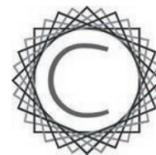




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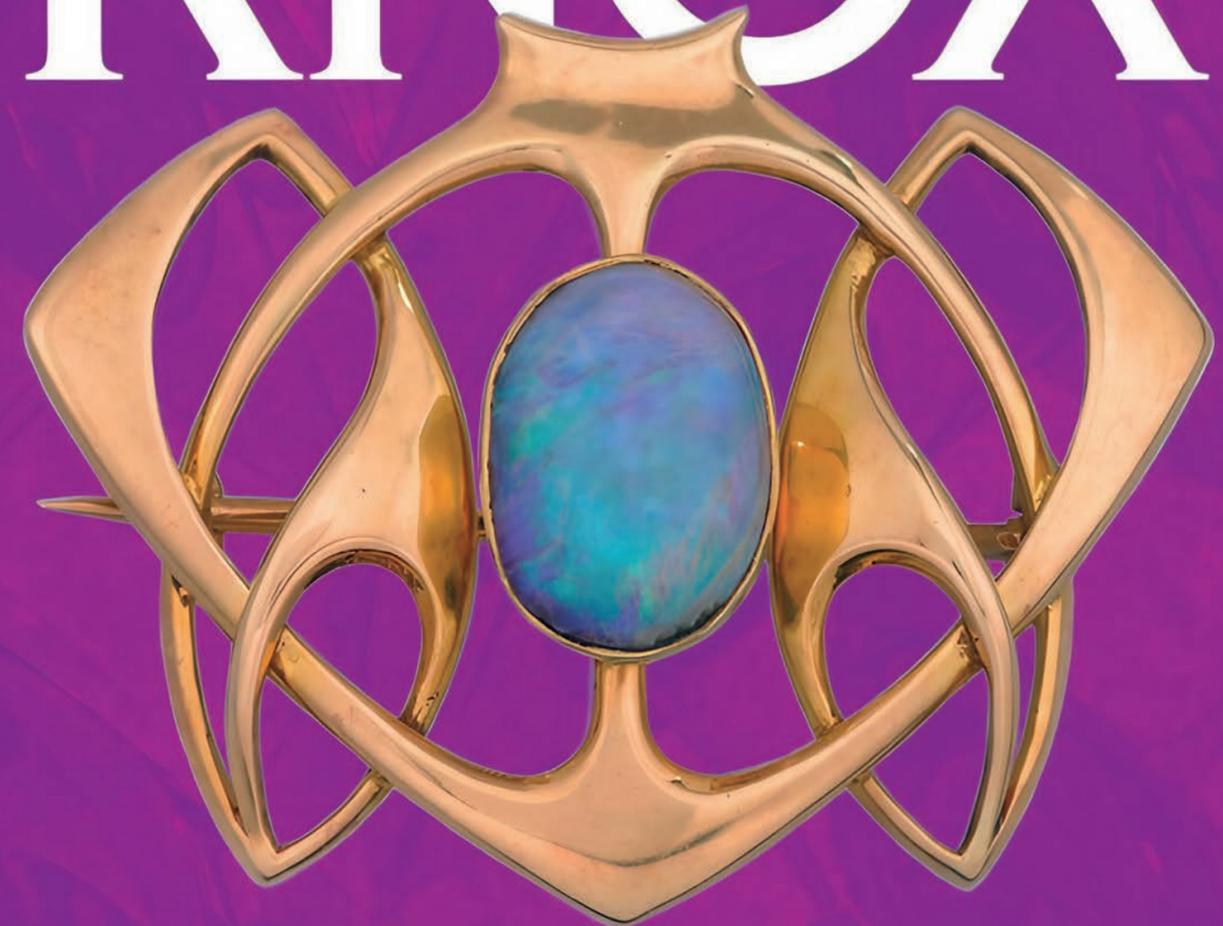
Thanks also to the museums, dealers and anonymous private collectors who have made this world-class exhibition possible.



Knox Order & Beauty Exhibition Catalogue

£10.00

# KNOX



# ORDER & BEAUTY

Celebrating the extraordinary legacy of Manx designer and artist Archibald Knox, whilst exploring how the Isle of Man's unique cultural heritage inspired his work.

Manx Museum, Douglas, Isle of Man  
5 April 2025 - 1 March 2026  
Admission free - Donations welcome

The Archibald Knox Forum

manxnationalheritage.im



# Welcome

Welcome to *KNOX: Order & Beauty*, a celebration of Archibald Knox, one of Britain's most influential designers. Born on the Isle of Man in 1864, Knox was profoundly inspired by the Island's natural beauty, as well as its Celtic and Norse heritage - elements that are evident in his beautiful designs, which continue to be cherished and sought after worldwide. To use the full quote of Knox to his students at Kingston: "Aim at order, hope for beauty...striving always for simpleness and breadth."

After studying and teaching art on the Isle of Man, Knox's career took him to London, where his collaborations with the Silver Studio and Liberty & Co. transformed him into a pioneer of modern design. Blending the Arts and Crafts movement, Art Nouveau, Modernism and Celtic Revival, Knox created a distinctive style that transformed the design landscape of his era.

Knox's legacy - as an innovative artist, designer and teacher - continues to resonate across the world, and his Celtic-inspired works are now synonymous with Manx art and culture.

*KNOX: Order & Beauty* offers a rare opportunity to delve into the enduring legacy of Archibald Knox, presenting a comprehensive showcase of his work. The exhibition brings together, for the first time, over 100 pieces from the collections of Manx National Heritage alongside in excess of 100 works from private lenders, dealers and museums.

For further information on the featured exhibits, visit [imuseum.im](http://imuseum.im) or scan the QR code below.

The exhibition has been co-ordinated by Manx National Heritage in conjunction with The Archibald Knox Forum.



## Further Knox Activities:

Attend various Talks, Films and Workshops about Archibald Knox at the Manx Museum during the exhibition.

Visit the Archibald Knox Trail. Scan the QR code or pick up a leaflet, or purchase the Trail booklet from the Manx Museum.

Specially designed walks allow people to follow in Knox's footsteps and see the scenes he sketched and painted. Visit [ManxNationalHeritage.im](http://ManxNationalHeritage.im) website 'What's On' page to see details of how to book trips.

FRONT PAGE: COURTESY OF MANX NATIONAL HERITAGE Liberty brooch designed by Archibald Knox MNH 1984-0106.

REAR PAGE: THANKS' design by Archibald Knox for a thank you card in watercolour. MNH 1972-0052; Archibald Knox in his studio MNH PG/0755/2.

CATALOGUE LAYOUT DESIGN: JULIE QUINE née Blazey. Other publications published by Julie Quine: The Archibald Knox Trail Leaflet & Booklet; Soldiers of Law 1914-1918 (2017); Leaflet - Lonan Crosses - St Adaman's Church (2019). (On Amazon): Manx Patriot (2020); Manx Brothers in Arms (2016); Odyssey of a Marine Engineer 1886 to 1980 (2016); The Captain of the Parish by John Quine 1897 (with Preface, 2017); Balnahawin by John Quine (2014); Cross's Folly by John Quine (2014).

## Dallas Museum of Art

### Retailer Box (model 652 variant), 1905

Silver, enamel, and opal  
Designer: Archibald Knox,  
W. H. Haseler & Co., (1870 - 1926), manufacturer  
Liberty and Co., British, (1875 - 1917)  
5 5/8 x 6 3/8 x 10 1/4 in. (14.29 x 16.19 x 26.04 cm.)  
Dallas Museum of Art.  
Anonymous gift., 2012.22.



## Museum Of Modern Art, New York

### Jewel Box, 1900

Silver, mother-of-pearl, turquoise, and enamel  
Designer: Archibald Knox,  
Dimensions: 4 x 11 1/2 x 6 1/2  
(10.2 x 29.2 x 16.5 cm)  
Gift of the family of Blanchette Hooker Rockefeller 327.1949  
Credit: Digital image,  
The Museum of Modern Art,  
New York/Scala, Florence

## Los Angeles County Museum of Art (LACMA)

### Covered Bowl and Spoon, England, 1903

Silver, enamel  
Designer: Archibald Knox,  
Liberty & Co. (England, London, founded 1875)  
Bowl 4 x 6 3/8 in. (10.2 x 16.2 cm);  
Spoon: 7 3/8 x 1 9/16 x 1 in. (18.73 x 3.97 x 2.54 cm)  
Gift of Max Palevsky and Jodie Evans (M.9 I .375.67a-c)  
Credit: Digital Image Museum Associates/LACMA/  
Art Resource NY, Scala, Florence



## Los Angeles County Museum of Art (LACMA)

### Jardiniere, England c. 1905

Glazed earthenware  
Designer: Archibald Knox,  
Liberty & Co. (England, London, founded 1875).  
10 3/4 x 13 1/2 x 10 1/4 in.  
(27.3 x 34.3 x 26 cm)  
Gift of Max Palevsky (M.2001.191.5)  
Credit: Digital Image Museum Associates/LACMA/  
Art Resource NY/Scala, Florence

# “AIM AT ORDER, HOPE FOR BEAUTY”



## Lhergy

This watercolour is made more recognisable by the inclusion of a series of buildings set along what appears to be a road. At the centre of the painting is an empty green field, framed by groups of trees, the sky, and houses, all of which succeed in drawing the viewer's eye across the work. The depiction of the line of cottages in the painting can be viewed as an exercise in the use of light and shade, rendering a series of white boxes (set at various angles) three-dimensional. The dark roofs of the cottages have been painted in blue, purple and red, colours that seem to change as one looks at them. MNH 1959-0093

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Three-legs pen and ink design by Knox for Armitage  
Rigby's 'Castle Rushen' publication 1927.  
MNH 1954-5839k

# Introduction

## Archibald Knox (b.1864 – d. 1933)



Young Archibald Knox

MNH PG/0756

Archibald Knox is known worldwide as a prolific and innovative designer who helped define the aesthetic of the early 20th century. A master of metalwork, jewellery, ceramics, fabric and lettering design. But it wasn't always this way. During his own lifetime and for decades afterwards, Archibald Knox remained largely unknown outside of the Isle of Man. This is his story.

