lecturers to the Roycroft

When the large bell on the corner of the print shop rang, it signaled a work break for the Roycrofters. Often, it was to gather on the lawn to meet a famous visitor. Many of these guests would be on the platform for the Sunday night lecture or entertainment. Carrie Jacobs Bond, the composer and singer, might sing her famous “At the End of a Perfect Day.” Clara Barton would discuss the Red Cross, which she founded. Actresses Lillian Russell or Maude Adams might recite a poem. Margaret Sanger would talk about the advantages of birth control, which she advocated nationwide along with other feminists or suffragists including Susan B. Anthony in her last years.

The campus would become the destination for many of the greatest minds of the time in any subject or field. Clarence Darrow, the lawyer well known for the Scopes Monkey Trials, and poet Carl Sandburg debated “Communism versus Socialism” in the Roycroft Salon. J.D. Rockefeller, Henry Steinway, Harvey Firestone and other business greats came and went. Thomas Edison, whose father-in-law founded the nearby Chautauqua Movement, was often at the Roycroft with his wife, Mina. Authors such as Twain, Kipling, Stephen Crane and Harriet Beecher Stowe would make a visit. Stops were also made by naturalist John Muir, Booker T. Washington, scientist George Washington Carver and Gutzon Borglum, carver of Mount Rushmore. Harry Houdini was at the Roycroft in the early 1900s, and even Frank Lloyd Wright travelled to the Roycroft, although perhaps not until after the untimely death of Elbert and Alice Hubbard in 1915.

Source: *Images of America The Roycroft Campus* by Robert Rust and Kitty Turgeon p. 89

Source: *A Man as Big as the West* by Nellie Snyder Yost 1979 bio: Ralph Hubbard pp.59-60

# THEME THREE

## A Message to... Speak and Listen

### On the Lecture Circuit... Entertainment and Enlightenment

#### Overview

In the past, public lectures were a popular form of entertainment. Topics ranged from current events to travel to social commentary. Both Elbert and Alice Hubbard earned money by appearing on the lecture circuit. Elbert was especially in demand after his essay “A Message to Garcia” became a best-selling publication. The Hubbards also arranged to bring many prominent guest lecturers to the Roycroft and to the community at large. Students will explore the public lecture as a form of entertainment and enlightenment. They will learn about modern counterparts to the public lecture, and will explore techniques used by speakers, including salesmen like Elbert Hubbard, to reach their audiences.

#### Objectives

Students will:

- Articulate ways the public lecture format has evolved over time
- Describe techniques speakers use to effectively communicate their messages
- Define “sales pitch,” and give an example of one
- Deliver a short speech on a topic of their choice

#### Necessary Materials

- Video and/or audio clips of famous speeches
- Internet connectivity

#### Relevant National Standards

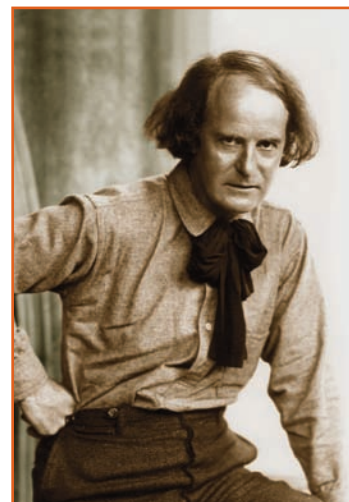
NL-ENG.K-12.8, NL-ENG.K-12.5, NL-ENG.K-12.4

#### Teaching Procedure

- Discuss the various meanings of the word “lecture.” Present background information about lectures as past forms of entertainment and enlightenment.

*Possible discussion questions:*

- How has the format of the public lecture evolved and changed over time?
- What are some modern counterparts to the public lecture? (television, talk radio, podcasts, stand-up comedy, political satirists)
- How have people’s listening skills evolved and changed over time? (channel surfing, TiVo, YouTube, etc.)



- Listen or watch a famous speech (see Online Resources below). What are some presentation techniques used by the speaker to engage listeners? (humor, personal interest stories, body language, voice, facial expressions, etc.)
- Write and deliver a short speech about one of the following: a travel destination, a modern-day hero, a favorite book or movie, a hobby, a current event or social issue. Use some of the suggested Web resources to explore public speaking tips and criteria. Speeches may be delivered live or via podcast/vidcast.

## Assessment

- Presentation of speech

## Extension Activities:

- Discuss the meaning of “sales pitch” and find some examples. Working in teams students create and deliver a sales pitch for a real or imaginary product.
- Listen to excerpts of famous campaign speeches. Discuss. Have the students write a stirring campaign speech as if they are running for class president. Then have them write a campaign speech as if the candidate is their best friend. Compare/contrast the two speeches.

## Online Resources:

*Great Speeches Collection.* History Place, n.d. Web. 10 Jan. 2010.

<[www.historyplace.com/speeches/previous.htm](http://www.historyplace.com/speeches/previous.htm)>

*State of the Union Messages.* American Presidency Project, n.d. Web. 10 Jan. 2010.

<<http://www.presidency.ucsb.edu/sou.php>>

*Top 100 Speeches.* American Rhetoric, n.d. Web. 10 Jan. 2010.

<<http://www.americanrhetoric.com/top100speechesall.html>>

*Words That Men Live By.* Federal Observer, n.d. Web. 10 Jan. 2010.

<<http://www.federalobserver.com/words.php>>

*Persuasive Speaking and Invention Promotion.* Read Write Think, n.d. Web. 20 Jan. 2010.

<[www.readwritethink.org/lessons/lesson\\_view.asp?id=163](http://www.readwritethink.org/lessons/lesson_view.asp?id=163)>

*Mark Twain: Public Speaking activities.* PBS, n.d. Web. 20 Jan. 2010

<[www.pbs.org/marktwain/learnmore/index.html](http://www.pbs.org/marktwain/learnmore/index.html)>

*Words That the World.* The National High School Public Speaking Competition, n.d. Web. 20 Jan. 2010.

<[www.wordsthatshooktheworld.com](http://www.wordsthatshooktheworld.com)>

*By the People: Writing a Political Speech.* PBS, n.d. Web. 20 Jan. 2010

<[http://www.pbs.org/elections/kids/lessons/lesson\\_plan10.html](http://www.pbs.org/elections/kids/lessons/lesson_plan10.html)>

**Suggested Vocabulary:** lecture, lecture circuit, sales pitch, satire/satirist

## Supplemental Material:

Cohen, Michael A. *Live from the Campaign Trail: The Greatest Presidential Speeches of the Twentieth Century and How They Shaped Modern America.* New York: Walker & Company, 2008. Print.

Dowis, Richard. *The Lost Art of the Great Speech: How to Write One - How to Deliver It.* New York: Fine Communication, 2004. Print.

*Greatest Speeches of All Time.* Dir. Bob Wikstrom. SpeechWorks, 2007. Film.

Greene, Richard. *Words That Shook the World: 100 Years of Unforgettable Speeches and Events.* New York: Prentice-Hall, 2002. Print.

Safire, William, et al. *Lend Me Your Ears: Great Speeches in History.* New York: W. W. Norton, 2004. Print.  
*Speeches in World History.* New York: Facts on File, 2009. Print.

# THEME THREE

## A Message to... Speak and Listen



### Speaking Through Music and Poetry

#### Overview

For some the process of writing and speaking is done easiest by using a creative alternate outlet as their means of expression. They combine the rhythms of words or sounds to express their thoughts on social issues through poetry and music. Students will explore how these art forms can be used as both entertainment as well as a means of social protest or injustice. They will listen to, view and analyze protest music and “teen poetry jams,” then create and perform their own poems.

#### Objectives

Students will:

- Analyze techniques musicians and poets use to effectively communicate their messages
- Collectively construct the criteria and rubric to evaluate a poem
- Deliver a poetry “jam” on a select topic

#### Necessary Materials

- Audio and/or video clips of protest music
- Lyrics to protest songs used in lesson
- Video clips of “teen poetry jam” or “teen poetry slam” competitions
- Internet connectivity

#### Relevant National Standards

NL-ENG.K-12.8, NL-ENG.K-12.5, NL-ENG.K-12.4, NETS 1, NETS 2

#### Teaching Procedure

- Discuss the various meanings of the word “poetry.” Students should read lyrics from particular protest songs. After a short discussion, have the class listen to the music of these songs and continue the discussion.

**Warning:** Some songs or poems may contain bias, stereotypes, racial slurs, profanity or adult situations. Please make sure you review material before using to make sure it is age and class appropriate.

*Possible discussion questions:*

- After reading these lyrics, do you think this is one form of poetry? How is this different from your perceptions of poetry?
- How does the addition of the music help or distract from the ideas of the words? What’s more important, the words or the music?
- How can these songs help with reforming an idea or society issue? Is this a good platform for expressing views or opinions?

- Teachers should do an Internet video search for “teen poetry jam” or “teen poetry slam.” Have the class listen or watch a random sampling of age-appropriate poems. What are some key techniques used by the speaker to engage listeners and get their message across? (words/language, humor, personal interest stories, body language, voice, facial expressions, etc.). You also might want to present and discuss poetic terms and devices to the class. (Example: <http://storytrail.com/poetry/poeticdevices.htm>)
- Teacher works with students to construct the criteria and rubric to evaluate the poem or song and the performance.
- Students will write and deliver a poem or song about one of the following: a personal issue affecting them, an issue their age group or peers are trying to deal with, a current event or social issue. Speeches may be delivered live or via podcast/vidcast.

## Assessment

- Presentation of poem

## Extension Activities:

- Set up a “teen poetry jam/slam” in your school, district or region.
- Have students research further into protest music. This can be done as a general topic or viewed from one of the reform movements such as abolition, women’s suffrage, the labor movement, civil rights, the anti-war movement, feminist movement, or environmentalism. Students may also research world music to explore the protest songs of other nations, such as in anti-apartheid South Africa.

## Online Resources:

*Russell Simmons Presents: Brave New Voices.* HBO, n.d. 10 Jan. 2010.

<<http://www.hbo.com/bravenewvoices/video/>>

*Say It Loud! 65 Great Protest Songs.* Popmatters, n.d. Web. 10 Jan. 2010.

<<http://www.popmatters.com/pm/special/section/say-it-loud-65-great-protest-songs/>>

(Warning: some explicit lyrics)

*Strange Fruit.* Independent Lens, 28 Mar. 2003. Web. 10 Jan. 2010.

<<http://www.pbs.org/independentlens/strangefruit/protest.html>>

*Urban Word nyc.* Urban Word, n.d. Web. 10 Jan. 2010.

<<http://www.urbanwordnyc.org/uwnyc/>>

*Youth Speaks.* Youth Speaks, n.d. Web. 10 Jan. 2010.

<<http://youthspeaks.org/word/>>

## Suggested Music:

James Brown	“Say It Loud – I’m Black and I’m Proud”
Sam Cooke	“A Change Is Gonna Come”
Bob Dylan	“Blowin’ in the Wind”
	“The Times They Are a-Changin’”
Dixie Chicks	“Not Ready To Make Nice”
Aretha Franklin	“Respect”
Marvin Gaye	“Inner City Blues”
	“What’s Going On”
Woody Guthrie	“This Land Is Your Land”
John Lennon	“Give Peace A Chance”
Melba Moore	“Lift Every Voice and Sing”
Public Enemy	“Fight the Power”
Edwin Starr	“War”
Other	“Eyes on the Prize”
	“We Shall Overcome”





## Suggested Music:

Also search:

Country: Emmylou Harris, Merle Haggard, Willie Nelson

Folk: Joan Baez, Pete Seegar, Peter, Paul and Mary, Phil Ochs, Crosby, Stills Nash and Young

Punk: Green Day ("American Idiot"), Black Flag, Dead Kennedys, Bad Religion, Anti-Flag, Rise Against

Rap: The Beastie Boys, Grandmaster Flash, N.W.A., KRS-One, Rage Against the Machine

Rock: Ani DiFranco, Patti Smith, Bruce Springsteen, Sonic Youth ("Swimsuit Issue"), Neil Young, Tom Waits



## Supplemental Material:

*Historic American Sheet Music*. Duke University Libraries, 24 Oct, 2008. Web. 10 Jan. 2010.

<<http://library.duke.edu/digitalcollections/hasm/>>

*Lyrical Legacy: 400 Years of American Song and Poetry*. Library of Congress, n.d. Web. 10 Jan. 2010.

<<http://www.loc.gov/teachers/lyrical/>>

*Making a Statement through Song and Poetry*. Library of Congress, n.d. Web. 10 Jan. 2010.

<<http://www.loc.gov/creativity/hampson/workshop/index.html>>

*Music in America*. Library of Congress, n.d. Web. 10 Jan. 2010.

<[http://memory.loc.gov/learn//community/cc\\_music.php](http://memory.loc.gov/learn//community/cc_music.php)>

*Performing Arts, Music*. Library of Congress, n.d. Web. 10 Jan. 2010.

<<http://memory.loc.gov/ammem/browse/ListSome.php?category=Performing%20Arts,+Music>>

*Songs of Our Times*. Library of Congress, n.d. Web. 10 Jan. 2010.

<<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/activities/songs/>>

*Two Unreconciled Strivings*. Library of Congress, n.d. Web. 10 Jan. 2010.

<<http://memory.loc.gov/learn/lessons/98/two/index.html>>

*Stand Up and Sing: Music and our Reform History*. Library of Congress, n.d. Web. 10 Jan. 2010.

<<http://memory.loc.gov/learn/lessons/99/sing/intro.html>>.

# THEME FOUR

## The Arts and Crafts Movement

### Man Versus the Machine: The Beginning of the Arts and Crafts Movement



“soulless machine.” Inspired by Englishmen William Morris and John Ruskin who believed that a healthy society depended on skilled and creative workers, Elbert Hubbard formed The Roycroft Community in East Aurora, New York. Hubbard, along with Gustav Stickley-the Craftsman; Frank Lloyd Wright-the Prairie School and Utopian communities like Byrdcliffe, brought these European Arts and Crafts ideals to America.

Students explore the effects that the Industrial Revolution had on society and how this gave birth to the Arts and Crafts movement.

#### Objectives

Students will:

- Understand the effects that the Industrial Revolution had on Europe and America, and how the Arts and Crafts movement countered these effects
- Convey the main themes, ideas and goals of the Arts and Crafts movement

#### Necessary Materials

- Internet connectivity
- Photo Analysis Worksheet
- Video “Elbert Hubbard: An American Original”

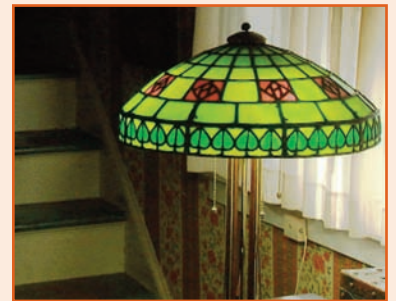
#### Relevant National Standards:

NSS-WH.5-12.7, NSS-US.5-12.6

#### Arts and Crafts Movement



The Arts and Crafts Movement was an aesthetic movement that flourished in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Begun in Britain by William Morris and John Ruskin, it was a reaction to the “soulless” machine-made products of the emerging Industrial Revolution. Its aim was to re-establish a harmony between architect, designer and craftsman, and to produce handmade, well-designed, affordable, everyday objects. Morris founded the Klemm Press in 1891 as a way to produce books by traditional methods using printing technology and styles of the 15<sup>th</sup> century. He and his fellow artists would go on to design and produce products such as wall-paper, textiles, furniture and glassware.