Born on the Isle of Man in 1864, Knox's early life was influenced by his family's marine engineering business, yet his path would take a different direction. Passionate about art, he enrolled at the newly established Douglas School of Art in 1880, where he studied under Head of Art William J. Merritt and artists John Miller Nicholson and George Sheffield. Here he was encouraged to embrace Modernist ideas and diverse cultural influences. Knox excelled in his studies, winning several international awards for his art work, and became an art teacher at the school. He was surrounded by influential artists, and in later life he recalls this formative experience: *'We became post impressionists, cubists, unnamed venturists, twenty-five years before such experiments were known and got a name in London: a time of hope for art in Douglas.'*

Whilst at the School of Art Knox forged a lifelong friendship with Douglas Grammar School Headmaster, Canon John Quine, an avid antiquarian. Quine's fascination and enthusiasm for the ancient history of the Isle of Man, inspired Knox to explore the Island's historical sites. Together they studied the Manx crosses and made study visits to Ireland, igniting in Knox a lifelong passion for Celtic design.

### Old St Matthew's Church, Douglas

Archibald Knox lived on the South Quay opposite Old St Matthew's Church for most of his early life. He has captured a muted sense of the hustle and bustle of the Douglas market with people wandering around its stalls. The figures are rendered as indistinct shadows with little or no definite form. Knox has transformed what would have been an extremely well-known local scene into something less familiar and more akin to a Dutch or northern European street market.

The Church is characterized by dark, dense brush-work, with thick oil paint applied in textured strokes.

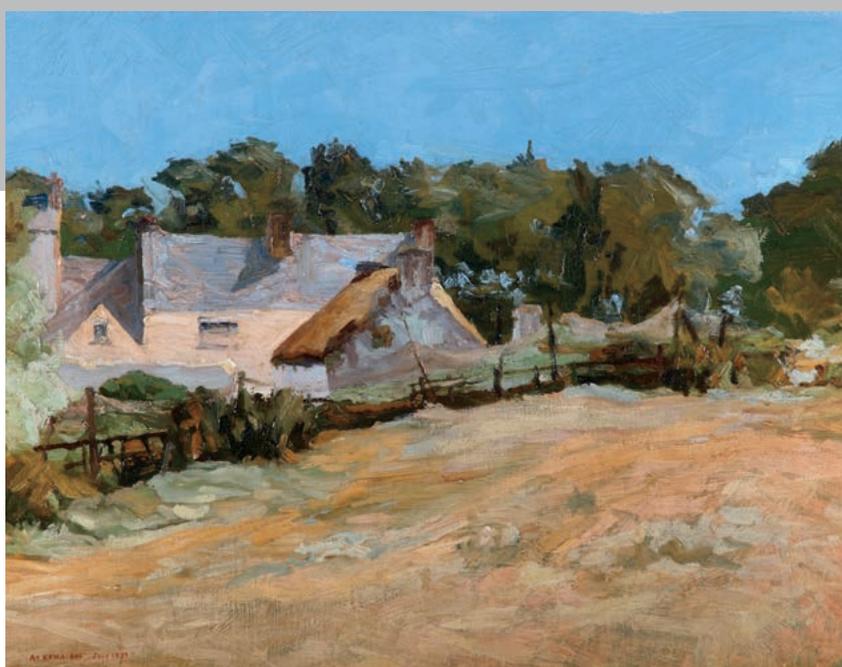
Oil on canvas, 1884-1933  
MNH 1959-0116



### Derbyhaven

A rare signed, titled and dated oil painting by Archibald Knox showing Derbyhaven with a stormy skyscape.

Oil on canvas, 1897



### At Kewaigue

This painting is believed to show Kewaigue Mill, the home of Knox's friend and fellow Manx artist A J Collister. This painting was gifted by Knox to Canon Cain.

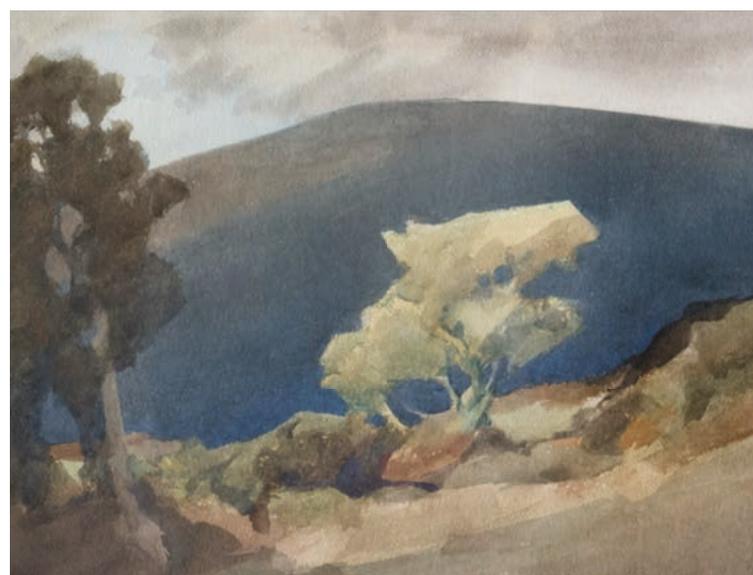
Oil on canvas, June 1887

### Colden from the lower slopes of Injebreck Hill

Watercolour, 1900-1933

*"Archie could often be seen on his way to some remote, obscure place to paint a picture of a scene which had caught his attention on a previous expedition, clad in Manx tweed with his slough hat pulled round his head; a satchel over his shoulder containing his equipment - his 'colours' (as he called them) and his brushes - and a supply of the best watercolour paper available. He seldom used a small brush, since he made liberal use of washes. He would often sit for half an hour or more contemplating a scene - absorbing the atmosphere, then complete a picture in five minutes, and then perhaps another of the same scene."*

A Service of Thanksgiving for the Life and Work of Archibald Knox -  
Rev. Canon Paul Taggart, 22 February 1933



## THE FOUR *DISCOVERINGS* OF ARCHIBALD KNOX

BY DR STEPHEN A. MARTIN PsyD – PATRON OF THE ARCHIBALD KNOX FORUM

With the opening of *Knox: Order and Beauty*, Archibald Knox has finally come home. His return has been a lengthy one, marked by over half a century of unwarranted obscurity. It began in Douglas in the late 1890s when Knox left for London and is ending some one hundred and thirty years later where it began. By tracing Knox's long journey, the great significance of this exhibition becomes clear.

Prior to his departure for London, Knox was very involved in the art world of Douglas. Like for many though, it appears that a larger life in England beckoned. In 1897, he joined close friend and colleague A. J. Collister in Surrey at the *Redhill School of Art* as an instructor where Collister was the Head. Around the same time, Knox settled in Fulham where it is likely that he made the acquaintance of Christopher Dresser whose studio was in nearby Hammersmith. It is believed that Dresser, and Harry Napper, a fellow designer who Knox met earlier that year, introduced him to the *Silver Studio of Art and Design*. Located also in Hammersmith, the Studio specialized in creating innovative designs for wallpapers, textiles, carpets, and metalwork, catering to major manufacturers and retailers such as Liberty & Co., Sanderson, and Warner & Sons. Knox joined a cadre of talented designers including Napper at the Studio in 1897; this was the beginning both of his mature stylistic development and his descent into anonymity. Ultimately many of his designs were misattributed to others, sometimes improbably so, most notably to Rex Silver, the very young son of the Studio's founder, some fifteen years Knox's junior and barely out of apprenticeship.

At the *Silver Studio* Knox began producing the strikingly innovative silverwork designs that were to popularize the British Celtic Revival. Their allure was so strong that by 1900 Knox was designing exclusively for Liberty & Co. Knox's natural humility was a perfect foil for A. L. Liberty's brand-oriented showmanship and his requirement of total designer anonymity; nowhere were the designers' names connected to the objects created for the Liberty shop and its illustrated catalogues. For the balance of Knox's involvement with the company, from between 1900 to around 1906, he produced some five thousand designs, not one of which bore his name. By the time Knox settled permanently on the Isle of Man in 1913, he was essentially unknown as a designer. Liberty & Co, on the other hand, was very publicly credited with the popularization of the Celtic Revival in Britain and the development of a British Art Nouveau because of Knox's designs. For the next fifty years, through two world wars and well past his death in 1933, Knox and his design work drifted deeper into invisibility because of a growing cultural disinterest in Art Nouveau and Arts and Crafts.

The first Knox *discovering* occurred in the early 1960s when the esteemed art historian Shirley Bury, who was then a fledgling curator at the Victoria & Albert Museum, published her seminal article, *The Liberty Metalwork Venture* in the February 1963 edition of *The Architectural Review*. In it, she credited Knox with some of the highly sophisticated and avant-garde designs that were manufactured for Liberty & Co. Bury's article fostered the museum's newly instituted policy of acquiring Knox silver objects.