Inspired by Morris, Elbert G. Hubbard acquired a Klemm Press. Hubbard noted its success immediately, and within a few years the Roycroft Campus (1895-1938) in East Aurora, New York boasted a bindery, leather, furniture and metalwork shops, and a stained-glass studio.

Others, including craftsman Gustav Stickley, architect Frank Lloyd Wright and the Prairie School, and the founders of utopian communities like Byrdcliffe would also bring these European Arts and Crafts ideals to America.

## Teaching Procedure

- Have students research both the Industrial Revolution and the Arts and Crafts movement. Working with a T-chart, compile a list comparing and contrasting the movements. Discuss what the positives and negatives are as they pertain to the individual and society.
- Using the Photo Analysis Worksheet, have students study and analyze two photographs of people in the workplace at the turn of the 19th-20th century. Which photograph reflects the ideas of the Industrial Revolution and which the Arts and Crafts movement? Discuss how the photos support the comparison done in the T-chart activity.

### Possible discussion questions:

- Ron VanOstrand, a Roycroft master artisan stated “The Japanese say that to be handcrafted is to have a bit of the human in there.” What does he mean?
- William Morris, one of the founders of the Arts and Crafts movement once said, “I do not want art for a few any more than education for a few, or freedom for a few.” What did he mean by this? Why did he compare art to education and freedom?
- Thomas Pafk, another Roycroft master artisan stated that the movement was “trying to protest against the industrial revolution, where everyone was losing the handwork that was involved and the artistry that’s involved in making things. The whole feeling, the whole philosophy was getting back to the artist-type work, getting back to doing things with your hand, being honest. Every piece that you’re making, you’re producing with **your head, your heart, and your hands.**” What does it mean if you do something (create art, sing, do school work, work at your job, do athletics) with “your head, your heart, and your hands?” Why do you think this ideal was, and still is, important to the Arts and Crafts artisans? Is there anything in your life that you try and do with this same ideal, why or why not?

## Assessment

- Students will write a comparison essay using the T-chart and information they learned from their research. A class discussion may follow.

## Extension Activities:

- The fear of the “soulless machine” and the industrial revolution was a catalyst for the Arts and Crafts movement as well as a concern throughout the 20th century. Many Science Fiction stories deal with this fear and question what will happen to the human race as machines become more prevalent in our society. Examine the way this idea of the “soulless machine” will affect our future through literature and film. Examples: Lang’s “Metropolis,” Orwell’s “1984,” Gilliam’s “Brazil,” Chaplin’s “Modern Times,” Pixar’s “Wall-e.”
- Discuss how the Industrial Revolution of the 19th century may have caused or lead to the Green movement of the 21st century. Divide the class into groups to research these two movements. Have the class debate if these movements can work together or are in conflict with one another.

## Online Resources:

*The Arts and Crafts Movement in America.* Metropolitan Museum of Art, n.d. Web. 10 Jan. 2010.

<[http://www.metmuseum.org/toah/hd/acam/hd\\_acam.htm](http://www.metmuseum.org/toah/hd/acam/hd_acam.htm)>

*Freedom a History of Us: Wake Up, America.* PBS, n.d. Web. 10 Jan. 2010.

<<http://www.pbs.org/wnet/historyofus/web04/index.html>>

*The Industrial Arts.* Engines of Our Ingenuity, n.d. Web. 10 Jan. 2010.

<<http://www.uh.edu/engines/epi2133.htm>>

*Industrial Revolution.* History.com, n.d. Web. 10 Jan. 2010.

<<http://www.history.com/encyclopedia.do?articleId=212673>>

*Inside an American Factory.* Library of Congress, 15 Apr. 1999. Web. 10 Jan. 2010.

<<http://lcweb2.loc.gov/ammem/papr/west/westhome.html>>

*The Next Green Revolution.* Wired, May 2006. Web. 10 Jan. 2010.

<<http://www.wired.com/wired/archive/14.05/green.html>>

*Photo Analysis Worksheet.* National Archives, n.d. Web. 9 Jan. 2010.

<[http://www.archives.gov/education/lessons/worksheets/photo\\_analysis\\_worksheet.pdf](http://www.archives.gov/education/lessons/worksheets/photo_analysis_worksheet.pdf)>

*Teaching with Documents: Photographs of Lewis Hines: Documentation of Child Labor.* National Archives, n.d. Web. 10 Jan. 2010.

<<http://www.archives.gov/education/lessons/hine-photos/#documents>>

*Twentieth Anniversary of the Green Movement.* Green Party USA, Fall 2004. Web. 10 Jan. 2010.

<<http://www.greenparty.org/intro.php>>

**Suggested Vocabulary:** commodity, elitist, handcrafted, Industrial Revolution, “soulless machine”





## Becoming a Roycroft Artisan

When the original Roycroft was in full swing at the beginning of the 20<sup>th</sup> century, the working craftsmen were not only employees of a business venture, but members of the greater community of “Roycrofters.” These men and women worked in the shops and enjoyed the life of enlightened citizens — lectures, music, wholesome food, fresh air and exercise were part of the daily routine. Not merely expected to produce craftwork for sale, many workers were mentored by their respective shop foremen and encouraged to grow and excel at their crafts. A person need only examine the superior quality and fine workmanship of the Roycroft books, metalwork, furniture, and other crafts to realize the value of this system.



The Roycrofters-At-Large Association (RALA) is a not-for-profit organization dedicated to preserving the history of the Arts and Crafts Movement in East Aurora. It has actively promoted the re-birth of a community of artisans who work with integrity and a deep sense of purpose. With these lofty goals in mind, RALA has created the Roycroft Renaissance Artisans – an assembly of individuals for whom their craft is a way of life. Through RALA a person can meet other artists and craftsmen, possibly be mentored by a master in a particular field, and pursue the development of a craft.

To become a Roycroft Renaissance Artisan, a craftsman must be a member of RALA, and must submit pieces of his/her work to a jury comprised of master artisans. The application for the jury is available at the RALA website, [www.ralaweb.org](http://www.ralaweb.org). Only artisans whose work exemplifies the following criteria are awarded the use of the Roycroft Renaissance Mark:

- High quality of hand craftsmanship
- Excellence in design
- Continuous artistic growth
- Originality of expression
- Professional recognition



There are two levels of juried craftsmen; the Artisan Level, and the Master Artisan Level. All newly juried individuals enter at the Artisan Level, and must re-jury annually. At the fifth annual jury, an artisan may be accepted as a Master Artisan, after which he is juried every five years. Once accepted by the jury and the Board of Directors, an artisan is granted the privilege of using the Roycroft Renaissance Mark in his craft. Nationally registered, protected, and owned by the Roycrofters-At-Large Association, this mark is intended to be a symbol of excellence when applied to a piece of hand-crafted work. New Artisans receive a placard to be used at shows and galleries to signify their status as members. Artisans are entitled, on a space-available basis, to participate in the two annual craft shows sponsored by RALA. Once accepted, all Master Artisans are encouraged

to participate in the annual jury process, so that a broad base of experience can be applied to the review of a wide range of craft work. The privilege of becoming a Roycroft Renaissance Artisan carries the responsibility of maintaining membership and being actively involved in RALA, and in promoting and supporting all Artisans in their efforts to become the best they can be.

# THEME FOUR

## The Arts and Crafts Movement-Head, Hearts Hands

### Arts and Crafts Architecture



#### Overview

The buildings on the Roycroft Campus make it clear that the style of Elbert Hubbard was that of a combination of original British Arts and Crafts aesthetic along with an American Arts and Crafts influence. Later, Hubbard's meeting of architect Frank Lloyd Wright became evident by the addition of buildings with a Prairie-style appearance. Many say this merge of styles is what the true Elbert Hubbard was all about. The Roycroft Campus became the heart of a very productive community. The visual and structural setting may just have inspired that high productivity. This lesson allows students to think about Roycroft interior and exterior features and how they may have affected the community's success.

#### Objectives

Students will:

- Identify elements of British Arts and Crafts style architecture among Roycroft campus buildings and others
- Identify elements of Frank Lloyd Wright influenced architecture among Roycroft campus buildings and others
- Create a visual representation (drawing) of a school building exterior
- Create a three-dimensional model of a classroom or "workspace"
- Students will present their design concept

### Architecture and Interior Design

The architecture of the British Arts and Crafts movement focused on the richly detailed gothic style, moving away from the over-decorated and materialistic Victorian style. Interior walls of buildings were either white-washed or covered in handmade wallpaper depicting medieval themes. Pottery and textile designs were intricate, colorful and realistic.

In contrast, the American Arts and Crafts movement drew inspiration from the building materials themselves. Design elements emphasized simple horizontal and vertical lines and flat panels that focused on the grain of the wood or the form of a pot. Rooms incorporated walls of rich wood tones, relegating wallpaper to borders. Paints were in rich earth tones. Furniture and architectural details were designed to take advantage of machines, allowing the individual craftsmen to assemble the furniture and finish the wood.

Gustav Stickley was one of the leading forces in Arts and Crafts architecture in America. His magazine, *The Craftsman*, promoted house designs, furniture and decorative arts. Other architects or communities would also focus on this new ideal; the Roycroft campus, the "Prairie School" of Frank Lloyd Wright, the new



bungalow style of houses popularized by David Owen Dryden as well as Greene and Greene. Mission, Prairie and the "California bungalow" continue to remain popular styles in the United States today.

(<http://www.roycroft.org/architecture.html>)

## Necessary Materials

- Images of the Roycroft Campus
- Images of Frank Lloyd Wright buildings
- Architecture Elements handout
- Computer for Internet usage
- Art supplies



## Relevant National Standards:

NSS-USH.5-12.6, NSS-USH.5-12.7, NA-VA.9-12.1, NA-VA.9-12.2, NA-VA.9-12.3, NA-VA.9-12.4, NA-VA.9-12.5

## Teaching Procedure

### Exterior Space Activity

- Using the Architecture Elements handout, along with any related Web sites, discuss Gothic influenced British Arts and Crafts elements as well as American Arts and Crafts elements of architecture.
- Have students look at the images of the Roycroft Campus and images of Frank Lloyd Wright's work.
  - Roycroft Campus Architecture <http://www.roycroft.org/architecture.html>
  - Roycroft Campus Corporation <http://www.roycroftcampuscorporation.com/>
  - Frank Lloyd Wright Architecture [http://www.bc.edu/bc\\_org/avp/cas/fnart/fa267/FLW.html](http://www.bc.edu/bc_org/avp/cas/fnart/fa267/FLW.html)

### Possible discussion questions:

- Which buildings have gothic elements? Prairie-style? A combination?
- Students are to design the exterior of a school building – they may use Arts and Crafts elements or come up with their own unique style. They will create a distinctive and detailed drawing of their concept.
- For inspiration, students may use these, or other teacher-approved sites:
  - architekturphoto <http://www.architekturphoto.de/>
  - Edutopia: Forward-Thinking School Design Inspires Teachers and Students <http://www.edutopia.org/school-design-designshare-awards-2008>

### Interior Space Activity

- Share this information from Buffalo Organization for Social and Technological Innovation:

“The workplace will . . . directly affect the **behaviors** of the people using it. If people are enabled to engage in the right behaviors, and enabled to be successful in completing the necessary tasks, then business success should follow. The workplace directly affects workplace behaviors, and the set of workplace behaviors directly affects the realization of business success factors.”

### Using Office Design to Increase Productivity, Volumes I&II, 1985

(Brill, M. with Margulis, S., Konar, E. and BOSTI, Using Office Design to Increase Productivity, Buffalo, NY: Workplace Design and Productivity, Vol. 1, 1984, Vol. 2, 1985.)



*Possible discussion questions:*

- How might the design and look, feel, aesthetic of a workspace impact work production? Do you think Hubbard thought about these things? Does Frank Lloyd Wright's style seem to accommodate the "worker" better? Why or why not?
- Is your classroom/workspace designed in a manner that is conducive to learning/producing school work? Why or why not?
- Working in groups of 3 or 4, students will think about their ideal workspace. Students will create a three-dimensional model of an interior space – either a classroom or a workspace that they think would allow for the highest productivity. Some suggested materials to use are: foam core, tag board, balsa wood, or Styrofoam.

*Possible discussion questions:*

- Are you easily distracted? What motivates you? Be sure to take these things into consideration for your design.
- Have students take this interactive quiz to find out what type of learner they are to help them with their designs. You may want to group like learners based on the quiz so that they are more likely to share design needs.

[http://www.educationplanner.org/education\\_planner/discovering\\_article.asp?sponsor=2859&articleName=Learning\\_Styles\\_Quiz](http://www.educationplanner.org/education_planner/discovering_article.asp?sponsor=2859&articleName=Learning_Styles_Quiz)

Things to think about:

- noise level
- type of lighting (for example - natural vs. fluorescent)
- how much and placement of lighting sources
- temperature
- windows – how many and where
- furniture
- wall and floor materials and/or coverings
- decorative additions (plants, pictures)



- A materials sample board should be created for the interior. This can include wall and floor coverings, lighting, furniture, and décor. The materials sample board items can be pictures cut from magazines, fabric, paint, wallpaper, flooring samples from home improvement stores that are mounted to illustration board. Students can alternatively present these items in other creative ways.
- The student groups will share their three-dimensional interior models and give oral presentations of the concepts for their ideal classroom or workspace. Students should explain why they chose the design and features they did and why they would raise learning and work productivity.



**Assessment**

- 3D model of a classroom or "workspace"
- Drawing of a unique school building exterior that would house their ideal classroom or "workspace"
- Materials sample board
- Presentation of concept

**Extension Activities:**

- Contact an architect or design firm that has worked on a school. Interview them (by e-mail, phone, or in person) to find out what types of things they felt were important to their design. Did they take students into consideration? Would they have done anything differently based on the needs of students and or teachers?
- Complete a drawing of a space you would like to have in your home (bedroom, game room, media room, etc.) How would it differ from a space intended for learning and getting schoolwork done in? Why?



## Online Resources:

*Architect Studio 3D*. Frank Lloyd Wright Preservation Trust, n.d. Web. 10 Jan. 2010.

<<http://www.architectstudio3d.org/AS3d/home.html>>

*The Arts and Crafts Movement*. Charlotte Jirousek, 1995. Web. 10 Jan. 2010.

<<http://char.txa.cornell.edu/art/decart/artcraft/artcraft.htm>>

*Craftsman Perspective*. Ken Lonsinger, n.d. Web. 10 Jan. 2010.

<<http://www.craftsmanperspective.com/>>

*Forward Thinking School Design Inspires Teachers and Students*. Edutopia, Feb. 2009. Web. 10 Jan. 2010.

<<http://www.edutopia.org/school-design-designshare-awards-2008>>

*Geometry Students Angle into Architecture through Project Learning*. Edutopia, 11 Feb. 2002. Web. 10 Jan. 2010.

<<http://www.edutopia.org/geometry-real-world-students-architects>>

*Images Taken from a Circa 1907 Book*. Roycroft, n.d. Web. 10 Jan. 2010.

<<http://www.roycroft.org/architecture-slide-show.html>>

*Learn About Style: Arts and Crafts*. Victoria and Albert Museum, n.d. Web. 10 Jan. 2010.

<[http://www.vam.ac.uk/vastatic/microsites/british\\_galleries/bg\\_styles/Style09a/index.html](http://www.vam.ac.uk/vastatic/microsites/british_galleries/bg_styles/Style09a/index.html)>

*Productive*. National Institute of Building Sciences, 13 Aug. 2009. Web. 10 Jan. 2010.

<<http://www.wbdg.org/design/productive.php>>

*Rebuilding a School, Revitalizing a Community: School Improvements Enhance a Desire to Learn*. Edutopia, 14 Apr. 2003. Web. 10 Jan. 2010.

<<http://www.edutopia.org/rebuilding-school-revitalizing-community>>

**Suggested Vocabulary:** aesthetic, gothic, ideal, productivity



# THEME FOUR

## The Arts and Crafts Movement – Head, Heart, Hands

### Books as Art

#### Overview

Students will be researching the life and works of three artisans of the Arts and Crafts Movement. Walter Crane was a leader in book illumination in England and students will look at his contributions to creating handmade books. Dard Hunter was a Roycrofter and an expert in papermaking, graphic design and typefaces. Students will go online and use a simple interactive tool to create their own font as Hunter created his typefaces. Will Denslow was Hubbard's favorite illustrator. He was noted for his posters that often became illustrations in *The Philistine* and many Roycroft books. Students will look at Denslow's work and then go online and use drop and drag interactive software to create a poster in Denslow's style.

#### Objectives

Students will:

- Become familiar with the elements of design
- Study the artistic styles of Crane, Hunter and Denslow
- Research the lives of Crane, Hunter and Denslow
- Create works that are influenced by the Arts and Crafts Movement and these artists work

#### Necessary Materials

- Elements of Art Worksheets
- Computer
- Internet connectivity
- Art Supplies

#### Relevant National Standards:

NETS 1, NETS 3, NA-VA.5-8.4

#### Teaching Procedure:

##### Elements of Design:

- Students will need to learn about the elements of design so they know what they are looking for when completing the next part of the lesson.
- Handout the Elements of Art worksheets found in the appendix of this guide. Go over the information with your students showing some artwork examples. Students should work on the exercise to understand the elements.

#### Illustrators and Illuminators

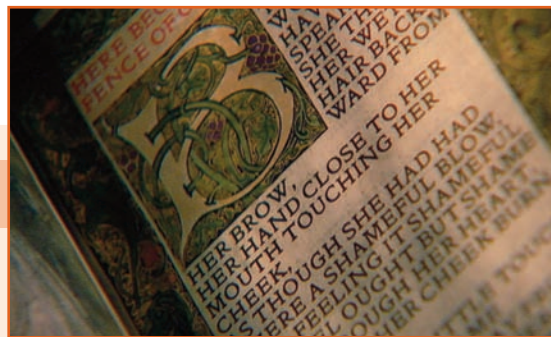
Hubbard was well on his way to producing great publications by the turn of the century, with many of the Klemmott presses operating in full force at the Roycroft printing shop. Careful consideration was given to the entire design of each Roycroft book. They were each analyzed for their overall aesthetic appeal, and finished products were considered to be works of art.

Samuel Warner was the first Roycroft art director. He combined his talents for book design with those of master printer Cy Rosen and illustrator William Wallace Denslow, famous for his original illustration of *The Wizard of Oz* and his version of *Mother Goose*. Denslow also created



posters for advertising, book plates and decorated limited editions. Dard Hunter, an expert in paper making, added his skill set to the operation around 1903. Color was soon introduced. Lawrence Mazzanovich, a lithograph designer, did one-of-a-kind illuminations in watercolor for special editions.

The principal women artists who worked on Hubbard's books were Bertha Hubbard, Clara Schlegel, Minnie Gardner, Alta Fatty and May Gordon. They were masters at hand-painting and gold work with a pen, two skills unique in the private presses of the day. Some 70 or more young women were trained in the skills of hand-painting and illustrating the publications. Beautiful flowers, birds, and hand-decorated initials were incorporated onto the pages, which were each autographed by Hubbard for authenticity.



### Life and Art of Walter Crane:

- Divide students into small groups or have them work individually. Students will research:

*Crane's life*

<http://www.spartacus.schoolnet.co.uk/Jcrane.htm>

<http://www.library.pitt.edu/libraries/is/enroom/illustrators/crane.htm>

*Crane's design style*

<http://www.iupui.edu/~engwft/crane.htm>

<http://www.wcml.org.uk/contents/creativity-and-culture/art/walter-crane/walter-crane-and-the-rhetoric-of-art/>

- The groups will report their findings. Using the elements of art the class learned from the previous activity and the knowledge they have gained regarding Crane's design style, the class will develop a list of the elements of art they feel Crane used in his designs. Taking this sheet the students will go to <http://www.illuminated-books.com/illustrators/rane.htm> and select one of Crane's illuminations that can be found in the books on this site. Using the sheet that they developed they will see if the illumination they selected fits the elements of arts they feel Crane used in his designs.

### Life and Art of Dard Hunter:

- Students will research the links below

*Hunter's life*

<http://www.dardhunter.com/design.htm>,

<http://www.pbs.org/wned/elbert-hubbard/dard-hunter.php>

<http://www.friendsofdardhunter.org/darda.html>

*Hunter's design style*

<http://www.dardhunter.com/roycroft4.5.html>

<http://www2.library.ohiou.edu/archives/dard/index.html>



- This can be done in groups or individually. Students should research his interests, how he became involved in the Arts and Crafts Movement, and how his art contributed to the movement. The class should then come together to share what they have found. A cohesive picture of Dard Hunter and his role in the Arts & Crafts Movement should be gained from the discussion.
- Students will then gather paper, pen and ink and work to create a "font" or "lettering" style that is as creative and distinctive as Hunter's was for his time. If the teacher prefers, students can go to <http://fontstruct.fontshop.com/>. This is an interactive site that allows students to create their own font and print when completed. The site is free, but requires a sign in and e-mail address.



### Life and Art of Will Denslow:

- Students will research using the links below

*Denslow's life*

<http://www.pbs.org/wned/elbert-hubbard/w-w-denslow.php>

<http://www.aiga.org/content.cfm/the-man-behind-the-man-behind-oz-w-w-denslow-at-150>

*Denslow's style*

<http://www.loc.gov/exhibits/oz/ozsect1.html>

<http://www.dardhunter.com/wwdens.html>

[http://www.nurseryrhymesonline.com/illustrators/ww\\_denslow/](http://www.nurseryrhymesonline.com/illustrators/ww_denslow/)

- The same process should be followed as was done in researching Hunter. Again, the class discussion should help students to see W.W. Denslow, the man, and his contributions to the Arts and Crafts Movement.
- Students will then create a poster in the style of Denslow. They can use paper and draw by hand, or paste copyright free materials that they find online and print out onto poster board. If the teacher prefers, students can go to <http://poster.4teachers.org/> or [www.glogster.com](http://www.glogster.com). These are interactive applications that allow students to create a poster. The sites are free, but require a sign in and e-mail address.





## The Klemcott Press

William Morris founded the Klemcott Press at Hammer-smith, London in 1891. His goal was to produce books by traditional methods using printing technology and the typographical styles of the 15th century. This reflected the ideals of the Arts and Crafts movement and its response to the mass-produced books of the new industrial age. All aspects of the book were considered, including the selection of the paper and ink, the design of floriated borders, and the overall integration of type and decorations on the pages. The 1896 Kelmcott edition of the *Works of Geoffrey Chaucer*, with decorations by Morris and

### Assessment:

- Completed Element of Design worksheet
- Analysis sheet for design elements
- Completed analysis of Walter Crane
- Completed example of the Hunter inspired font or lettering
- Completed poster in the style of Denslow

### Extension Activities:

- Students will go to <http://www.getty.edu/art/exhibitions/making/> and watch the videos about parchment making, writing, illumination and binding.
- Hold a class discussion and create a graphic representation on the whiteboard or a large sheet of paper that clearly shows the elements of the medieval books that are books and the parts that are art.
- Create an illuminated page using a medieval design and water colors. Copy a short textual piece using a calligraphic pen and ink.
- Take a fable or fairy tale or a story you have written and illustrate the first page of this story in Crane's style, using his design techniques.

### Online Resources

- The Illustrator's Project: Walter Crane.* University of Pittsburgh, Feb. 2006. Web. 10 Jan. 2010.  
<<http://www.library.pitt.edu/libraries/is/enroom/illustrators/crane.htm>>
- The Making of a Medieval Book.* J. Paul Getty Museum, n.d. Web. 10 Jan. 2010.  
<<http://www.getty.edu/art/exhibitions/making/>>
- Walter Crane.* Spartacus Education, n.d. Web. 10 Jan. 2010.  
<<http://www.spartacus.schoolnet.co.uk/Jcrane.htm>>
- Walter Crane and the Rhetoric of Art.* Working Class Movement Library, 9 Jan. 2009. Web. 10 Jan. 2010.  
<<http://www.wcml.org.uk/contents/creativity-and-culture/art/walter-crane/walter-crane-and-the-rhetoric-of-art/>>
- Web Poster Wizard.* ALTEC at the University of Kansas, n.d. Web. 10 Jan. 2010.  
<<http://poster.4teachers.org/>>
- The Wizard of Oz.* Library of Congress, 30 June 2003. Web. 10 Jan. 2010.  
<<http://www.loc.gov/exhibits/oz/ozsect1.html>>
- W. W. Denslow.* PBS, n.d. Web. 10 Jan. 2010.  
<<http://www.pbs.org/wned/elbert-hubbard/w-w-denslow.php>>
- W. W. Denslow: The Seahorse Design.* Dard Hunter Studios, n.d. Web. 10 Jan. 2010.  
<<http://www.dardhunter.com/wwdens.html>>



illustrations by Edward Burne-Jones, is considered a masterpiece of book design, and is sometimes counted among the most beautiful books ever produced.

Elbert Hubbard was a rapt admirer of hand-made books and printing, and he wrote about his visit to England to see Morris in his *Little Journeys Vol. 5: English Authors*. Inspired by the works produced by Morris and the English Arts and Crafts movement, Hubbard brought a Klemcott Press back to East Aurora in 1894. He was fascinated by the prospect of printing elegant hand-set books, and starting the revival of the traditional arts in America. Examples of the beautiful printing and illustrations done in the Roycroft print shop are available at: [http://roycroftbooks.net/upland\\_ditto\\_young\\_copy\\_blacher.htm](http://roycroftbooks.net/upland_ditto_young_copy_blacher.htm).



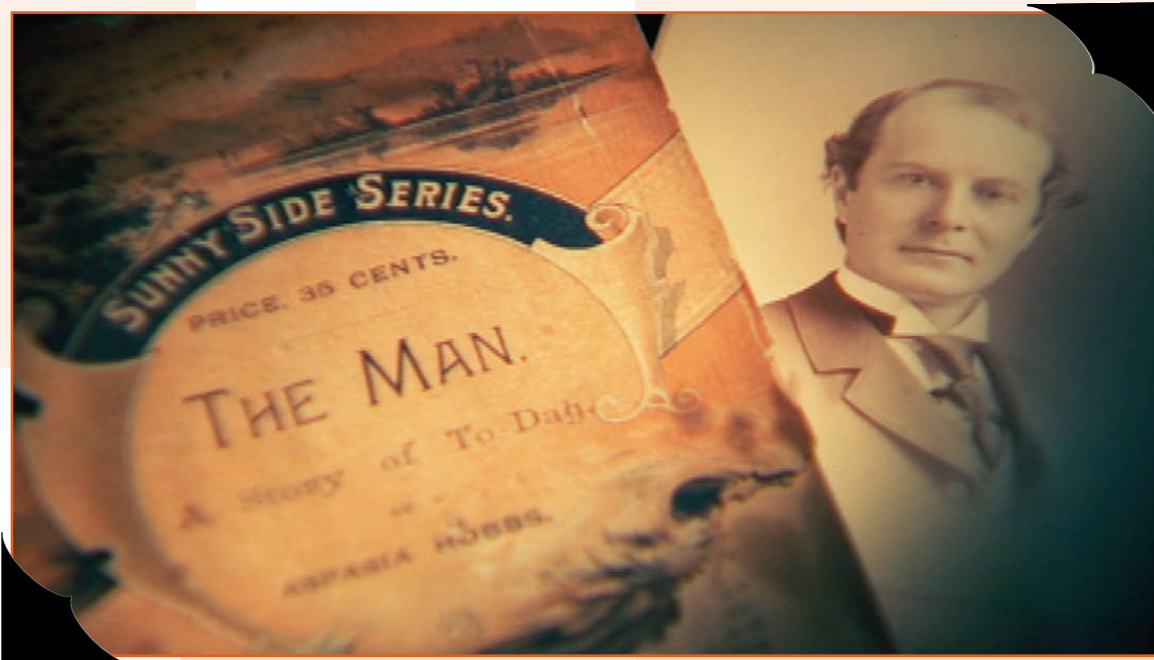
## Supplemental Material:

*The Roycroft Community*. Arts and Crafts Society, n.d. Web. 10 Jan. 2010.

<<http://www.arts-crafts.com/archive/hdavis.shtml>>

*Saints, Sinners and Reformers*. John H. Martin, 2005. Web. 10 Jan. 2010.

<[http://www.crookedlakereview.com/books/saints\\_sinners/martin15.html](http://www.crookedlakereview.com/books/saints_sinners/martin15.html)>



# THEME FIVE

## Selling to the Masses

### Branding: Hubbard, Oprah and Me



#### Overview

It is said that Roycroft was a success because of the marketing genius of Hubbard and that he and his personality became the symbol of Roycroft. The term used for this today is “branding.” Students will look at Hubbard’s marketing strategies and at those of Oprah Winfrey, seeking to discover the branding elements in each. They will take a commodity and collaboratively create a new branding strategy for the selected commodity.