The second Knox *discovering* followed two parallel paths, starting also in the early 1960s and continuing into the mid-1970s. The first was initiated by a handful of daring and prescient dealers and collectors. At that time, Art Nouveau had fallen out of favor and was regarded by design historians and most collectors as kitsch, and to be aesthetically valueless. Such judgments did not deter John Jesse, one of my mentors, in the early 1960s from populating his stall in Portobello Market with examples of Art Nouveau in every medium. John favored the silverwork of Archibald Knox, harvesting it from other dealers. One particularly memorable story that I recall captures the dismissive attitude of many towards this work: for years Knox's most famous wirework chalice design that is now considered a modern masterpiece sat undesired on a back shelf of his stall until John simply packed it away. In 1994, nearly twenty years later, I bought that chalice from him. By the time John opened his style setting shop on Kensington Church Street in 1966, his clients were movie and rock stars, famous artists, serious collectors and even royalty.



Another pioneering visionary of this discovering was Victor Arwas, art historian, prolific author and consummate connoisseur. Where John focused by way of artistic feeling and intuition, Victor combined an unerring eye with prodigious knowledge to commandingly demonstrate the importance of Art Nouveau and Knox in the historical canon. Many came to be educated by Victor and to buy at his shop (as did I). Éditions Graphique opened in 1969 on Clifford Street, and was filled with Victor's insight, hospitality and legendary inventory.

The second path was the groundbreaking exhibition at the V & A entitled *Liberty's 1875-1975: An Exhibition to Mark the Firm's Centenary*. A collaboration between Liberty & Co and the curators at the V & A, including Shirley Bury and Barbara Morris, from whom I learned so much, the exhibition and its catalogue were the first time specific designs were ascribed to their makers and Knox held a prominent position in the metalwork section. Following soon after the exhibition in 1976 was the first publication on Knox by Adrian Tilbrook with the help of Gordon House, the eminent graphic designer and early collector of Knox metalwork, entitled *The Designs of Archibald Knox for Liberty & Co* and illustrated with black and white plates.

The third *discovering* of Archibald Knox happened nearly twenty years later in the very early 1990s when Knox *found* me. At that time, I had become disenchanted with the fine arts scene about which I researched and wrote in my capacity as a Jungian analyst. For me, it had become a stage not for art, but for self-involved art stars, and not for depth but for the glittering moment. I needed art in my life having given up painting years before. I had always been drawn to metalwork, inspired by a grandfather with a good eye but only a primary school education. As a child, he would give me the odd bit of silver that he sourced from estate jewelers and pawn shops. One day in 1991, while on a lunch break from my clinical work, I purchased a book entitled *Art Nouveau Metalwork*. Leafing through it I was electrified by the objects of Archibald Knox, who was completely unknown to me. It was, to be honest, like falling in love. I had to know Knox and his work, and to own it. From that point on, it's fair to say my mind became captivated by him and the quest for his creations.

This passion led me to John and Victor, to Shirley and to Barbara and to many other teachers, mentors and friends who guided me. Collecting his work was deeply satisfying but not enough for me. What felt more important was to introduce Knox's genius to the widest possible audience. What better way to do so than to publish a new book on Archibald Knox and I did so in 1995, the first in twenty years and the first large format art volume filled with color images. Then, with the help of Mark Turner, curator of the then *Silver Studio Collection at Middlesex University* who provided invaluable information and images for my book, we conceived of and co-curated the first museum exhibition dedicated solely to the work of Archibald Knox. It opened at the Hunterian Museum and Art Gallery in Glasgow in the fall of 1995. Subsequently, the exhibition traveled to four museums across the United States and concluded 1997. Not content with the scope of my first book, I published a second expanded volume on Knox in 2001 that is now affectionately known as the *Big Silver Knox Book*.

Even with two publications Knox is not finished with me. My third project, a two-volume set entitled *Knox*, is in preparation with Volume One to be published in 2025, a full thirty years after my first book on Knox and with well more than two times the amount of work illustrated in the 2001 publication. Volume Two of *Knox* will follow as soon as possible thereafter.

The fourth *discovering* of Archibald Knox is this marvelously comprehensive exhibition that demonstrates an essential truth about Knox's life and work: the land shapes the soul, and the soul shapes the art. What is presented here is the wider dexterity of Knox's artistry and his deep kinship with the Isle of Man. In addition to a generous selection of metalwork are Knox's watercolors, a vast array of two- and three-dimensional creations made for Manx clients and friends, his unique furniture, and the calligraphic masterpiece *The Deer's Cry*. All bear witness to the palpable presence of the island's Celtic soul.

Walking through *Knox: Order and Beauty* it is plain to see that Knox is no longer merely being rediscovered or recognized solely as a designer commissioned by Liberty & Co. Knox now stands acknowledged as an artist of extraordinary versatility, intimately intertwined, like an entrelac, with his island heritage.



## Timeline

**1864:** On 9th April Archibald Knox was born to Scottish parents, William and Ann, at Cronkbourne Village, Tromode, in the parish of Braddan on the Isle of Man. He was the 5th of 7 children.

**1871:** By the 1871 census the Knox family had moved to 20 South Quay, Douglas, Isle of Man, as his father had set up a successful marine engineering business at 29 – 30 on South Quay. From age 7, Archibald Knox attended St. Barnabas Elementary School.

**1880:** Knox became a student at the newly formed Douglas School of Art, set up temporarily on Loch Promenade. The Head Teacher, Mr Merritt, was the driving force of the school. In other pursuits, Knox gained a certificate for sight singing that year.

**1881:** By the 1881 census the Knox family had moved to 24 South Quay, Douglas, Isle of Man. Archibald passed examinations in Freehand drawing and Geometry.

**1882:** On 1st March Archibald was presented with a book prize for freehand drawing at the Douglas School of Art. Later that year he became an assistant pupil/teacher and gained a free scholarship at the School of Art.

At the Annual School of Art exhibition Archibald's picture of "The Slave" was picked out for comment and, although it was not quite finished, "*it was a brilliant study showing great power.*" His sketches from nature were also commented upon for "*their strong individuality.*"

Archibald Knox wrote a scathing letter to the editor of Mona's Herald in reply to a letter appearing in the newspaper which was criticising the School of Art and Mr Merritt, based on false gossip.

Cronkbourne Village c. 1860's  
© Mannin Collections Archive



The main Douglas School of Art Studio.  
Early 20th C.  
Peter Chisholm is the teacher. MNH PG/1000/1

**1884:** The new Douglas School of Art was completed and still stands as Kensington Arts in Kensington Road, Douglas. Here Knox studied and taught and was influenced by such artists as John Miller Nicholson and George Sheffield who both gave freely of their time.

It is a great tribute to Lt. Governor Lord and Lady Loch, who were passionate about having such a facility in Douglas, the many sponsors and, in particular, Mr Philip Christian who donated 3 plots of land for the site of the School.

**1885:** Knox became a member of the Manx Natural History and Antiquarian Society (MNHAS).

**1886:** Rev John Quine (later Canon), head of the Douglas Grammar School for Boys in Dalton Street from 1884, was also a member of the MNHAS and often visited the nearby School of Art.

A former pupil of the DGS, Ramsey B. Moore OBE, later wrote "*through John Quine's influence, Knox became acquainted with the Manx Crosses which were being researched and documented by the president of the MNHAS, PMC Kermode.*"

**1891:** At the time of the 1891 census the Knox family were still living at 24 South Quay, Douglas, Isle of Man.

**1892:** The highest possible grant was awarded for the works of Mr Archibald Knox, to whom the examiners had awarded a silver medal for studies of Celtic ornament, and Mr Alfred Collister, a former student, who had been awarded two bronze medals for drawing from the antique, and studies of drapery. These were UK National awards.

Rev John Quine employed Knox as part-time drawing master at the Douglas Grammar School c. 1892-1894.



John Miller Nicholson  
(b.1840 - d.1913)  
Self-portrait 1879  
© MNH



Baillie-Scott  
© MNH



Canon John Quine, M.A.,  
(b.1857- d.1940)  
Studio portrait 1921  
© Private Collection



Canon John Quine  
'Unfinished' study in oil  
by Archibald Knox  
© MNH

**1893:** Carmichael Knox, Archibald's younger brother was tragically drowned in Douglas harbour. The Knox family had moved to 70 Athol Street, Douglas.

Knox and Rev John Quine visited Ireland together to examine the ancient abbeys. It is believed that Knox worked part-time for Baillie Scott from 1892 to 1896 as a designer in Athol St offices, Douglas, for stained glass panels and fireplace copper hoods. Archibald had an article published in "The Builder" magazine "*Ancient Crosses in the Isle of Man.*" His silver medal of 1892 may have been in whole, or in part, due to the content.

**1896:** "The Studio" magazine published an article by Knox entitled "*The Isle of Man as a sketching ground.*" Knox began designing gravestones and the first was probably for Catherine Louise Quayle (aged 22), daughter of Thomas Quayle, the stonemason whose company produced many of Knox's subsequent gravestones and monuments. This gravestone, along with other Knox examples, can be seen in New Braddan Cemetery.

**1897:** Archibald left the Isle of Man and moved to London where he took up residence in Fulham. He worked for the Silver Studio producing designs for fabrics and metalwork etc. 'Silver' refers to the name of the head of the studio rather than the metal. The Silver Studio was an important supplier for Liberty & Co. in Regent Street, London. A copy of the "Chickens Rock" visitors' book dated 10th August 1897, shows that Archibald, Annie and William Knox, together with A J Collister and Mr and Mrs Napper of London, were on the same boat trip. At that time Harry Napper was the managing director and lead designer for the Silver Studio.

A J Collister had become a teacher at Redhill School of Art and was influential in securing a teaching post for Archibald at the college. In 1897/98 Liberty & Co. in London, with William Hair Hasseler in Birmingham and Oliver Baker (designer), started the "Cymric" silver range of products and Knox was soon to become the main designer for this Celtic revival range.

**1898:** "The Antiquary" magazine published an illustrated article by Knox on "*Old Kirk Lonan, Isle of Man.*"

From September 1898 to 1899 Knox taught part time art classes at Wallington in Surrey, and also taught at Wimbledon School of Art.

**1899:** On 16 September SS Peveril was sunk and Archibald started proceedings against The Isle of Man Steam Packet Company for the loss of his paintings.



Archibald Knox  
Studio portrait  
© MNH

**1901:** Archibald Knox's father, William died on 3rd February 1901. By the 1901 census 70 Athol Street was the home of Archibald Knox, his mother and younger sister Annie.

On 27th December 1901 Archibald bought property in Sulby from Humphrey Daniel Callister and his wife for £300.

**1902:** Knox moved into the Sulby property in May 1902 and there began his most prolific period of designing for Liberty & Co, London. Across the road from his house and studio was the post and telegraph office where he sent his designs off to Liberty. He was paid for each accepted design which became the property of Liberty & Co. to do with as they wished.

Knox designed a bedroom for the James-Ashburner family in Douglas. Whilst at Sulby Knox was instrumental in starting the Reading Room and was on the Board of Lezayre School.

Archibald Knox remained a 'Ghost Designer' until the 1960's and 1970s because the head of the Silver Studio and the name of Liberty & Co. took credit for the designs, common practice at that time. During research in the 1960's and 1970's, scholars began to realise that much of the design work was by Knox with clues from the Celtic forms and names such as the "Conister" candlesticks and the "Olaf" clock etc., both names associated with the Isle of Man.

NOTE: 1900-1904 have generally been given as the dates for Knox in Sulby and it is possible that he could have rented there before buying the property. However, he definitely did not leave before 1905.

Liberty & Co. launched their 'Tudric' pewter range in 1902. Archibald Knox was their main, but not sole, designer.



William Knox, father of Archibald Knox  
Painted in oil  
by Archibald Knox  
© MNH 1983-0296a



Image of Archibald Knox  
By E.C. Quayle March  
1933

**1905:** Archibald Knox left Sulby as he was told there was an unpaid mortgage on the property and moved back to London.

Right: Archibald Knox in Glen Roy with his God-daughter, Betty, who was John Quine's Grand-daughter  
© MNH PG/2280



**1906:** He held art teaching posts at several art schools in Surrey and was greatly admired for his teaching methods by his students. According to his teaching records Knox returned to the Wimbledon School of Art part-time from 1906 to 1910 and also taught at the Kingston School of Art from 1907 to 1912.

**1912:** Archibald Knox resigned from his post as teacher at the Kingston School of Art, partly due to an adverse report by the inspectors on his teaching methods, and his falling out with friend A J Collister. The two men never spoke again. Archibald left in a rage, consigning much of his work to a waste-paper basket. This work was saved by a student, Denise Tuckfield (after marriage, Denise Wren). She donated 134 such items to the Victoria and Albert Museum in London, including designs and also early sketches for the Deer's Cry.

Hearing of Knox's departure his students at Kingston College left en masse and formed the Knox Guild of Design and Craft. The Guild continued Knox's legacy and teaching methods and held many large exhibitions in London over its 25 year life. We owe much to Winifred Tuckfield and Denise Wren, two of the founder students, for saving Knox's work.

Knox sailed to Philadelphia in America from Liverpool on 21st August 1912 on board the SS Dominion. He taught at the Pennsylvania School of Industrial Arts and undertook design work for carpet concern, Bromley & Co.

Studio image of Archibald Knox  
MNH PG/5515/2



**1913:** After an unsuccessful trip to America, Knox returned home to the Isle of Man. John Miller Nicholson, the great Manx artist, died and Knox wrote an article about him for the Mannin magazine.

Back In the Isle of Man Archibald spent his time as an art teacher, a designer of gravestones, memorials and plaques etc., painting and producing the magnificent illuminated illustrations of the Deer's Cry. This is also known as St. Patrick's Breastplate, being an Irish 5th century poem or hymn. At his death Knox had produced 56 pages of illuminated illustrations (some in unfinished sketch form). This work was produced for his own personal spiritual devotion and had taken over 20 years of his life, working in his spare time. The work is now housed as a National Treasure at the Manx Museum in Douglas, Isle of Man.

Knox also refurbished at least one property for a friend on the Island - "Cadran Cottage."

**1914:** Knox became a censor at Knockaloe Internment Camp at Patrick in the Isle of Man in November 1914. He designed a pavement for the interior of All Saint's Lonan Church which was being refurbished under the supervision of Canon John Quine, the vicar at the church, who held the position for over 40 years.

The May 1914 Mannin magazine in Douglas published an article by Knox on the artist George Sheffield.

**1916:** Winifred Tuckfield had her famous article on Knox published in the Mannin magazine, May 1916. Amongst all the other items about him, she finishes with the following: "As T E Brown has given the poetry of your people, so has Mr Knox given in watercolour the poetry of your skies, shores, and buildings, painted your boats, trees and bridges, flecked with sunlight and shade as no other man has painted them. If you built a gallery for his work in the centre of your Isle, future generations would bless your name. To you who possess work by Mr Knox I say treasure it, and leave it to your Island, that your children's children may learn from it, and produce perhaps, yet greater work."

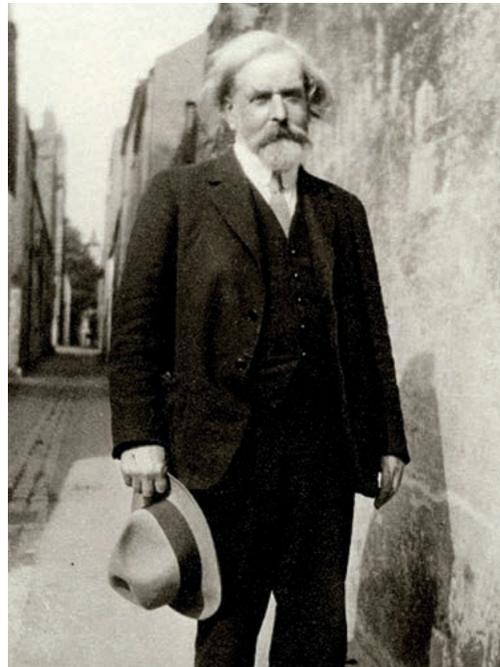
**1917:** On the death of Sir Arthur Lasenby Liberty Knox was commissioned to design his gravestone which stands in the graveyard of St. John's Church, The Lee, Buckinghamshire, England.

**1919:** Knox left his position as censor at Knockaloe in October 1919.

**1920:** Throughout the 1920's the Knox Guild of Design and Craft held exhibitions in London and especially at the Whitechapel Gallery.

Right: Detail from silver jug (cruet) commissioned by Canon John Quine, housed in St German's Cathedral, Peel.

Below: Archibald Knox standing in narrow lane behind 70 Athol Street.: 1932.



**1921:** Knox was commissioned to produce the illustrated Book of Remembrance and Roll of Honour for St. Ninian's High School in Douglas. This work was commissioned by the "Old Scholars' Union" for those, of the school, who fought and died in WWI.

**1922:** Knox visited Ravenna and Milan in Italy.

**1926:** The National Gallery of Canada, in Ottawa, held an exhibition of 80 Archibald Knox watercolours from 3rd to 28th March. It was reported that somebody wanted to buy the whole lot but Knox would not hear of it and had the pictures sent back to the Isle of Man.

**1927:** Knox and Canon John Quine visited Milan, Italy.

Knox also produced graphic illustrations for Armitage Rigby's book of Castle Rushen.



**1929:** Knox visited Dublin.

Canon John Quine commissioned 2 silver communion pieces for old Peel Cathedral. Knox designed them and had them made by Liberty & Co.

Knox produced graphic illustrations for the second edition of Manx Fairy Tales by Sophia Morrison.

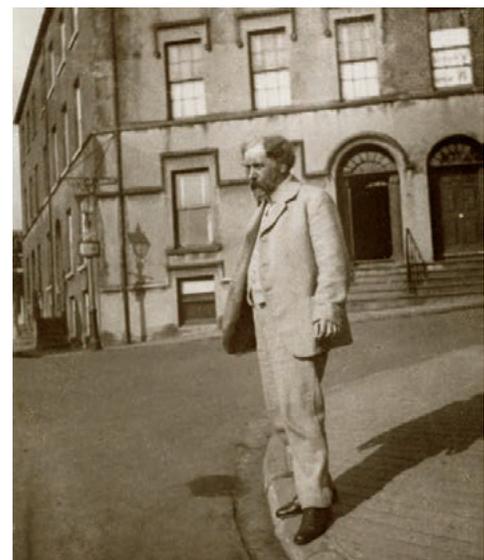
**1932:** Knox designed a third silver communion piece for old Peel Cathedral in memory of his sister Christina who died in 1931.

**1933:** Archibald Knox died of heart failure at 70 Athol Street on 22nd February at the age of 68. He is buried at New Braddan Cemetery in the Isle of Man. The gravestone was originally intended for a member of the Quayle family (of the stonemason company) but it was reported that as they could not decide about who it should be for, it was considered fitting that it should be used for Archibald Knox's own grave after his sudden death. Later the plot was also used for the burial of his brother William and his sister Annie.