#### Objectives

Students will:

- Understand the concept of branding
- Articulate the elements of branding
- Articulate Elbert Hubbard’s branding strategies
- Articulate Oprah Winfrey’s branding strategies
- Develop a branding strategy collaboratively

#### Necessary Materials

- DVD of “Elbert Hubbard: An American Original”
- TV and DVD player
- Computers
- Internet connectivity
- Elements of Branding graphic organizer
- Branding Analysis worksheet

#### Relevant National Standards:

NSS-EC.9-12.9

### Larkin Combination & Roycroft Goodie Boxes

Elbert Hubbard was a genius at late 19<sup>th</sup> century marketing. His savvy and natural flare for advertising brought customers into the Larkin Company and the Roycroft. He had a way of connecting and enticing customers, and in turn they recruited others. A person could become a member of “The Larkin Club.” Each member received a quantity of soap which they could then sell to family, friends and neighbors, thereby earning premiums for household items or special combination boxes. A Larkin Combination Box included soaps, powders, perfume, cold cream, tooth powder and shaving cream, along with additional coupons. The Larkin premium catalog included things such as desks, lamps, oil heaters, Morris’ rocking or reclining chairs, and many other items.

Hubbard would take this successful marketing tool with him to the Roycroft when leaving the Larkin Company. The Roycroft Goodie Box included things like bacon, butter, nuts, minced-meat, honey, maple syrup, pickles, potatoes and apples in a beautiful gumwood box with a mahogany finish and a piece of Roycroft Art “that will make your heart thrill.” The Larkin and Roycroft marketing plans had similarities; the former had a “factory to family” slogan, while the latter had a “farm to family” motto. Each offered the customer



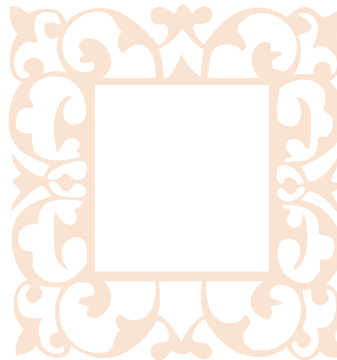
a trial period. Payment was expected only if the customer was totally satisfied. Hubbard’s Roycroft Goodie Box advertisement stated “If you are a subscriber to the Fra do not send money in advance—get the goodie box first to know its worth—then if satisfied remit the \$10.”

## Teaching Procedure

- Research online the concept of branding, using the Web links provided.
- Brainstorm in small groups the elements of branding based on the research. Using these elements create a graphic organizer, either online or the one provided.
- Watch the “Elbert Hubbard: An American Original” documentary carefully, listening for keyword such as “salesman,” “personality,” “mastermind” and “packaging.” Use what is gleaned from the video and additional research done on Hubbard using the links and materials provided to fill in the graphic organizer with his branding strategies.
- Looking at Oprah’s Web site, the CNBC show “Oprah’s Branding Effect” and doing Internet research using the sites given, fill in the graphic organizer with Oprah’s branding strategies.
- Divide students into teams. Groups will select a brand they want to study. Using the Internet, magazine articles and other information that can be accessed, students will analyze a current manufacturer brand and the brand’s advertising techniques. They will fill out the Branding Analysis worksheet as they do their research.
- The teams will create a different branding strategy for the researched commodity, or select another commodity, perhaps a competitor, and create a branding strategy for that commodity. They will base their campaign around the branding elements they have brainstormed. The goal is to increase sales by providing a new marketing approach and/or a campaign that reaches a different target market. Teams will complete a visual illustrating their new advertising campaign and either in written or oral form develop a persuasive presentation describing how their plan will increase sales.

## Assessment

- Completed graphic organizer
- Completed Brand Analysis sheet
- Effectiveness of visual for ad campaign
- Effectiveness of persuasive presentation



## Extension Activities:

- Just as Oprah did, have students build a brand strategy for themselves. This could include many of the same branding elements from this lesson, as well as designing their own logo, brand name and color scheme.

## Online Resources:

*The Branding of America.* Library of Congress, n.d. Web. 10 Jan. 2010.

<<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/branding/index.php?state=nj&alttag=Click%20for%20more:%20Campbell's.%20Picture%20of%20woman%20tasting%20soup>>

*Driving Teen Egos—and Buying—through Branding.* American Psychology Association, June 2004. Web. 10 Jan. 2010.

<<http://www.apa.org/monitor/jun04/driving.aspx>>

*The Fundamentals About Branding.* Branding.com, 3 Nov. 2003. Web. 10 Jan. 2010.

<[http://brandcameo.org/features\\_effect.asp?pf\\_id=183](http://brandcameo.org/features_effect.asp?pf_id=183)>

*Graphic Organizers.* Houghton Mifflin, Harcourt, n.d. Web. 10 Jan. 2010.

<<http://www.eduplace.com/graphicorganizer/>>

“The Oprah Effect.” *CNBC.* N.d. Web. 10 Jan. 2010.

<<http://www.cnb.com/id/15840232/?video=1139135218&play=1>>

*Oprah.com.* Harpo Productions, n.d. Web. 10 Jan. 2010.

<<http://www.oprah.com/index>>

Oprah Winfrey. Academy of Achievement, 2 Feb. 2005. Web. 10 Jan. 2010.

<<http://www.achievement.org/autodoc/page/win0pro-1>>

*The Persuaders*. PBS, 9 Nov. 2004. Web. 10 Jan. 2010.

<<http://www.pbs.org/wgbh/pages/frontline/shows/persuaders/>>

*The Roycroft Community*. Arts & Crafts Society, n.d. Web. 10 Jan. 2010.

<<http://www.arts-crafts.com/archive/hdavis.shtml>>

Walle, Alf H., and Marcella Brimo. "From Soap to Society: Elbert Hubbard and His Saga of Selling." *Quinnipiac University*. N.d. Web. 10 Jan. 2010.

<<http://faculty.quinnipiac.edu/charm/CHARM%20proceedings/CHARM%20article%20archive%20pdf%20format/Volume%202%201985/239%20walle%20brimo.pdf>>

**Suggested Vocabulary:** advertising, branding, commodity, communications plan, logo, marketing, mastermind, packaging, strategy, trademark, target markets

### Supplemental Material:

Cooper, Ilene. *Oprah Winfrey: A Twentieth Century Life*. New York: Viking, 2007. Print.

Frontline: The Merchants of Cool. PBS. 2001. Video

Frontline: The Persuaders. PBS. 2004. Video

Goldberg, Jan. *Careers for Competitive Spirits and Other Peak Performers*.

New York: McGraw Hill, 2007. Print.

Goldberg, Jan. *Careers for Persuasive Types and Others Who Won't Take No for an Answer*.

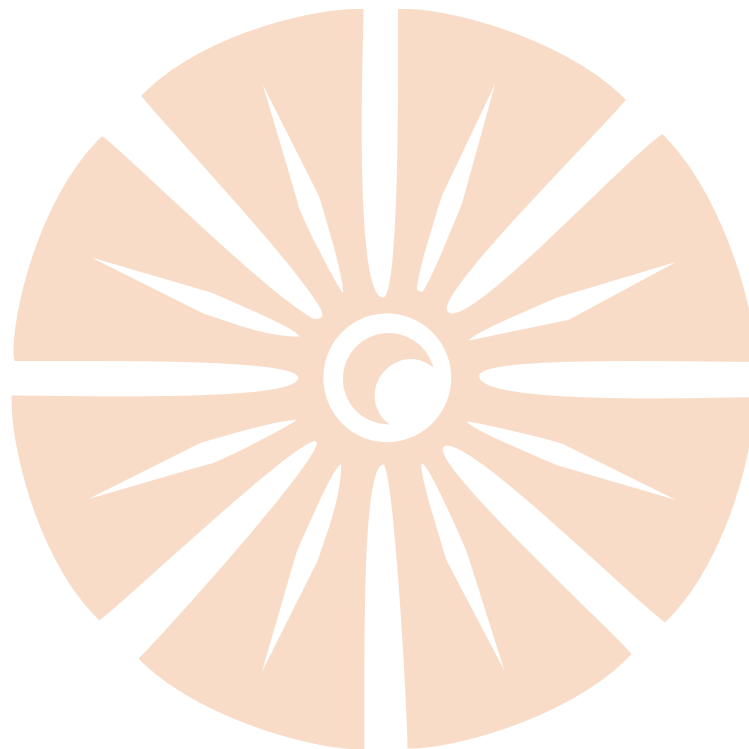
New York: McGraw Hill, 2007. Print.

Mierau, Christina. *Accept No Substitutes! The History of American Advertising*.

Minneapolis: Lerner, 2000. Print.

Walker, Rob. *Buying In: the Secret Dialogue between What We Buy and Who We Are*.

New York: Random House, 2008. Print.





## The Roycroft Orb

The original Roycroft logo was trademarked by Elbert Hubbard in 1906. Its inspiration comes from a symbol used by monks in the middle ages at the end of their hand-illuminated manuscripts, signifying “The Best I Can Do Dedicated to God.” The double barred cross and circle was used by the Roycroft artisans to identify their handcrafted, high-quality arts and crafts products. Hubbard placed an “R” standing for “Roycroft” and symbolizing “Royal Craft” inside the circle. The logo would be carved into handcrafted furniture, affixed to leather goods, or added to certain pat-



terns used on china and glassware. The Orb trademark came to signify the Roycroft movement, and products carrying the symbol were determined to be authentic, high-quality, handcrafted Roycroft pieces. Today these items with the orb are highly collectable.

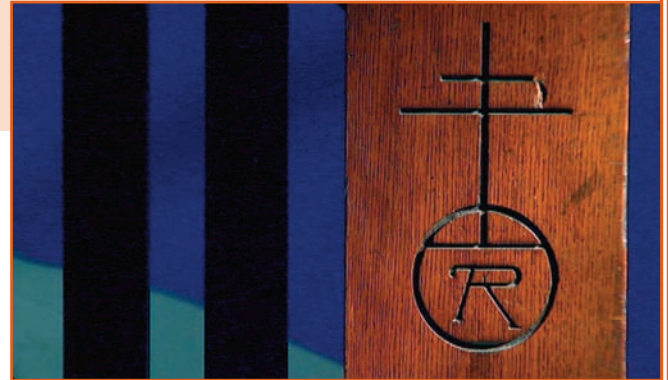
In December 1976 a new mark was designed for the Roycroft Renaissance artisans to use. Two “R’s” back to back, would stand for the Roycroft Renaissance. The cross arms of the orb on one side point down to signify the early roots from Elbert Hubbard, while the other side points up to indicate growth and progress for the future.

## Selling to the Masses

### Logos

#### Overview

Elbert Hubbard’s community in East Aurora has left us with many enduring symbols that can be observed while viewing the documentary. The Arts and Crafts Movement encouraged individualism, the creation of hand-made goods by artist-architect-designers who would control the entire



design process. Many of these designs included a name, symbol, logo or trademark for easy recognition. The Roycroft Orb (double-barred cross and circle containing the letter “R”) was adopted as a trademark by the Roycrofters to identify their handcrafted, high-quality arts and crafts products. Many of these symbols are still being used today and represent an organization’s product, service, quality and philosophy and many have social and political implications. Students will explore the timelessness and endurance for logos of today and yesterday.

#### Objectives

Students will:

- Identify logos and symbols of the Arts and Crafts Movement
- Research further on message of the symbol or logo
- Create a set of logos and identifying statements
- Create a display for their classroom that represents symbols of today and yesterday

#### Necessary Materials

- Video “Elbert Hubbard: An American Original”
- TV or computer to view video
- Pictures or photos of Arts and Crafts symbols and logos
- Access to internet to do follow-up research on questions

#### Relevant National Standards

NL-ENG.K-12.4, NL-ENG.K-12.5, NL-ENG.K-12.8, NETS 1, NETS 2, NETS 3, BES Marketing I, II & VI

## Teaching Procedure

Have students take a logo recognition quiz such as: <http://www.logoquiz.net/> or <http://www.guessthelogo.com/> (Be sure that these sites can be accessed from your school network.)

*Possible discussion questions:*

- What made certain logos memorable?
  - Why is it important for a company to have a logo that is widely recognized?
  - What can a logo say about a company or product?
  - What does the TM mean? (Registered Trademark)
  - What does it do? (Denotes the word/logo etc that the ® is associated with as a registered trademark.)
  - Why is it there? (To inform others of the registered trademark and that it is the property of the owner of the goods or services to which the trademark relates. If someone uses someone else's registered trademark for similar goods without their permission, they can be stopped from doing so.)
  - What would happen if it was not there? (Others might be able to use the excuse that they didn't realize it was someone's registered trademark. Also it is a badge of origin for the customer enabling them to be sure they are the goods and services they associate with that trademark, i.e. to make sure you get the product you want.)
- Watch "Elbert Hubbard: An American Original" paying special attention to references to several of the symbols and logos of the Arts and Crafts Movement.
  - View included images of The Roycroft Orb, The Dard Hunter Rose, the WW Denslow Seahorse.

*Possible discussion questions:*

- What do these logos have in common with the ones of today as far as their design is concerned?
  - Was recognition of these logos as important then as it now?
- Students will create a logo themselves. They can create a new logo for an existing product or create a new logo for a new product they have conceptualized, or they can create a personal mark or logo that would replace their signature.
  - Students should keep in mind the class discussions and the points that were made about what makes a good logo and why they are important.
  - Students can create their logo by hand or they can develop it using a free online application such as: <http://cooltext.com/> or <http://www.logoease.com/>

## Assessment

- Completed Logo Design

## Extension Activities

- After the students have created their logos, they will incorporate them into a presentation that tells the class about the product their logo represents, what it tells the consumers about its product, and how it would be disseminated.

## Online Resources:

*Choose a Logo Style.* Cooltext, n.d. Web. 10 Jan. 2010.

<<http://cooltext.com/>>

*Clip Art Gallery.* Discovery School, n.d. Web. 10 Jan. 2010.

<<http://school.discoveryeducation.com/clipart/>>



*Kid's Pages.* United States Patent and Trademark Office, n.d. Web. 10 Jan. 2010.

<<http://www.uspto.gov/web/offices/ac/ahrpa/opa/kids/>>

*Logo Quiz!* Yeah!tIs, n.d. Web. 10 Jan. 2010.

<<http://www.logoquiz.net/>>

*Roycroft Logo.* Roycroft Campus, n.d. Web. 10 Jan. 2010.

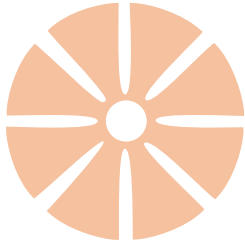
<<http://roycroftcampuscorporation.typepad.com/roycroftcampuscorporation/2009/04/roycroft-docent-travels-to-taliesin-west.html>>

*What's In a Font?* Atlantic, 8 Jan. 2008. Web. 10 Jan. 2010.