On his gravestone is written "*Here lies Archibald Knox Artist.....A humble servant of God, in the ministry of the beautiful.*"

At an exhibition of Knox's work in 1937 Canon John Quine said that Knox's artwork deserved to be on permanent display in the Isle of Man.

Archibald Knox in front of 70 Athol St. c.1930.  
MNH PG/0755/1





### Peel Castle Cross Slab (Manx Cross 115)

This fragment of a wheel-headed cross was discovered in 1874 during restoration work at the barracks or garrison hall at Peel Castle. The surviving piece includes part of the cross's head and left arm, along with a short arc of the encircling ring. The face of the cross features loose interlace, with the upper limb displaying a ring trapping looped bands. The encircling ring itself is plain, without decoration.

MNH Manx Cross 115

*"Art is in everything if we choose to put it there."*



## Beauty of the Isle of Man

Archibald Knox's long fascination with the Isle of Man's history, culture, and spirituality profoundly shaped his creativity. The Island's ancient, mysterious landscape provided endless inspiration. His love for Manx heritage began as a young man through the MNHAS and Canon John Quine's influence in respect of the stone crosses being researched by Kermode.

Growing up at a time when the Isle of Man was only just discovering the significance of its own history, Knox joined a group of 'tenacious patriots' who were enthusiastic about understanding Manx identity and committed to preserving and celebrating the Island's heritage and culture.

He was fascinated with the intricate designs of the ancient crosses and spent many hours documenting and recording them. The sinuous lines and curves of these carvings would influence much of his future work.

### Gaut's Cross (Manx Cross 101)

This life-size pen and ink drawing was created by Philip Moore Callow Kermode to illustrate his influential book 'Manx Crosses', published in 1907. The cross itself was discovered when the old parish church at Kirk Michael was demolished in 1827. It is named after its sculptor, Gaut. The drawing highlights several of Gaut's signature interlace patterns, including a five-stranded plait on the cross-shaft, a two-stranded twist to the left bound by rings, and a "linked twist" motif to the right.

Pen and ink drawing on paper, c.1906  
MNH 2006-0295/101A

### Thorstein's Cross Slab (Manx Cross 112), Kirk Braddan

This life-size pen and ink drawing is by Philip Moore Callow Kermode, the first curator of the Manx Museum, and shows a Viking age stone cross from Braddan. He drew life-size pictures of all of the known stone crosses in the early 1900s creating an important, and beautiful, record of these internationally significant monuments. The inscription on this cross reads "Thorstein erected this cross to the memory of Ofeig, son of Crina". Thorstein and Ofeig are Viking male names, Crina is a Celtic female name. This inscription with its mix of Viking and Celtic names, shows that although there were battles in the early years of Viking times, the Vikings eventually settled and integrated with the Manx community.

Pen and ink drawing on paper, c.1906  
 MNH 2006-0295/112B



## Landscape

The Isle of Man's rugged landscape also inspired Knox — its dramatic skylines, changing light, and tumultuous seas became a spiritual refuge, fuelling his creative process. This deep connection to the Island is evident in his work, which reflect the natural world around him. It is therefore no surprise that Knox returned to the Isle of Man from London to focus on his important work for Liberty - the Island was his muse.

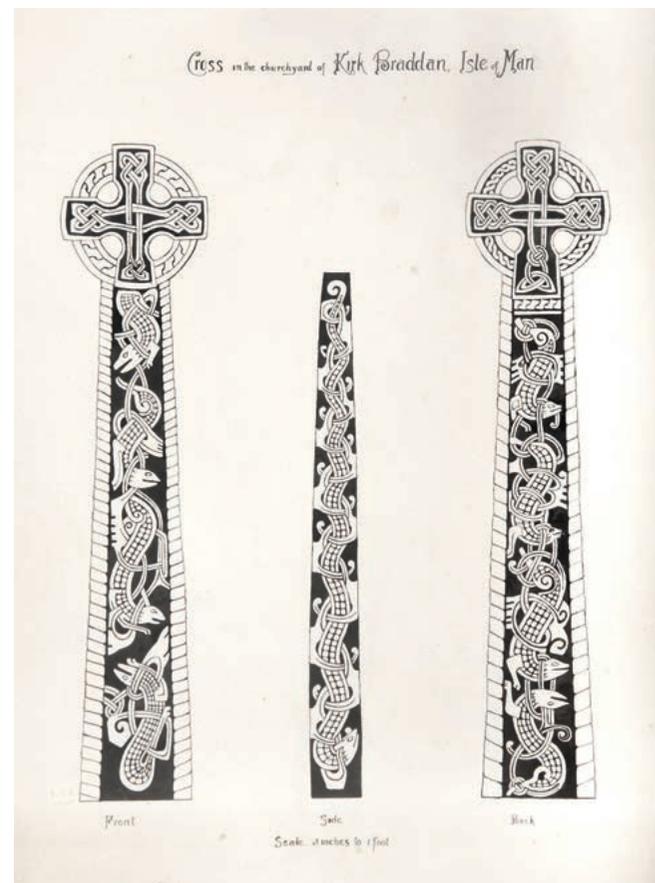
To truly understand Knox's work, it is said that one must visit the Isle of Man — walk the paths he walked and immerse yourself in the ancient landscape that inspired him.

### Thorleif Hnaggi's Cross Slab (Manx Cross 135), Kirk Braddan

Archibald Knox's drawing of Thorleif Hnaggi's cross - a late 10th / early 11th century Norse stone pillar cross from Old Kirk Braddan churchyard. The shaft is topped with a wheel-headed cross decorated with interlaced ornament. The face of the shaft features four dragons with lizard-like heads, while one edge shows a single dragon: all are trapped in twisting tendrils. A runic inscription on one side reads, 'Thorleif Hnaggi erected this cross to the memory of Fiacc his son, brother's son to Haf'.

As a young man Knox was fascinated by the Island's medieval crosses and spent years sketching them. Sadly many of his original cross drawings were lost when the SS Peveril sank in 1899 while transporting his artworks back to the Isle of Man.

Pen and ink drawing on paper, date unknown  
 MNH 1954-6029e



## The Designer: Art of the Home

Archibald Knox is often described as a Modernist designer ahead of his time, yet his work remained deeply rooted in his Manx heritage. His design career began on the Isle of Man, where he became friends with the renowned Arts and Crafts architect Mackay Hugh Baillie Scott. This friendship, formed at the Douglas School of Art, exposed Knox to European design trends and led to his work being featured in influential journals.

In 1896, his close friend and fellow Manx artist, Alfred J. Collister, was appointed headmaster of the newly opened Redhill School of Art in Surrey. He invited Knox to join him as art teacher, and so his design journey to London began. Knox soon began supplying designs to the Silver Studio, commercial designers for Liberty & Co. In 1898, he began working on Liberty's new Cymric silverware range, defining the minimalist Liberty-Style aesthetic with its clean lines and modern elegance. By 1900, he was designing exclusively for Liberty, whose search for a distinctively British style aligned perfectly with his Celtic-inspired motifs. Returning to the Isle of Man, Knox focused on design full-time. Over the next five years, he produced thousands of homeware and jewellery designs for Liberty's Cymric and Tudric ranges, always balancing beauty with function. He also designed pottery, textiles, and wallpapers for Liberty. Despite being one of the most prolific and innovative designers of his era, Knox remained largely unknown, as Liberty's policy of not naming their designers suited his preference for working anonymously. His legacy has only been recognised in the last 50 years or so.

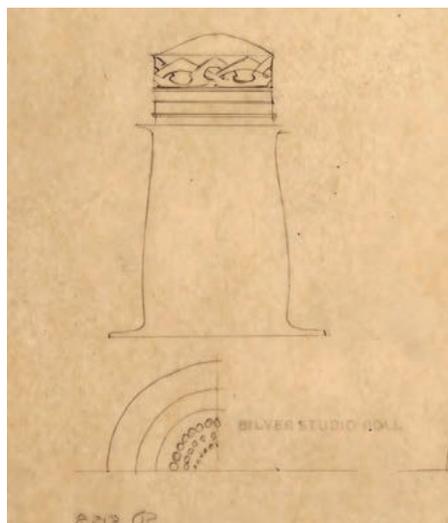
## The Silver Studio

The Silver Studio of Decorative Design was founded by Arthur Silver in Hammersmith, London, in 1880. Silver's intention was to bring together a group of artists who could produce designs for the entire interior decoration of a house, from wallpapers and textiles to carpets. Archibald Knox was among their designers. His first creations for the Silver Studio were intricate Celtic-patterned wallpapers for the prestigious decorating firm Wylie & Lochhead. These designs posed a significant challenge, as the ornate Celtic motifs had to be adapted into a repeatable wallpaper pattern. After Arthur Silver's death in 1896, the firm was managed by Harry Napper, who oversaw the sale of the first Cymric designs to Liberty. It is believed to have been Napper who introduced Knox to Liberty. A daybook entry from the Silver Studio and an invoice for designs bought by Liberty show that within a year of leaving the Island to teach at Redhill Art School, the Manx art master turned designer had been singled out to work with one of the most important design businesses in Europe. Soon after, he left both the Silver Studio and teaching to focus entirely on his work with Liberty. In 1901, Rex Silver took over management of the Silver Studio, often claiming credit for Knox's early designs, which kept his contributions hidden for decades.

Shown are early Cymric pieces from the inaugural 1899 catalogue, believed to be Knox's first three-dimensional designs. They mark his initial exploration of this form and are displayed alongside his original Silver Studio designs.

### Liberty Cymric Silver Pepper Castor 'Thorian'

This piece represents an early design and features the first hallmark for Liberty & Co's Cymric range. It is listed as Exhibit 28 in the May 1899 Liberty Cymric catalogue, under the name Thorian (derived from the Norse god Thor). This castor is a distinctive Knox design, making it one of the few, if not the only, known piece that links Knox, the Silver Studio, and the early Cymric collection. 1898. The original design drawing on the left is by Archibald Knox.



12



Liberty Silver Cymric  
Candlesticks 'Conister'  
1905 (from 1899 design).

Liberty Silver Cymric  
'Planta' Belt Buckle  
1899.



Liberty Cymric Silver Bowl 'Romany'  
1901 (from 1899 design).



Liberty Cymric Silver Vase 'The Iris'  
1899.



Liberty Cymric Silver Bowl 'Ostia'  
1903.



Liberty Cymric Silver Bowl 'Edron'  
1898.

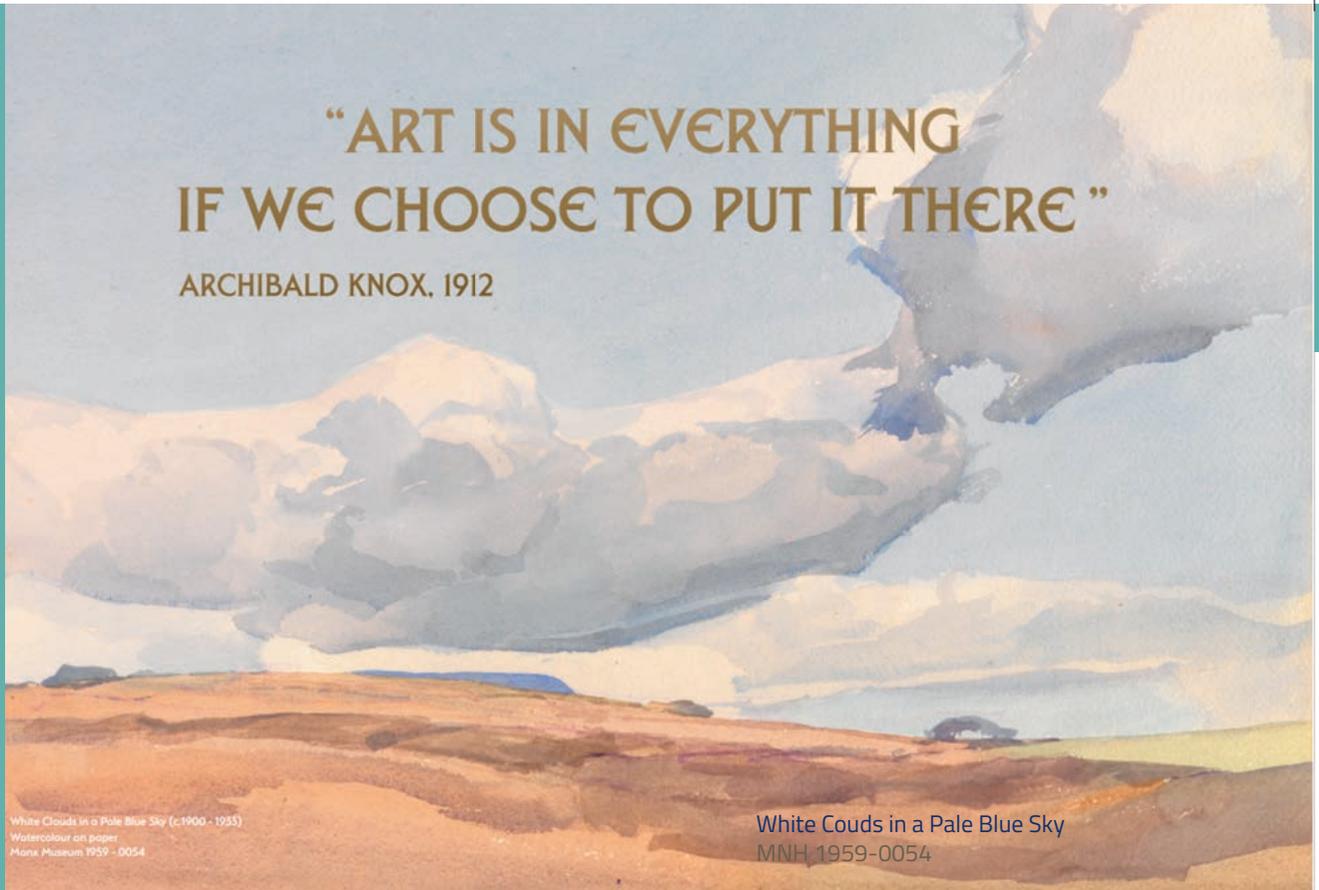
Liberty Cymric Silver & Enamel Clock 'Olaf'  
Model 5021. 1902 (From design c. 1900).  
Possibly the earliest clock designed by Knox.



Liberty Cymric Silver Sugar Basin 'The Grouwal'  
1899.

“ART IS IN EVERYTHING  
IF WE CHOOSE TO PUT IT THERE”

ARCHIBALD KNOX, 1912



White Clouds in a Pale Blue Sky (c.1900 - 1935)  
Watercolour on paper  
MNH 1959 - 0054

White Clouds in a Pale Blue Sky  
MNH 1959-0054

## Sulby

In 1902, Archibald Knox moved into Sybil Cottage, Sulby, which he had furnished with Liberty carpets and curtains. He commissioned the furniture locally, including this desk, which was crafted to his own design. Between 1902 and 1905 Knox sketched and coloured thousands of homeware and jewellery designs for Liberty at this desk. Completed designs were dispatched from the nearby Sulby Post Office, travelling by boat to London for approval. This exchange of designs would often travel back and forth, sparking further communication with manufacturers. Knox played a significant role in ensuring the final product met his high standard. He was paid for each design Liberty accepted, which then became their property to reproduce, adapt in some cases and sell.



Archibald Knox's Desk, Sybil Cottage, Sulby (1902)  
Designed by Knox and made at The Sunnyside Workshops, Douglas.



Copper Biscuit Box, Liberty Model 0194  
By Jennings Bros. in the USA, 1915-1925.



Liberty 'Narfi' Window Box  
Pottery c.1905.

Knotted Wool Rug Modern reproduction  
(Design 1902).



# Liberty & Co.

Liberty, the iconic London store, opened its doors in 1875 when Arthur Lasenby Liberty transformed a modest shop at 218 Regent Street into a vibrant hub for exotic and beautiful goods. His vision was to make stunning items accessible to all, not just the wealthy, creating fashionable and tasteful design for the new middle classes of Britain and Europe.

Embracing machine production to keep costs down, Liberty launched its own Cymric silver and jewellery collection in 1899. This luxurious line combined machine-made silver with meticulously hand-finished semi-precious stones and enamel. In 1902, the more affordable Tudric range, crafted from pewter, was introduced. Both ranges were manufactured by W.H. Haseler of Birmingham.

Archibald Knox was the lead designer, blending Celtic influences with modernist design to create pieces that are still easily recognisable today. Knox's designs dominated Liberty's output, with an estimated 80% of the silver, jewellery, and pewter items from this period attributed to him. Both ranges were hugely popular, with pieces available to purchase through Liberty's catalogue or in store. For those with the means, bespoke pieces could be ordered, designed especially by Knox. The company's innovative production techniques allowed pieces to be made in large quantities, meaning they remain readily collectable today.

By 1906, the popularity of the ranges had waned, and production ceased. Knox returned to London in 1905, where in 1906 he took up the role of design master at Wimbledon School of Art. One of his last commissions for A. L. Liberty was a poignant one, designing the gravestone for his former patron, Arthur Lasenby Liberty, in 1917 – evidence of the high regard Liberty had for Knox's designs. The gravestone/memorial cross was asked for by Arthur Lasenby as early as 1901 on the death of his father. Knox also had Cathedral silver pieces designs made by Liberty & Co. in 1929 and 1932.

Liberty Style had the power to transform an entire home, from carpets and curtains to wallpaper, furniture, and even the ornaments on the mantelpiece. As incomes rose and the cost of living decreased in the 1880s, interest in architecture and interior design soared. With a growing desire for stylish, tasteful interiors, people turned to the wealth of books and magazines available to guide them in choosing the right design.

The terms Tudric and Cymric were the brand names given by Liberty to their new pewterware and silverware and silver/gold jewellery ranges. Both names were chosen to reflect a general sense of British and Celtic heritage and craftsmanship.

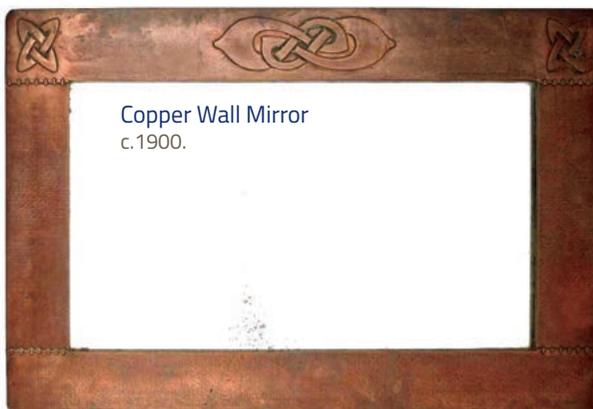
**Liberty Evening Bag**  
Silver chain and clasp, and enamel decoration.  
1906.