<<http://www.theatlantic.com/doc/200801u/helvetica>>

*Logo Maker.* Logoease, n.d. Web. 20 Jan. 2010.

<<http://www.logoease.com/>> (**WARNING** - Must sign up for an account)

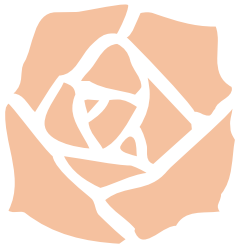


Logo Quizzes:

*Guess the Logo.* Web. 20 Jan. 2010. <<http://www.guessthelogo.com/>>

*Logo Quiz.* Web. 20 Jan. 2010. <<http://www.logoquiz.net/>>

**Suggested Vocabulary:** logos, logotypes, petroglyph, symbols, trademark



# THEME FIVE

## Selling to the Masses

### Advertising and Marketing

#### Overview

There are many roles that Elbert Hubbard played in his life. The role of salesman was one that was always part of his adult life. The video, "Elbert Hubbard: An American Original" gives many examples of him as a salesman for both the Larkin Company and the Roycroft campus. Students will explore the many facets of advertising Hubbard used to sell ideas and products and will examine the world of marketing.

#### Objectives

Students will:

- Articulate ways Hubbard used advertising and marketing to sell his products
- Design a "Goodie Box" highlighting products from a local, regional or state level
- Create two marketing proposals to sell their "Goodie Box"

#### Necessary Materials

- Video "Elbert Hubbard: An American Original"
- Internet connectivity

#### Relevant National Standards

NA-VA.5-8.6, NA-VA.5-8.3, NSS-EC.5-8.4, NL-ENG.K-12.5, NL-ENG.K-12.11,

#### Teaching Procedure

- Begin the class with a discussion on advertising and marketing. Explain what they are and why they exist. As a class, make a list of some advertising and marketing techniques.
- Show the program, "Elbert Hubbard: An American Original." While viewing, students should write down specific examples from the video of Hubbard's success in business from his time at the Larkin Company until his death on the Lusitania. What types of marketing did he use?

Possible discussion questions:

- Is it possible for someone to be an artist, a rebel and a business man all at the same time? Can you name anyone in the Art or Music world today who may be labeled as such? Did Hubbard "sell out" his ideals for success in business? Have successful artists in our day "sold out" for money?
- Which do you think was more important to Hubbard – the Roycroft Movement or his financial gain?
- How might Elbert Hubbard have used modern advertising to market the Roycroft?

**LARKIN SOAPS**

The Whole Family Supplied with Laundry and Toilet Soaps for a year at Half Price. Sent Subject to Approval and Payment after. On Thirty Days' Free Trial.

**IT IS WISE ECONOMY TO USE GOOD SOAP.** Our soaps are sold entirely on their merits, with our guarantee of purity. Thousands of Families Use Them, and have for many years, in every locality, many in your vicinity. Ask us for your neighbor's testimonials.

**THE LARKIN PLAN**

saves you half the regular retail prices; half the cost. You pay but the usual retail value of the soaps and all middlemen's profits are yours in a premium. Box of equal value.

**"Chautauqua" Rocker and Reclining Chair.**

Can be adjusted to any position, and changed at will by the occupant while reclining. Head-rest adjustable. Slipping seat. A synonym of luxurious ease and comfort. It is built of oak, polished antique finish. The entire chair is upholstered with corduroy in crimson, old red, tobacco brown, blue or olive, as desired. It is very strong and perfectly simple in construction and fully guaranteed.

**OUR GREAT COMBINATION BOX.**

Enough to Last an Average Family One Full Year.

*This List of Contents Grouped as Desired.*

180 Bars "Sweet Home" Soap	\$8.00
For all laundry and household purposes the most superior. Antipolara.	
10 Bars White Woolen Soap	.70
A perfect soap for flannels.	
12 Pkgs. Borax Soap Powder (all the)	1.20
As unequalled laundry helper.	
4 Bars Rose Bright Scouring Soap	.50
1-4 Doz. Mojaka Complexion Soap	.50
Fortune exclusive. A marvellous beautifier.	
1-4 Doz. Old English Castile Soap	.30
1-4 Doz. Oromo Ointment Toilet Soap	.30
1-4 Doz. Elito Glycerine Toilet Soap	.30
1-4 Doz. Larkin's Tea Soap	.30
Unequalled for washing the hair.	
1-4 Doz. Baby Soap	.30
1 Bottle, 2 Ounce, Mojaka Perfume	.10
Delicate, refined, popular, lasting.	
1 Jar, 4 Ounce, Mojaka Cold Cream	.35
Soothing. Cures chapped skin.	
1 Packet Mojaka Tooth Powder	.25
Preserves the teeth, hardens the gums, sweetens the breath.	
1 Stick Witch Hazel Shaving Soap	.10
The Comforts, Bought at Retail, Cost	\$10.00
The Premiums, Worth at Retail	10.00
All	\$20
Actual Retail Value	
for	\$10
(Premiums gratis.)	

**THE LARKIN SOAP MFG. CO.,**  
Larkin St., Buffalo, N. Y.  
Established 1878. Capital \$500,000.

Booklet Handsomely Illustrating 15 Premiums sent on request.

NOTE.—We have examined the soaps and premiums and know they give satisfaction, and also know that the Larkin Soap Mfg. Co. are reliable in every way and fulfill all promises advertised above. Ed. Howard Underhill, Christiana, N.Y., writes:—We have bought and used "Sweet Home" Soaps a number of years. It has always proved entirely satisfactory. The premiums are all that is claimed for them. We wonder that the Larkin Company can give so much for so little. They are perfectly reliable.



- In “Elbert Hubbard: An American Original – Chapter 3: Hubbard’s Early Years” it tells of the culture of consumption and how Hubbard helped influence people to buy things and create an excitement for consumption. How does this still happen today? What are the positive and negative effects of a “culture of consumption” on an individual, national and global level?
- One marketing tool Elbert Hubbard used was creating a “Goodie Box” from the Roycroft at Christmas. The wooden box was made on the campus and contained local products like apples grown on Hubbard’s farm and maple syrup. Students, working individually or in groups, will plan a “Goodie Box” that would make an attractive gift. The box could contain products from a local, regional or statewide area. They will design the package and create two marketing proposals advertising their “Goodie Box.” These two proposals should use advertising formats as listed from the initial class activity. Examples could include print or Internet ads, flyers, radio or TV commercials, podcast, Twitter or Facebook notices etc.

## Assessment

- Design of “Goodie Box”
- Two marketing proposals for “Goodie Box”

## Extension Activities:

- You learned from the video what goods were produced at the Roycroft. Design a coupon page for the Internet for some of these products. Do some research on Roycroft style art, design, and printing and incorporate this in your coupons. Below are some references that will help you.



## Online Resources:

*Goodie Box Ad.* Vintageads4u.com, n.d. Web. 10 Jan. 2010.

<<http://vintageadvertising.blogspot.com/>>

*The Larkin Soap Company.* Digger Odell, n.d. Web. 10 Jan. 2010.

<<http://www.bottlebooks.com/larkin.htm>>

Walle, Alf H., and Marcella Brimo. “From Soap to Society: Elbert Hubbard and His Saga of Selling.” *Quinnipiac University*. N.d. Web. 10 Jan. 2010.

<<http://faculty.quinnipiac.edu/charm/CHARM%20proceedings/CHARM%20article%20archive%20pdf%20format/Volume%202%201985/239%20walle%20brimo.pdf>>

*What Did the Roycrofters Put in the Goodie Box?* Roycroft Campus, n.d. Web. 10 Jan. 2010.

<<http://roycroftcampuscorporation.typepad.com/roycroftcampuscorporation/2007/07/what-did-the-ro.html>>

*What Was a Roycroft Goodie Box?* Roycroft Campus, 24 July 2007. Web. 10 Jan. 2010.

<<http://roycroftcampuscorporation.typepad.com/roycroftcampuscorporation/2007/07/what-was-the-ro.html>>

**Suggested Vocabulary:** advertising, Capitalism, consumer, consumption, “Goodie Box,” marketing

# THEME SIX

## The Allure of Roycroft Past and Present

### A Mecca for Original Thinkers

#### Overview

The Roycroft community created by Elbert Hubbard, embodied the spirit of the Arts and Crafts movement — however, the allure of Roycroft drew more than just artists. It was, to the early 20<sup>th</sup> century, what communes and Woodstock were to 1960s America — a convergence of cultural and social ideals. In this lesson, students will analyze the “gravitational effect” that places such as the Roycroft have on individuals, and how these communities of original thinkers have come to represent “forces of change in this society.” In particular, Hubbard’s vision of an “enlightened community” will be examined for the nature of the enduring values that draw artisans and creative thinkers to continue to live and work in this environment today.



#### Objectives

Students will:

- Develop an understanding of the values that existed in Elbert Hubbard’s Roycroft community, and why this became the perfect environment for artistic and intellectual growth during the turn of the century.
- Research how communities of individuals with shared cultural and social ideals, such as the Roycroft community, can have the power to effect social change.
- Understand the impact that the Roycroft community continues to have in contemporary society.
- Gain an appreciation for the way in which their own unique talents and skills contribute to the prosperity and growth of communities.

## Necessary Materials

- Video: "Elbert Hubbard: An American Original"
- Internet access for podcast of an interview with a contemporary Roycroft artisan
- Variety of images, Web sites and resources to enhance understanding of the Roycroft community, as well as 1960s communes and Woodstock.

## Relevant National Standards:

NSS-USH.5-12.7, NSS-USH.5-12.6, NA-VA.5-8.4, NA-VA.9-12.4, NA-VA.5-8.6, NA-VA.9-12.6, NL-ENG.K-12.4, NL-ENG.K-12.6, NL-ENG.K-12.5



## Teaching Procedure

- Have students watch the chapter titled "A Pilgrimage" from "Elbert Hubbard: An American Original" (<http://www.pbs.org/wned/elbert-hubbard/video.php>).

### *Possible discussion questions:*

- Why was Elbert Hubbard's Roycroft community "a magnet for bohemians and artists from around the country?"
  - What were some of the terms used to describe the people who came to the Roycroft? How would you react if someone described you as such?
  - Is it difficult to be considered different from others in society? Why or why not?
  - Other people besides artists came to the Roycroft on "a pilgrimage." What is a pilgrimage, who were these people and why were they coming?
  - One description of the campus spoke of a "Bohemian lifestyle." What does this mean and is there anything similar to this today?
  - What is a "utopia" and how might the Roycroft be considered as such?
- Investigate several of the original Roycroft artisans to learn more about their lives (ie., Dard Hunter, Karl Kip, Frederick Kranz, Will Denslow, & Samuel Warner). What common values or ideals did these individuals share that brought them to the Roycroft in the early 1900s? Consider the role that coming together as a "community of artisans and original thinkers" had on the Arts and Crafts movement and how this had the power to effect social change in this country.
  - Have students watch the interview of Thomas Pafk, one of the contemporary Roycroft master artisans. (<http://www.pbs.org/wned/elbert-hubbard/thomas-pafk-video.php>)



*Possible discussion questions:*

- Does it appear that this artisan shares some of the same philosophical beliefs that existed in the original Roycroft community? If so, what are those beliefs or ideals? Does it appear that this artisan has different beliefs or ideals from those that existed in the original Roycroft community? If so, what might be the reasons for the differences?
  - Do you agree that there is a “Roycroft Renaissance—a rebirth, an enlightenment, of what was going on then?”
  - Do you think the Roycroft community continues to effect social change? Why or why not?
- The documentary stated that the Roycroft “was, to the early twentieth century, what communes and Woodstock were to 1960’s America—a convergence of cultural and social ideals.” Have students explore “Utopian” communities from three different time periods.
    - 1900s – The Roycroft campus and The Byrdcliffe Arts and Crafts Colony
    - 1960s – Woodstock and communes
    - Modern times – Present day communes, The Roycroft Renaissance, or other current “Utopian” communities
  - Research the cultural and social history of these communities and discuss the ideals that brought these individuals together. Using a Venn Diagram, compare/contrast the aspects of these communities from the three different time periods.
  - What common threads become apparent through this analysis? What differences? Which of these communities has had the greatest impact on American society and why?
  - Describe your findings in a well-constructed essay with evidence collected from your research.

## Assessment

- Venn Diagram comparing and contrasting communities from three time periods
- Research essay

## Extension Activities:

- In small groups, have students envision the cultural and social ideals that would serve as guiding principles for their own idyllic communities. What kinds of individuals would be attracted to their community to live and work? How would each member’s unique talents and skills be used in helping this community grow and prosper? What similarities or differences do they see in their community from the other communities studied in this lesson— that is, the Roycroft, the 1960s communes and Woodstock? In what way(s) do they see their community as a potential “force of change in this society?” Using powerpoint, video, or other media, students will present their special communities to other members of their class.
- Try and contact other Roycroft artisans via email to find out more about their participation in the Roycroft community today, and the reasons why they chose this particular environment to live and work.

## Online Resources:

*Artisans at the Coppershop.* Roycroft Campus, n.d. Web. 10 Jan. 2010.

<[http://www.roycroftcampuscorporation.com/httpdocs/Artisans\\_at\\_shop\\_b.html](http://www.roycroftcampuscorporation.com/httpdocs/Artisans_at_shop_b.html)>

*Byrdcliffe Arts and Crafts Colony.* Woodstock Byrdcliffe, n.d. Web. 10 Jan. 2010.

<<http://www.woodstockguild.org/byrdcliffemain.htm>>

“Early Artisans.” *Albert Hubbard: An American Original.* PBS, n.d. Web. 10 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/early-artisans.php>>

*Roycrofters at Large Association Artisans.* Roycrofters at Large, n.d. Web. 10 Jan. 2010.

<[www.ralaweb.com/artis.html](http://www.ralaweb.com/artis.html)>

*Welcome to Woodstock New York.* Woodstock NY Chamber of Commerce & Arts, n.d. Web. 10 Jan. 2010.

<<http://www.woodstockchamber.com/>>



**Supplemental Material:**

Hunter, Dard. *My Life with Paper*. New York: Alfred A. Knopf, 1958. Print.

Rust, Robert & Turgeon, Kitty. *Images of America—The Roycroft Campus*. Chicago: Arcadia, 1999. Print.

**Suggested Vocabulary:** allure, avant garde, communes, enlightenment, ideals, idyllic, magnetism, mecca, status quo, utopia, values, Woodstock



# THEME SIX

## The Allure of Roycroft Past and Present

### The Roycroft Campus Webquest

#### Overview

One of the unique features of the place and community Elbert Hubbard created is that they continue today. To understand what was created and what still exists students will look at the past and the present of Roycroft. Students will pretend they work for the National Park Services. They will be assigned the task of informing would-be visitors of the history of the Roycroft movement and community, and to entice them to see what Roy-



croft offers today. Groups of students are to create a brochure for would-be visitors to the Roycroft Campus. The brochure must include historical background on the Roycroft community, campus, and artisans. It must provide an inviting picture of the Roycroft community today and feature current artisans and their art. A map should be included as well as appropriate images. The brochure should be a tri-fold with six panels for information and graphics.