**Bird Bath**  
Pottery,  
c.1902 - 1905.



**Tudric Pewter and Enamel Charger 'The Bollelin', Model O44**  
Possibly c.1900 as in Silver Studio drawings.



**Copper Wall Mirror**  
c.1900.

Archibald Knox designed motifs could be adapted for a variety of items such as buckles, matchboxes, cigarette cases and inkwells. Spoons were available as either matching sets or sampler sets with different motifs and enamels. Napkin rings were available in either silver or pewter with a variety of motifs, enamels and shapes.



Liberty Cymric Coffee & Tea Service  
Silver, 1921. MNH 1981-0008

**Jardinière the "Brunhild"**

Pottery, 1900-1905. An ornamental earthenware garden pot or jardinière, with green-blue glaze and incised and moulded 'Celtic' design. The jardinière was designed by Archibald Knox and produced by Carter & Co (forerunner of Poole Pottery) for Liberty & Co. of London.



**Belt Buckles**

Belt buckles were a popular accessory during the Edwardian era, but as pewter lacked the necessary strength, most buckles from this period were made of silver. Knox designed many such buckles for Liberty. The Cymric buckles were crafted by die-stamping and hand-shaping the silver. The openings were carefully cut by hand, and decorative elements were soldered into place. Designed in square shapes, the buckles could be joined together to form a double clasp, and were available in various sizes and both left- and right-handed versions, or formed as a single piece.



Liberty Cymric Coronation Belt Buckle Edward VII  
Silver and enamel, 1902.

Liberty Cymric Belt Buckle  
Silver and enamel, 1903.



Liberty Cymric Belt Buckle, Model 184  
Silver and enamel, 1907.



Liberty Cymric 'Clymene' Belt Buckle  
Silver and enamel, 1900.



Liberty Cymric 'Planta' Belt Buckle  
Silver and enamel. Designed 1899.



Liberty Cymric 'Medea' Pastry Fork Set.  
Silver and enamel,  
1926 (designed c. 1900).



A boxed set of two Liberty Cymric silver spoons in  
their original Liberty period box.  
London 1899.

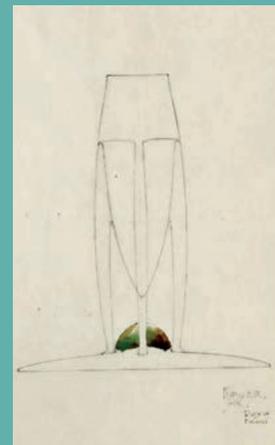


Liberty Cymric 'Medea' Teaspoon Set.  
Silver and enamel, 1909 (designed 1899).

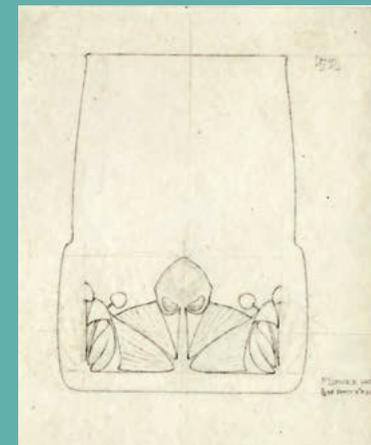


Boxed set of Liberty silver and enamel buttons.  
Birmingham 1903.

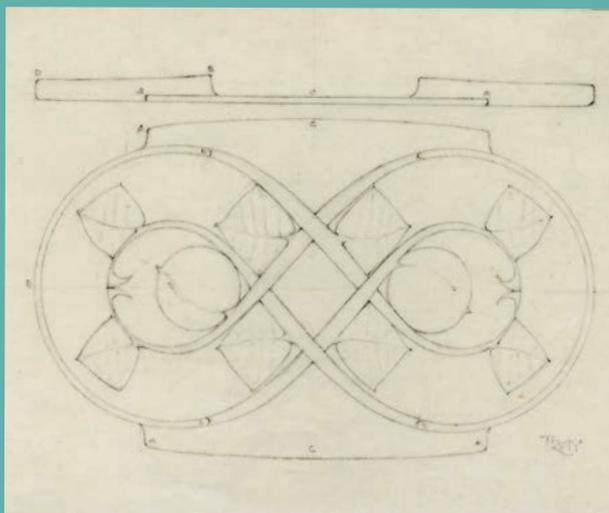
## Examples of Archibald Knox's Preparatory Pencil Designs for Liberty



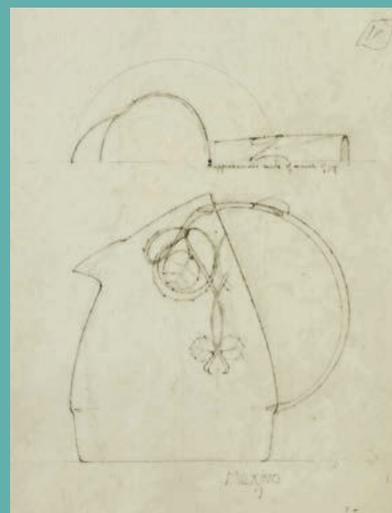
Flower Jar  
MNH 2005-0219/2



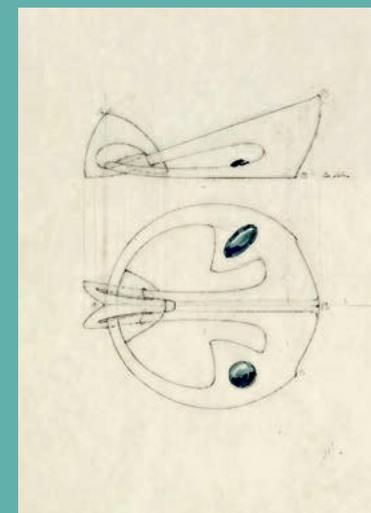
Flower Jar  
MNH 2005-0219/1



Tray  
MNH 2005-0217/2



Milk Jug  
MNH 2005-0218/5

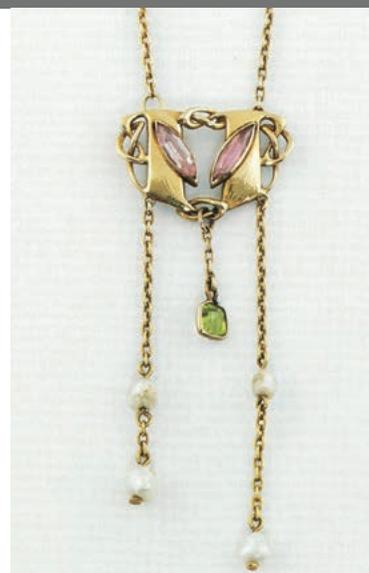


Knife Rest  
MNH 2005-0217/6

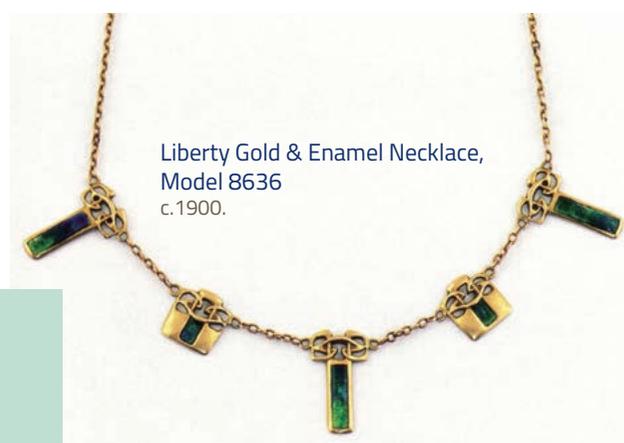
# Wall of Wonders: Jewellery



Liberty Gold, Enamel & Diamond Pendant with Pearl Drop  
An Arts & Crafts pendant suspended from a gold chain. c.1900.



Liberty Gold, Peridot, Amethyst & Pearl Necklace, Model 8207  
Suffragette colours  
c.1900.



Liberty Gold & Enamel Necklace, Model 8636  
c.1900.

## Necklaces, Pendants & Bracelets

Liberty & Co. launched its jewellery department in 1883, initially selling Oriental and antique pieces. By the 1890s, they began producing their own designs. The Cymric range of jewellery was introduced in 1899, with Knox's distinctive designs displaying sinuous lines and unusual choice of gemstones.

Drawing inspiration from both the Art Nouveau and Arts and Crafts movements, Knox's jewellery designs prominently feature Celtic interlace patterns.

Knox's jewellery for Liberty was crafted in both gold, paired with warm yellow amber and green enamel, and silver, complemented by cool blue enamel, reflecting his versatility and mastery of material.

The necklaces, pendants and bracelets shown here represent some of Archibald Knox's most elaborate jewellery designs. Gold is combined with enamel, opals and precious stones to create striking complex pieces, typically including the Celtic knot or other ancient Celtic motifs. Necklaces varied with matching motifs connected by lengths of gold chain and small pearls, the size created to suit the purchaser. Knox designed pendants that mixed shapes, colours and stones in a modern simplicity.



Liberty Gold, Emerald & Diamond Pendant  
c.1900.



Liberty Gold & Opal Pendant  
c.1900.



Liberty Platinum, Diamond & Moonstones Pendant, Model 8820  
c.1900.



Liberty Platinum, Diamond & Aquamarine Pendant, Model 8671  
c.1900.



Liberty Gold Pendant with Opal & Pearl, Model 500/95  
c.1900.



Liberty Gold Pendant with Multi-Coloured Opals  
c.1900.