#### Objectives

Students will:

- Understand the historic importance of the Roycroft community and what elements of this community continue to exist
- Understand the Arts and Craft philosophy and work ethic that drew artisans in the 20th century and continues to draw artisans in the 21st century
- Understand an audience when presenting information
- Learn to create a brochure

#### Necessary Materials

- Computer
- Internet connectivity
- Art supplies

#### Relevant National Standards

NETS 1, NETS 2, NETS 3, NETS 4, NA-VA.5-8.4, NA-VA.9-12.4, NA-VA.5-8.6, NA-VA 9-12.6

## Teaching Procedure

- Students should be divided up into groups to create a brochure.
- Depending on the size of the group, students are to choose one or more of the following topics to research. Each topic will be presented on one brochure panel.
  - History of the Roycroft community (community here refers to people living together and sharing a philosophy)
  - History of the Roycroft campus (campus refers to the land and building)
  - Artisans of the original community
  - Roycroft community today
  - Roycroft campus today
  - Artisans today
- Students should look at the resources given and gather the information that would be appropriate for the brochure audience and purpose
- Each group should gather to discuss what information was found and what images might be good for the brochure.
- Planning the brochure layout should then begin. Students can look at <http://hubpages.com/hub/How-to-Make-a-Brochure-with-Free-Online-Tools> . Groups need to remember the brochure is not for a company but for would-be visitors so the information and layout need to be adjusted to meet the needs of that audience.
- A mock-up of the brochure, or “storyboard,” should be created using paper. Groups can draw the elements in, or cut out the elements to be used in each panel and tape them to the mock-up. This way, elements can be rearranged. The actual brochure should not be created until there is a clear representation of the content and layout of each panel.
- Students then create the brochure. An online tool can be used, such as [http://interactives.mped.org/view\\_interactive.aspx?id=110](http://interactives.mped.org/view_interactive.aspx?id=110) or <http://www.hp.com/sbso/productivity/office/brochure.html>  
If the brochure is not created with one of these tools then each group can create their individual brochure with a word processor application. When all panels are complete they can be cut and pasted onto paper and photocopy made of the final product. The completed brochure should be attractive and offer would-be visitors a look at Roycroft from a historical prospective and what Roycroft is today.

## Assessment

Brochures assessed using the provided rubric

## Online Resources

### **History of the Roycroft Community Resources**

“Early Artisans: Arts & Crafts Overview.” *Elbert Hubbard: An American Original*. PBS, n.d. Web. 11 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/early-artisans.php>>

Roycroft. Roycroft.org, n.d. Web. 11 Jan. 2010.

<<http://www.roycroft.org/>>

*The Roycroft Community*. Arts & Crafts Society, n.d. Web. 11 Jan. 2010.

<<http://www.arts-crafts.com/archive/hdavis.shtml>>

“The Roycroft Name and Mark.” *Elbert Hubbard: An American Original*. PBS, n.d. Web. 11 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/roycroft-mark.php>>

*The Webpage of the Roycrofters*. Web. 11 Jan. 2010.

<<http://www.roycrofter.com/>>

### **History of the Roycroft Campus Resources**

*The Roycroft Campus*. Chuck LaChiusa, n.d. Web. 11 Jan. 2010.

<<http://www.buffaloah.com/a/archsty/a-c/roy/hp/index.html>>

*Roycroft Campus History*. Roycroft Campus, n.d. Web. 11 Jan. 2010.

<[http://www.roycroftcampuscorporation.com/httpdocs/copper\\_shop.htm#roycroft](http://www.roycroftcampuscorporation.com/httpdocs/copper_shop.htm#roycroft)>

Roycroft. Roycroft.org, n.d. Web. 11 Jan. 2010.

<<http://www.roycroft.org/>>

Walter Jennings. "The Roycroft Campus. *Roycroft Campus History*. Roycroft Campus, n.d. Web. 11 Jan. 2010.

<[http://www.roycroftcampuscorporation.com/httpdocs/campus\\_layout\\_tbl.html](http://www.roycroftcampuscorporation.com/httpdocs/campus_layout_tbl.html)>

### **Artisans of the Original Community Resources**

"Early Artisans: Arts & Crafts Overview." *Elbert Hubbard: An American Original*. PBS, n.d. Web. 11 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/early-artisans.php>>

*Introduction to Dard Hunter*. Friends of Dard Hunter, n.d. Web. 11 Jan. 2010.

<<http://www.friendsofdardhunter.org/darda.html>>

*Graphic Design: Roycroft Years*. Dardhunter.com, n.d. Web. 11 Jan. 2010.

<<http://www.dardhunter.com/design.htm>>

### **Roycroft Community Today Resources**

Colihan, Jane. "Roycroft Renaissance." *Americanheritage.com*. American Heritage, n.d. Web. 11 Jan 2010.

<[http://www.americanheritage.com/articles/magazine/ah/1996/6/1996\\_6\\_26.shtml](http://www.americanheritage.com/articles/magazine/ah/1996/6/1996_6_26.shtml)>

Luke, John. "Back to the Future at Roycroft." Roycroft Campus, n.d. Web. 11 Jan. 2010.

<[http://www.roycroftcampuscorporation.com/httpdocs/articles/am\\_bungalow\\_roycroft.htm](http://www.roycroftcampuscorporation.com/httpdocs/articles/am_bungalow_roycroft.htm)>

*The Roycroft Campus*. Roycrofters at Large, n.d. Web. 11 Jan. 2010.

<<http://www.ralaweb.com/tour.html>>

"The Roycroft Campus Today." *Elbert Hubbard: An American Original*. PBS, n.d. Web. 11 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/roycroft-today.php/>>

### **Roycroft Campus Today Resources**

*A Little Journey Through the Roycroft Campus*. Foundation for the Study of the Arts & Crafts Movement at Roycroft, n.d.

Web. 10 Jan. 2010. <<http://www.roycroft.org/foundation/map.html>>

*Roycroft Campus*. Roycroft Campus, n.d. Web. 10 Jan. 2010.

<<http://www.roycroftcampuscorporation.com/>>

"The Roycroft Inn." *Elbert Hubbard: An American Original*. PBS, n.d. Web. 11 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/roycroft-inn.php/>>

*The Roycroft Campus*. Roycrofters at Large, n.d. Web. 11 Jan. 2010.

<[http://www.ralaweb.com/html\\_pages/campus.html](http://www.ralaweb.com/html_pages/campus.html)>

"The Roycroft Campus Today." *Elbert Hubbard: An American Original*. PBS, n.d. Web. 11 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/campus-today-video.php>>

*Living Places: The Roycroft Campus*. The Gombach Group, n.d. Web. 20 Jan. 2010.

<[http://www.livingplaces.com/NY/Erie\\_County/East\\_Aurora\\_Village/Roycroft\\_Campus.html](http://www.livingplaces.com/NY/Erie_County/East_Aurora_Village/Roycroft_Campus.html)>

### **Artisans Today Resources**

*RALA Artisan Listing*. Roycrofters-At-Large, n.d. Web. 10 Jan. 2010.

<[http://www.ralaweb.com/html\\_pages/artisans.html](http://www.ralaweb.com/html_pages/artisans.html)>

"Roycroft Today." *Elbert Hubbard: An American Original*. PBS, n.d. Web. 11 Jan. 2010.

<<http://www.pbs.org/wned/elbert-hubbard/roycroft-today.php>>

### **Examples of Brochures**

*Brochures*. Microsoft Office, n.d. Web. 11 Jan. 2010.

<<http://office.microsoft.com/en-us/templates/CT101043031033.aspx>>

*Clip Art*. Microsoft Office, n.d. Web. 11 Jan. 2010.

<<http://office.microsoft.com/en-us/clipart/FX101321031033.aspx?pid=CL100570201033>>

*Free Microsoft Publisher Templates*. Brainybetty.com, n.d. Web. 11 Jan. 2010.

<<http://www.brainybetty.com/MENUPublisher.htm>>

*Trifold Brochure Template*. University of Florida, n.d. Web. 10 Jan. 2010.

<[http://www.masternaturalist.ifas.ufl.edu/info/brochure\\_template.doc](http://www.masternaturalist.ifas.ufl.edu/info/brochure_template.doc)>



## The Roycroft Renaissance

No one person or organization has been responsible for the slow but steady restoration of the Roycroft Campus; its buildings, its history and its legacy. The phrase the “Roycroft Renaissance” was coined by Elbert Hubbard’s granddaughter Nancy Hubbard Brady when she, along with author Charles Hamilton, artist Rixford Jennings and Roycroft Inn Keeper, Edythe “Kitty” Turgeon, founded the not-for-profit Roycrofters-at-Large Association (RALA) in late 1975. After achieving placement of the Roycroft on the National Register of Historic Places, Nancy, Kitty and Michael Starks, a RALA board member, sought the help of Congressman Jack Kemp. In the ‘60s, when Kemp was a quarterback for the Buffalo Bills, the team trained at the Knox Polo Field and stayed at the Roycroft Inn during the summer. Kemp knew and appreciated the history of the building and was an enormous help in securing the Landmark designation. On February 24, 1986, the Roycroft Campus became a National Historic Landmark. It was a start, but there was much more work to be done.

The Roycroft Restoration Corporation (RRC) began working on fundraising to help secure the buildings. Meanwhile, the Margaret L. Wendt Foundation came forward with a grant to purchase the land and provided \$8 million dollars to fully restore the Inn, which re-opened in June 1995. Doug Swift, an architect and developer, helped to reactivate the RRC, changing the name to the Roycroft Campus Corporation (RCC). The RCC focused on the continued restoration of the campus, including the Copper Shop and the Power House. Recently, the Wendt Foundation acquired the Roycroft Chapel and further property for a welcome center, and secured the Roycroft name and trademark. Steady progress continues with the Historic Preservations office and the expansion of artisan-run classes and the creation of new Roycroft artwork.

To hear more information go to: [www.pbs.org/elbert-hubbard](http://www.pbs.org/elbert-hubbard) and select “The Roycroft Campus Today” to hear directly from architect Doug Swift.





## World War I and the Lusitania

The assassination of Archduke Franz Ferdinand of Austria on June 28, 1914 was seen as the trigger for the start of World War I. Countries from around the globe soon began assembling as two opposing alliances on the European continent. Germany, in an attempt to cut supply lines between North America and Britain, began attacking any boat that sailed through the Allied sea lanes. The Imperial German Embassy placed a warning in 50 American newspapers:

### NOTICE!

**TRAVELLERS** intending to embark on the Atlantic voyage are reminded that a state of war exists between Germany and her allies and Great Britain and her allies; that the zone of war includes the waters adjacent to the British Isles; that, in accordance with the notice given by the Imperial German Government, vessels flying the flag of Great Britain, or any of her allies, are liable to destruction in those waters and the travelers sailing in the war zone on the ships of Great Britain or her allies do so at their own risk.

#### IMPERIAL GERMAN EMBASSY Washington, D. C. 22<sup>nd</sup> April 1915

That April, Elbert and Alice booked passage to Europe aboard the passenger ship, the Lusitania. Their intent was to gather stories and publish reports on the war. Hubbard even hinted that he hoped to speak with the German Kaiser in an attempt to broker peace. When Mary Hubbard Heath, Elbert's sister, questioned the safety of the planned voyage, Hubbard reassured her that the English would protect them and give safe travel. The Lusitania was torpedoed by a German U-boat on May 7, 1915. The ship sank in 18 minutes off the coast of Ireland, killing 1,198 of the 1,959 aboard . . . including Elbert and Alice Hubbard. This disaster, considered the second-worst passenger sinking after the Titanic, was instrumental in bringing the United States into World War I.



The Hubbards' memorial was held at Hamlin Park after a procession of mourners passed by the Roycoft Inn. The solemn parade included the Hubbards' favorite mares, Babe and Garnet. The riderless horses wore stirrups in which riding boots were placed facing backwards to honor the Hubbards, who were lost at sea. Their estate-settlement with Germany can be accessed at: [http://untreaty.un.org/cod/riaa/cases/vol\\_VII/272-275.pdf](http://untreaty.un.org/cod/riaa/cases/vol_VII/272-275.pdf).

# THEME SIX

## The Allure of Roycroft Past and Present

### Act Two ...What's Your Legacy?

#### Overview

At the end of “*Elbert Hubbard: An American Original*” author Stefan Kanfer says of Elbert Hubbard, “He was a great, great believer in Act II. That’s his real legacy.” Kanfer was referring to the “fresh start” that Hubbard found in his life in East Aurora after he left the Larkin Company. In this activity, students will explore the concept of “Act II” in terms of Hubbard’s life and work. They will apply what they learn about Hubbard’s legacy to their own lives, and to the lives of other great philanthropists.

#### Objectives

Students will:

- Define what is meant by Elbert Hubbard’s “Act II.”
- Use research skills to find information about people who have created a meaningful legacy which has had an impact on society.
- Transfer knowledge and understanding of Hubbard’s life and legacy to their own lives through the creation of their own legacy statements.

#### Necessary Materials

- Video: “Elbert Hubbard: An American Original”
- Internet connectivity

#### Relevant National Standards:

NSS-C.9-12.5, NL-ENG.K-12.2, K-12.6, K-12.8, K-12.11, K-12.12

#### Teaching Procedure

- Have students watch the chapter titled “A Pilgrimage” from “Elbert Hubbard: An American Original” (<http://www.pbs.org/wned/elbert-hubbard/video.php>) starting at 5:40, with the narrator’s statement: “With his popularity at its peak, the national press asked Hubbard to write about the tragic sinking of the Titanic.” Continue to watch through until the end of the entire program (Approximately 10 minutes).

*Possible discussion questions:*

- Why do you think Hubbard was so moved by the story of Isador Strauss and his wife Ida, passengers on the Titanic?
- Hubbard wrote “Mr. and Mrs. Strauss, I envy the legacy of loyalty and love you left to your children and grandchildren. You knew three great things – you knew how to live, how to love and how to die. Few have such a privilege.” Do you think Elbert Hubbard knew that privilege? Why? Do you know anyone who had this privilege? Tell how they fit this definition and lived their life? What can we learn from them?
- How does the phrase “Act II” apply to Hubbard’s life? How does it apply to the Roycroft campus and community?

- Discuss the meaning of the word “legacy.” Working in small groups, students will research one of the following people who have created a legacy in the form of a vibrant, ongoing organization or institution:

Andrew Carnegie, Jacques Cousteau, Henry Ford, Bill and Melinda Gates, J. Paul Getty, Paul David Hewson (aka Bono), Eli Lilly, John Muir, Alfred Nobel, John D. Rockefeller, James Smithson, Oprah Winfrey.

An excellent place to start is your library’s print or online general encyclopedia.

- The groups will report back to the class. Discuss common threads in the lives and legacies of these people/organizations.
- Students will write a “legacy statements.” Teachers will determine what this statement will describe. Possible options include:
  - Write about the legacy that you as a student would like to leave behind in your high school.
  - The phrase “Act II” is a metaphor that compares the stages of life to the acts of a play. Most plays have anywhere from three to five acts. If high school is your Act I, what will your Act II be?
  - What do you think you will be doing in 20 years or what do you want to accomplish that will be remembered?
  - Write about or interview a family member that has led a positive Act II in his or her life. What do they attribute it to? What advice do they have? How do they hope to be remembered?

### Assessment

- Group reports
- Legacy Statements

### Extension Activities:

- Work with the school librarian to create a legacy program in which a student or family may donate a book to the library that speaks to that student’s talents or interests. Work with the art teacher to have students design a special book plate to commemorate these donations to the collection.



**Suggested Vocabulary:** legacy, philanthropist

### Online Sources:

*Bio.com.* A&E Television, n.d. Web. 10 Jan. 2010.

<<http://www.biography.com>>

*Famous and Celebrity Philanthropists.* Foundation Center, n.d. Web. 10 Jan. 2010.

<[http://youth.foundationcenter.org/youth\\_celebrity.html](http://youth.foundationcenter.org/youth_celebrity.html)>



### Step 1: Observation

Study the photograph for 2 minutes. Form an overall impression of the image and then begin to examine individual items. Next, break the picture up into quadrants and study each section to see what new details become visible.

In the chart below, list people, objects, and activities you see in the photograph. What is the physical setting? Give details using specific adjectives to describe all of the items.

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### Step 2: Interpretation

Based on what you have observed above, list three things you might infer from this photograph such as: What's going on in the picture? Who are the people and what are they doing? What can we conclude about the time period?

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### Step 3: Further Questions

What questions does this photograph raise in your mind? What or where can I find further information to answer them?

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1. Let your husband find in you a companion, friend, and adviser, and *confidante*, that he may miss nothing at home; and let him find in the wife what he and many other men fancy is only to be found in a mistress, that he may seek nothing out of his home.
2. Be a careful nurse when he is ailing, that he may never be in low spirits about his health without a serious cause.
3. Make his home snug. If it be ever so small and poor, there can always be a certain *chic* about it. Men are always ashamed of a poverty-stricken home, and therefore prefer the club. Attend much to his creature comforts; allow smoking or anything else; for if you do not, *somebody else will*. Make it yourself cheerful and attractive, and the style of society (*literati*) that suits him, marking who are real friends to him and who are not.
4. Improve and educate yourself in every way, that you may enter into his pursuits and keep pace with the times, that he may not weary of you.
5. Be prepared at any moment to follow him at an hour's notice and rough it like a man.
6. Do not try to hide your affection for him, but let him see and feel it in every action. Never refuse him anything he asks. Observe a certain amount of reserve and delicacy before him. Keep up the honeymoon romance, whether at home or in the desert. At the same time do not make prudish bothers, which only disgust, and are not true modesty. Do not make the mistake of neglecting your personal appearance, but try to look and dress well to please his eye.
7. Perpetually work up his interests with the world. Let him feel, when he has to go away, that he leaves a second self in charge of his affairs at home; so that if sometimes he is obliged to leave you behind, he may have nothing of anxiety on his mind. Take an interest in everything that interests him. To be companionable, a woman must learn what interests her husband; and if it is only planting turnips, she must try to understand turnips.
8. Never confide your domestic affairs to your female friends.
9. Hide his faults from *every one*, and back him up through every difficulty and trouble; but with his peculiar temperament advocate peace whenever it is consistent with his honour before the world.
10. Never permit any one to speak disrespectfully of him before you; and if any one does, no matter how difficult, leave the room. Never permit any one to tell you anything about him, especially of his conduct with regard to other women. Never hurt his feels by a rude remark or jest. Never answer when he finds fault; and never reproach him when he is in the wrong, *especially when he tells you of it*, nor take advantage of it when you are angry; and always keep his heart up when he has made a failure.
11. Keep all disagreements for your own room, and never let others find them out.
12. Never ask him *not* to do anything — for instance, with regard to visiting other women, or any one you particularly dislike; trust him, and tell him everything, except another person's secret.
13. Do not bother him with religious talk, be religious yourself and give good example, take life seriously and earnestly, pray for and procure prayers for him, and do all you can for him without his knowing it, and let all your life be something that will win mercy from God for him. You might *try* to say a little prayer *with* him every night before laying down to sleep, and gently draw him to be good to the poor and more gentle and forbearing to others.
14. Cultivate your own good health, spirits, and nerves, to counteract his naturally melancholy turn, and to enable you to carry out your mission.
15. Never open his letters, nor appear inquisitive about anything he does not volunteer to tell you.
16. Never interfere between him and his family; encourage their being with him, and forward everything he wishes to do for them, and treat them in every respect (as far as they will let you) as if they were your own.
17. Keep everything going, and let nothing ever be at a standstill: nothing would weary him like stagnation.

## The Good Wife's Guide



- Have dinner ready. Plan ahead, even the night before, to have a delicious meal ready on time for his return. This is a way of letting him know that you have been thinking about him and are concerned about his needs. Most men are hungry when they get home and the prospect of a good meal is part of the warm welcome needed.

- Prepare yourself. Take 15 minutes to rest so you'll be refreshed when he arrives. Touch up your make-up, put a ribbon in your hair and be fresh-looking. He has just been -with a lot of work-weary people.

- Be a little gay and a little more interesting for him. His boring day may need a lift and one of your duties is to provide it.

- Clear away the clutter. Make one last trip through the main part of the house just before your husband arrives. Run a dustcloth over the tables.

- During the cooler months of the year you should prepare and light a fire for him to unwind by. Your husband will feel he has reached a haven of rest and order, and it will give you a lift too. After all, catering to his comfort will provide you with immense personal satisfaction.

- Minimize all noise. At the time of his arrival, eliminate all noise of the washer, dryer or vacuum. Encourage the children to be quiet.

- Be happy to see him.

- Greet him with a warm smile and show sincerity in your desire to please him.

- Listen to him. You may have a dozen important things to tell him, but the moment of his arrival is not the time. Let him talk first - remember, his topics of conversation are more important than yours.

- Don't greet him with complaints and problems.

- Don't complain if he's late for dinner or even if he stays out all night. Count this as minor compared to what he might have gone through at work.

- Make him comfortable. Have him lean back in a comfortable chair or lie him down in the bedroom. Have a cool or warm drink ready for him.

- Arrange his pillow and offer to take off his shoes. Speak in a low, soothing and pleasant voice.

- Don't ask him questions about his actions or question his judgment or integrity. Remember, he is the master of the house and as such will always exercise his will with fairness and truthfulness. You have no right to question him.

- A good wife always knows her place.

The following characteristics come from an article about Third Wave Feminism. This is a philosophy that the author feels came into being in the 1990's and can be distinguished from the Second Wave Feminism of the 1960's because it focuses more on the individual empowerment of women.

### **Today's Woman:**

- Celebrates women's multiple and sometimes contradictory identities in today's world. Women can unapologetically celebrate a plate full of entrée choices like soccer mom, career woman, lover, wife, activist, consumer, girly girl, tomboy, sweetheart, good girl, princess, or sex symbol.
- Encourages personal empowerment and action. Third Wave feminists like to think of themselves as survivors, not victims.
- Emphasizes one's personal empowerment as a starting point for societal change, but does not rule out political activism.
- Celebrates emotions and experiences that traditionally have been labeled as "unfeminine." Women are invited to be angry, aggressive, and outspoken.
- Celebrates women's sexuality and expresses themselves in whatever ways they feel comfortable.
- Celebrates diversity
- Expresses themselves through popular culture and use it in their personal journeys to define identity. They look for women, images, and musicians who represent their own struggles.

**Adapted from the article by Rockler-Gladen, Naomi.**

**"Third Wave Feminism Personal Empowerment Dominates This Feminist Philosophy"**

**[http://feminism.suite101.com/article.cfm/third\\_wave\\_feminism](http://feminism.suite101.com/article.cfm/third_wave_feminism)**

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## A Message to Garcia

*As the cold of snow in the time of harvest, so is a faithful messenger to them that send him: for he refresheth the soul of his masters.*—Proverbs xxv:13

In all this Cuban business there is one man stands out on the horizon of my memory like Mars at perihelion.

When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of the Insurgents. Garcia was somewhere in the mountain fastnesses of Cuba—no one knew where. No mail or telegraph message could reach him. The President must secure his co-operation, and quickly. What to do!

Someone said to the President, "There is a fellow by the name of Rowan will find Garcia for you, if anybody can."

Rowan was sent for and was given a letter to be delivered to Garcia. How "the fellow by the name of Rowan" took the letter, sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the Island, having traversed a hostile country on foot, and delivered his letter to Garcia—are things I have no special desire now to tell in detail. The point that I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?" By the Eternal! there is a man whose form should be cast in deathless bronze and the statue placed in every college of the land. It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebrae which will cause them to be loyal to a trust, to act promptly, concentrate their energies: do the thing—"Carry a message to Garcia." General Garcia is dead now, but there are other Garcias.

No man who has endeavored to carry out an enterprise where many hands were needed, but has been well-nigh appalled at times by the imbecility of the average man—the inability or unwillingness to concentrate on a thing and do it.

Slipshod assistance, foolish inattention, dowdy indifference, and half-hearted work seem the rule; and no man succeeds, unless by hook or crook or threat he forces or bribes other men to assist him; or mayhap, God in His goodness performs a miracle, and sends him an Angel of Light for an assistant. You, reader, put this matter to a test: You are sitting now in your office—six clerks are within call. Summon any one and make this request: "Please look in the encyclopedia and make a brief memorandum for me concerning the life of Correggio."

Will the clerk quietly say, "Yes, sir," and go do the task?

On your life he will not. He will look at you out of a fishy eye and ask one or more of the following questions:

- Who was he?
- Which encyclopedia?
- Where is the encyclopedia?
- Was I hired for that?
- Don't you mean Bismarck?
- What's the matter with Charlie doing it?
- Is he dead?
- Is there any hurry?
- Shall I bring you the book and let you look it up yourself?
- What do you want to know for?

I wasn't hired for that anyway!

And I will lay you ten to one that after you have answered the questions, and explained how to find the information, and why you want it, the clerk will go off and get one of the other clerks to help him try to find Garcia—and then come back and tell you there is no such man. Of course I may lose my bet, but according to the Law of Average I will not.

Now, if you are wise, you will not bother to explain to your "assistant" that Correggio is indexed under the C's, not in the K's, but you will smile very sweetly and say, "Never mind," and go look it up yourself.

And this incapacity for independent action, this moral stupidity, this infirmity of the will, this unwillingness to cheerfully catch hold and lift—these are the things that put pure Socialism so far into the future. If men will not act for themselves, what will they do when the benefit of their effort is for all? A first mate with knotted club seems necessary; and the dread of getting "the bounce" Saturday night holds many a worker to his place.

Advertise for a stenographer, and nine out of ten who apply can neither spell nor punctuate—and do not think it necessary to.

Can such a one write a letter to Garcia?

"You see that bookkeeper," said a foreman to me in a large factory.

"Yes; what about him?"

"Well, he's a fine accountant, but if I'd send him up-town on an errand, he might accomplish the errand all right, and on the other hand, might stop at four saloons on the way, and when he got to Main Street would forget what he had been sent for."

Can such a man be entrusted to carry a message to Garcia?

We have recently been hearing much maudlin sympathy expressed for the "downtrodden denizens of the sweat-shop" and the "homeless wanderer searching for honest employment," and with it all often go many hard words for the men in power.

Nothing is said about the employer who grows old before his time in a vain attempt to get frowsy ne'er-do-wells to do intelligent work; and his long, patient striving with "help" that does nothing but loaf when his back is turned. In every store and factory there is a constant weeding-out process going on. The employer is continually sending away "help" that have shown their incapacity to further the interests of the business, and others are being taken on.

No matter how good times are, this sorting continues: only if times are hard and work is scarce, the sorting is done finer—but out and forever out the incompetent and unworthy go. It is the survival of the fittest. Self-interest prompts every employer to keep the best—those who can carry a message to Garcia.

I know one man of really brilliant parts who has not the ability to manage a business of his own, and yet who is absolutely worthless to any one else, because he carries with him constantly the insane suspicion that his employer is oppressing, or intending to oppress, him. He can not give orders; and he will not receive them. Should a message be given him to take to Garcia, his answer would probably be, "Take it yourself!"

Tonight this man walks the streets looking for work, the wind whistling through his threadbare coat. No one who knows him dare employ him, for he is a regular firebrand of discontent. He is impervious to reason, and the only thing that can impress him is the toe of a thick-soled Number Nine boot.

Of course I know that one so morally deformed is no less to be pitied than a physical cripple; but in our pitying let us drop a tear, too, for the men who are striving to carry on a great enterprise, whose working hours are not limited by the whistle, and whose hair is fast turning white through the struggle to hold in line dowdy indifference, slipshod imbecility, and the heartless ingratitude which, but for their enterprise, would be both hungry and homeless.

Have I put the matter too strongly? Possibly I have; but when all the world has gone a-slumming I wish to speak a word of sympathy for the man who succeeds—the man who, against great odds, has directed the efforts of others, and having succeeded, finds there's nothing in it: nothing but bare board and clothes. I have carried a dinner-pail and worked for day's wages, and I have also been an employer of labor, and I know there is something to be said on both sides. There is no excellence, per se, in poverty; rags are no recommendation; and all employers are not rapacious and high-handed, any more than all poor men are virtuous.

My heart goes out to the man who does his work when the "boss" is away, as well as when he is at home. And the man who, when given a letter for Garcia, quietly takes the missive, without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or of doing aught else but deliver it, never gets "laid off," nor has to go on a strike for higher wages. Civilization is one long, anxious search for just such individuals. Anything such a man asks shall be granted. His kind is so rare that no employer can afford to let him go. He is wanted in every city, town and village—in every office, shop, store and factory.

The world cries out for such: he is needed, and needed badly—the man who can carry A MESSAGE TO GARCIA.

To act in absolute freedom and at the same time know that responsibility is the price of freedom is salvation.

HERE THEN ENDETH THE PREACHMENT, -A MESSAGE TO GARCIA-,  
AS WRITTEN BY FRA ELBERTUS AND DONE INTO A Printed BOOK BY THE ROYCROFTERS AT THEIR SHOP, WHICH IS IN EAST AURORA,  
NEW YORK. Copyright 1914

### Excerpt from *A Little Journey to the Home of William Shakespeare* by Elbert Hubbard

“...we have reached the point where the Leam and the Avon meet. Warwick is worth our while. For here we see scenes such as Shakespeare saw, and our delight is in the things that his eyes beheld.

At the foot of Mill Street are the ruins of the old Gothic bridge that leads off to Banbury. Oft have I ridden to Banbury Cross on my mother’s foot, and when I saw that sign and pointing finger I felt like leaving all and flying thence. Just beyond the bridge, settled snugly in a forest of waving branches, we see storied old Warwick Castle, with Caesar’s Tower lifting itself from the mass of green.

All about are quaint old houses and shops, with red-tiled roofs, and little windows, with diamond panes, hung on hinges, where maidens fair have looked down on brave men in coats of mail. These narrow, stony streets have rung with the clang and echo of hurrying hoofs; the tramp of Royalist and Parliamentarian, horse and foot, drum and banner; the stir of princely visits, of mail-coach, market, assize and kingly court. Colbrand, armed with giant club; Sir Guy; Richard Neville, kingmaker, and his barbaric train, all trod these streets, watered their horses in the river, camped on yonder bank, or huddled in this castle-yard. And again they came back when Will Shakespeare, a youth from Stratford, eight miles away, came here and waved his magic wand.

Warwick Castle is probably in better condition now than it was in the Sixteenth Century. But practically it is the same. It is the only castle in England where the portcullis is lowered at ten o’clock every night and raised in the morning (if the coast happens to be clear) to tap of drum.

It costs a shilling to visit the castle. A fine old soldier in spotless uniform, with waxed white moustache and dangling sword, conducts the visitors. He imparts full two shillings’ worth of facts as we go, all with a fierce roll of r’s, as becomes a man of war.

The long line of battlements, the massive buttresses, the angular entrance cut through solid rock, crooked, abrupt, with places where fighting men can lie in ambush, all as Shakespeare knew it.

There are the cedars of Lebanon, brought by the Crusaders from the East, and the screaming peacocks in the paved courtway; and in the Great Hall are to be seen the sword and accouterments of the fabled Guy, the mace of the Kingmaker, the helmet of Cromwell, and the armor of Lord Brooke, killed at Litchfield.

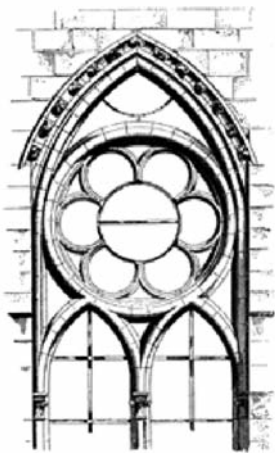
And that Shakespeare saw these things there is no doubt. But he saw them as a countryman who came on certain fete-days, and stared with open mouth. We know this, because he has covered all with the glamour of his rich, boyish imagination that failed to perceive the cruel mockery of such selfish pageantry. Had his view been from the inside he would not have made his kings noble nor his princes generous; for the stress of strife would have stilled his laughter, and from his brain the dazzling pictures would have fled. Yet his fancies serve us better than the facts.

“...Shakespeare shows us many castles, but they are always different views of Warwick or Kenilworth. When he pictures Macbeth’s castle he has Warwick in his inward eye...”



### Gothic Architectural Elements

- **Shaped stone** of Medieval Gothic castles was cut with precision.
- Early English Gothic architecture emphasized **height** and used the pointed arch
- The **Gothic arch** is a curved structural device, usually of masonry, used to support a structure as well as enlarge an opening. The arch, whether semi-circular or lancet, is one the principal components of medieval Gothic architectural design
- The pointed arch could support greater weight, allowing walls to be thinner with wider window openings
- The introduction of **flying buttresses**, which distributed the weight of roofs and walls right down to the ground
- Use of the chisel, as opposed to axes, led to more decorative designs in **towers**.
- Sculptures of **stone gargoyles** were introduced as waterspouts protecting the foundations from rain



credits:

<http://www.cartage.org.lb/en/themes/arts/architec/MiddleAgesArchitectural/GothicArchitecture/mainpage.htm>

<http://www.castles.me.uk/gothic-architecture.htm>

### Arts & Crafts Architectural Elements

- **Earthy organic colors** — mossy greens, mustard, terra cotta, warm brown and amber — show up in wall coverings, pottery, lamps, stained glass and textiles of the period.
- Metals such as **copper and bronze** were combined with **amber-stained glass** in lighting fixtures. Hand-hammered metal hardware on furniture provided a decorative as well as a functional touch. Pottery, glazed tile and handmade textiles reflected the warm, earthy feel of the period.
- The homes typically have **low-pitched gable roofs** with decorative beams under the gables.
- The roofs sit on **wide eave overhangs** that add an interesting architectural detail and provide added shelter from the elements.
- Arts and Crafts homes often were built of **brick or stucco**.
- Among the most popular Arts and Crafts variations are the Craftsman and Bungalow.
  - The Craftsman often was bigger than the bungalow and had two stories instead of one or one and one-half. Craftsman homes often made extensive use of stone and wood, including dark wood paneling, to show the importance of nature. Bungalows often were marketed to new homeowners, as they were smaller and more affordable.
  - Many Arts and Craft homes also include **Prairie influences** drawn from famed Chicago architect Frank Lloyd Wright. His homes were built with low stretching rooflines, designed to imitate the Midwestern prairie.



credits:

<http://www.oldhouseweb.com/architecture-and-design/craftsmanship-shapes-arts-and-crafts-style-homes.shtml> <http://www.diynetwork.com/decorating/common-arts-and-crafts-design-elements/index.html>

**The Elements of Art:** The basic ingredients for creating an artwork. They consist of Line, Shape, Color, Value, Form, Space and Texture.



### 1 Line:

An element of art that is used to define shape, contours, and outlines, also to suggest mass and volume. It may be a continuous mark made on a surface with a pointed tool or implied by the edges of shapes and forms.

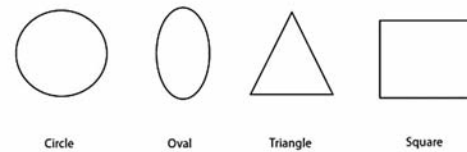
#### Characteristic of Line are:

- Width- thick, thin, tapering, uneven
- Length - long, short, continuous, broken
- Direction- horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag
- Focus- sharp, blurry, fuzzy, choppy
- Feeling- sharp, jagged, graceful, smooth

#### Types of Line:

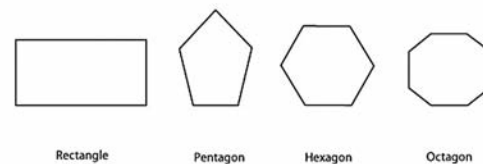
- Outlines- Lines made by the edge of an object or its silhouette.
- Contour Lines- Lines that describe the shape of an object and the interior detail.
- Gesture Lines- Lines that catches the movement and gestures of an active figure.
- Sketch Lines- Lines that captures the appearance of an object or impression of a place.
- Implied Line- Lines that are not actually drawn but created (implied) such as the direction an object is pointing to, or the direction a person is looking at.

**2 Shape:** When a line crosses itself or intersects with other lines to enclose a space it creates a shape. Shape is two-dimensional it has heights and width but no depth.



#### Categories of Shapes:

- *Geometric Shapes*-Circles, Squares, rectangles and triangles.
- *Organic Shapes*-Leaf, seashells, flowers. We see them in nature and with characteristics that are free flowing, informal and irregular.



### 3 Color:

Color come from light; if it weren't for light we would have no color. Light rays move in a straight path from a light source. Within this beam are all the rays of color in the spectrum or rainbow. When the light rays hits an object our eyes responds to the light that is bounced back and we see that color. For example a red ball reflects all the red light rays. As artist we use pigments in the form of powder or liquid paints to create color.

#### Categories of Color

A Color Wheel is a tool used to organize colors. It is made up of:

- *Primary Colors*-Red, Yellow, Blue these color cannot be mixed, they must be bought in some form.
- *Secondary Color*-Orange, Violet, Green, these colors are created by mixing two primary colors.
- *Intermediate Colors*- Red Orange, Yellow Green, Blue Violet, etc.; mixing a primary with a secondary creates these colors.
- *Complementary Colors*-are colors that are opposite each other on the color wheel. When placed next to each other they look bright and when mixed together they neutralize each other.



Colors can also have expressive or symbolic meanings. Ex. White-purity, peace, Red-seduction, rage, Blue-sadness, depression, Green-jealous, envy, earth, Black-mystery, evil, etc.

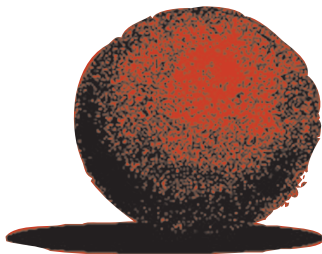
- Warm colors-Colors that give the feeling of warmth (red, orange and yellow)
- Cool colors-Colors that give the feeling of coolness (blue, green, and violet)



**4 Value (Shading):** is the range of lightness and darkness within a picture. Value is created by a light source that shines on an object creating highlights and shadows. It also illuminates the local or actual color of the subject. Value creates depth within a picture making an object look three dimensional with highlights and cast shadows, or in a landscape where it gets lighter in value as it recedes to the background giving the illusion of depth.

### Categories of Values

- *Tint* is adding white to color paint to create lighter values such as light blue or pink.
- *Shade* is adding black to paint to create dark values such as dark blue or dark red.
- *High-Key* is where the picture is all light values.
- *Low-Key* is where the picture is all dark values.
- *Value Contrast* is where light values are placed next to dark to create contrast or emphasis.

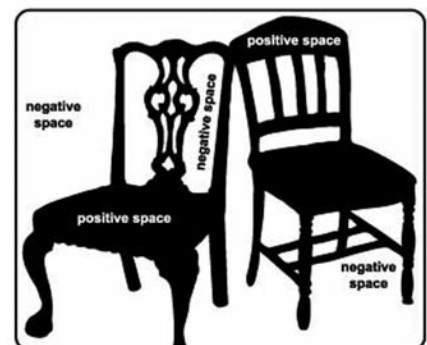


**5 Form:** is the three-dimensionality of an object. Shape is only two-dimensional; form is three-dimensional. You can hold a form; walk around a form and in some cases walk inside a form. In drawing or painting using value can imply form. Shading a circle in a certain manner can cause it to appear as a sphere.

**6 Space:** Is either the actual area between and around an object (three-dimensions), or the implied, imaginary area on a two-dimensional surface. With a sculpture or architecture you can walk around or through, look above, below or inside them, this refers to the space of the sculpture or architecture. Space in a drawing or painting refers to the arrangement of objects on the picture plane. The picture plane is the surface of your drawing paper or canvas. You can have a picture plane that is a crowded space with lots of objects or an empty space with very few objects. A two-dimensional piece of art has heights and width but no depth. The illusion of depth can be achieved by using perspective. This is the technique used to have your picture look like it is moving into the distance like a landscape or cityscape.

### Categories of Space:

- *Positive space*- In a drawing or painting positive space is the solid forms in a design such as a chair. In a sculpture it is the solid form of the sculpture.
- *Negative space*- In a drawing it is the space around the positive shape or the shape around the chair. In sculpture it is the empty space around and between the sculptures.

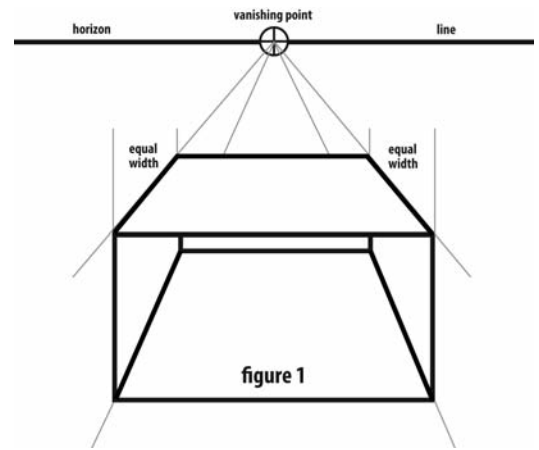




### **Types of Perspective:**

Nonlinear Perspective is the method of showing depth that incorporates the following techniques:

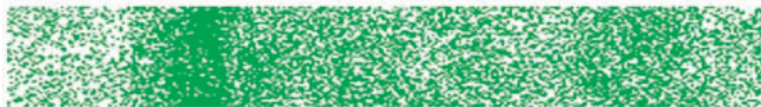
- Position-Placing an object lower on the page makes it appear closer than objects placed higher.
- Overlapping-When an object overlaps another object it appears closer to the viewer.
- Size Variation-Smaller objects look farther away in the distance. Larger objects look closer.
- Color-Bright colors look like they are closer to you and neutral colors look like they are farther.
- Value-Lighter values look like they are farther back and darker value look like they are closer.
- Linear Perspective is the method of using lines to show the illusion of depth in a picture. The following are types of linear perspective.
  - One-point perspective-When lines created by the sides of tables or building look like that are pointing to the distance and they all meet at one point on the horizon this is one-point perspective. To see an example stand in the middle of the hallway and look at the horizontal lines in the brick or the corner where the ceiling meets the wall. See how they move to one point on the horizon.
  - Two-point perspective-Here the lines look like they are meeting at two points on the horizon line.



**7 Texture:** is the surface quality of an object. A rock may be rough and jagged. A piece of silk may be soft and smooth and your desk may feel hard and smooth. Texture also refers to the way a picture is made to look rough or smooth.

### **Categories of Texture:**

- Real Texture is the actual texture of an object. Artist may create real texture in art to give it visual interest or evoke a feeling.
- Implied Texture is the where a two-dimensional piece of art is made to look like a certain texture, example a furry dog, but in fact is just a smooth piece of paper.



**8 Composition** is the organization and placement of the elements on your picture plane, with the focal point being the object or area you want the viewer to look at first.

Name \_\_\_\_\_

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- ① History of the Brand: Search online for the company webpage. Look for the “about” link that is often at the bottom of the webpage and click on it.
  
- ② Brand Name, Brand Mark, Logo, Trademarks : Use the company webpage, magazines, TV to find these items.
  
- ③ Competitors : Do an internet search for the commodity you have selected and see what other brands appear.
  
- ④ Revenue History: To find this information go to the company webpage see if there is a link to the Board of Directors, or a link for investors.
  
- ⑤ Target Market : Look at the webpage, TV, magazine ads, at whom do you think the ads are directed?
  
- ⑥ Current Brand Promotion: What are the ways your commodity is promoted, on TV, in magazines, on clothing, etc.?
  
- ⑦ Advertising Campaigns: What ads are you seeing? Is there a theme? Are the ads appearing in mainly on medium?
  
- ⑧ Other forms of promotion: Are there other ways that the commodity is being promoted?

# ELBERT HUBBARD

## Branding Elements Graphic Organizer

Elements of Branding	Hubbard's Branding Elements	Oprah's Branding Elements



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