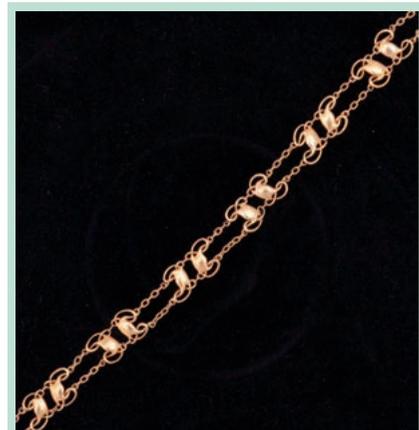
Liberty Gold Necklace set with Blister Pearls, Model 8111  
c.1900.



Liberty Gold & Opal Bracelet  
A rare gold bracelet.  
c.1900.



Liberty Gold Choker with Turquoise & Pearl, Model 8002  
c.1900.



Liberty Gold Bracelet.  
A rare gold bracelet, which has been made as a one off.  
c.1900.

# Wall of Wonders: Silver

Modernist Liberty Cymric Silver & Enamel Vase, Model 2025. 1904.



Liberty Cymric Silver Tankard inset with Enamel, Garnet & Carnelian Decoration. Avantgarde piece. 1901. MNH 2004-0081.



Liberty Cymric Silver & Enamel Vesta Case 1909.



Liberty Cymric Silver Vase with Enamelled Stylised Flowers, Model 2240 1906.



Liberty Cymric Silver & Enamel Napkin Ring, Model 2176 1903.



Liberty Cymric Silver & Enamel Napkin Rings, Model 2107 1906.

## Liberty Cymric Silverware

Liberty & Co. created the trade name Cymric (pronounced Koomric) for their distinctive range of silverware, drawing inspiration from Wales (Cymru) and Welsh culture. The name Cymric was put forward by John Llewellyn a Welsh Director of Liberty & Co. Despite the name, Knox's designs were actually influenced by Manx carved crosses rather than Welsh traditions. This luxurious line combined machine-made silver with meticulously hand-finished semi-precious stones and enamel. They were manufactured by W.H. Haseler of Birmingham.

Early Cymric pieces subtly reference Manx heritage, with place names like Conister, Pollock, Thousla, and Arrahgon woven into the designs. Once thought to be the work of Rex Silver from the Silver Studio, these pieces are now confidently attributed to Archibald Knox, thanks to the identification of these place names. The Cymric design exemplifies Knox's artistry – combining form and decoration into a cohesive whole.

Knox's first Cymric designs were launched in a Liberty catalogue in 1899 as part of their new silverware range, marking the end of one century and the dawn of the next with the bold, innovative style of the fin de siècle movement.

## Craftsmanship

Each Cymric piece was die-stamped from a mould, with the decorative pattern on the inside. The silver was then shaped and polished to perfection. Some designs featured a smooth finish, while others had a 'hammered' texture – achieved not by hand-hammering, but by the mould itself. For a personal touch, many pieces included enamel or gemstones, often in shades of blue and green.



Rare Liberty Cymric Silver & Powell  
Glass Claret Jug  
1903.



Liberty Cymric Silver Vase with  
Enamel Inlay Decoration,  
1902.  
MNH 2005-0215.



Liberty Cymric Silver & Turquoise  
Vase  
c.1900.

# Wall of Wonders: Silver



Liberty Cymric Three-Piece Silver Coffee Set,  
Model 5102  
1903.



Liberty Cymric Silver Covered Butter  
Dish With Glass Liner  
1904.



Liberty Cymric Silver & Enamel Spoon  
c.1905.



Liberty Cymric Silver & Enamel Caddie  
1905.  
MNH 2001-0189.



Liberty Cymric Silver, Enamel &  
Turquoise Tankard  
c. 1900.



Liberty Cymric Silver & Enamel  
Tankard or Mug  
1904.



Liberty Cymric Silver & Enamel  
Scent Bottle  
1906.



Liberty Cymric Silver & Enamel Menu Holder  
1905.  
MNH 2001-0188/2.



Liberty Cymric Silver & Enamel Menu Holder  
1905.  
MNH 2001-0188/3.



Liberty Cymric Silver & Enamel Menu Holder  
1907.  
MNH 2001-0188/4.



Liberty Boxed Set of Cymric Silver & Enamel Teaspoons  
Model 0345  
1906.



A Boxed Set of Liberty Cymric Silver & Enamel 'Decos' Spoons  
1903.



Liberty Cymric Silver & Enamel 'Medea' Sugar Tongs  
1929 (from a 1900 design).



Liberty Cymric Silver & Enamel Fork  
c.1900.



Liberty Cymric Silver & Enamel Edward VII Coronation Commemorative Spoon  
c.1902.



Boxed Liberty Cymric Silver & Enamel Edward VII Coronation Commemorative Spoon  
c.1902.

# Wall of Wonders: Clocks

Some of the larger, more elaborate pieces were produced as one-off commissions or in very limited editions due to high costs and the complexity of manufacture. In contrast, the smaller Cymric clocks, crafted in silver, featured minimal enamel decoration, while the more affordable Tudric pewter clocks had extensive enamel work and even mother-of-pearl decoration.

The partnership between Archibald Knox's innovative designs and Liberty's reputation as a tastemaker was a perfect match. Together, they established the Liberty Style (could so easily have been the Knox Style), a trend that epitomized elegance, modernity, and a distinctly futuristic vision. This is evident in the remarkable diversity of his clock designs.



**Liberty Tudric Pewter Copper Faced Clock, Model 0253**  
A rare polished clock.  
c.1902.



**Liberty Cymric Silver & Enamel Clock (1901)**

An extremely rare Cymric silver and enamel clock, which is of a previously unrecorded design. The clock has a two train eight-day movement by A.D. Mougin, striking on two coils, the high fired enamel dial with Roman numeral XII, V and motto TIME ENOUGH, the lancet case with shaped apron, on bracket feet. This piece was only rediscovered in August 2024.



**Liberty Tudric Pewter & Enamel Carriage Clock with Copper Dial, Model 0721**  
c.1903.



**Large Liberty Tudric Pewter Clock, Model 0255**  
1902-1905.



**Liberty Tudric Pewter Wall Clock with Abalone**  
c.1902-1905.



**Liberty Tudric Pewter and Abalone Monumental Clock, Model 095**  
1902-1905.



Liberty Tudric Pewter Cruciform Clock, Model 097  
c.1902-1905.



Liberty Tudric Pewter Mantel Clock, Model 0609  
Large blue enamel dial with red dots and clear glass. Design merges Art Nouveau and Celtic revival styles. 1902-1905.



Liberty Tudric Pewter Monumental Clock, Model 098  
The largest of all the Tudric clocks produced and also one of the rarest. c.1902.



Liberty Tudric Polished Pewter Clock, Model 0384.  
c.1905.



Arts & Crafts Style Polished Liberty Tudric Pewter, Copper & Enamel Circular Clock, Model 0366  
c.1902.



Liberty Tudric Pewter Copper Faced Mantel Clock with Abalone, Model 0290  
c.1902-1905.



Liberty Tudric Pewter and Abalone 'Radio' Clock, Model 0252  
c.1902.



Liberty Cymric Silver, Enamel, Pearl & Turquoise Clock. Model 5217  
c.1911-1912 (from an earlier design).



Liberty Tudric Pewter Mantel Clock, Model 0254  
c.1900.

# Wall of Wonders: Pewter

In 1902, Liberty & Co. launched Tudric, a range of pewterware largely designed by Archibald Knox. Offering a more affordable alternative to the Cymric silver range, Tudric quickly became popular for its innovative designs and versatility and was highly customisable. Many items featured colourful enamel detailing, while others included pierced elements and green glass liners for added visual interest.



Liberty Tudric Pewter Butter Dish and Knife, Model 0162  
c.1903.



Liberty Tudric Pewter Bowl/Coupe, Model 0276  
1902-1905. MNH 2001-0190.



Liberty Tudric Pewter Pair of Vases, Model 0442  
1902-1905.  
MNH 2003-0043.



Rare Liberty Tudric Pewter Centre Piece or Tazza with Clutha Glass, Model 0441  
c.1902.



Liberty Tudric Pewter Cache Pot, Model 0288  
1902-1905.



Liberty Tudric Pewter Punch Bowl/Centre Piece, Model 0318  
1902-1905.



Pair of Rare Liberty Tudric Pewter Bomb Vases with Emerald Coloured Enamels, Model 0226  
1902-1905.

The Tudric range was manufactured by W.H. Haseler of Birmingham, known for their high-quality metalwork. Pewter is a grey alloy of tin with copper and antimony (formerly, tin and lead). Over time oxidation turns the pewter slowly grey, which can either be removed through polishing or left as a patina.



Liberty Tudric Pewter Inkwell with Enamel Decoration, Model 0141  
1902-1905.



Liberty Tudric Pewter Double Inkwell with Enamel Decoration. Model 0163  
1902-1905.



Liberty Tudric Pewter & Abalone Wooden Photo Frame  
1902-1905.



Liberty Tudric Pewter Lidded Biscuit Barrel  
1902-1905.



Liberty Tudric Pewter & Enamel Tankard or Mug, Model 0334  
1905.



Liberty Tudric Pewter & Enamel Photo Frame  
1902-1905.



Liberty Tudric Pewter Inkwell with Enamel Decoration, Model 0521  
1902-1905.



Liberty Tudric Pewter & Enamel Biscuit Barrel, Model 0194 (Large version)  
c.1902.



Liberty Tudric Pewter & Enamel Biscuit Barrel, Model 0237  
1902-1905.



**Bureau or Writing Desk (1901)**

Maker: Joseph Cannell, The Sunnyside Workshops, Douglas. This writing desk was a wedding gift from Archibald Knox to his close friend and fellow Manx artist, Alfred James Collister. MNH 2021-0052.



**Clock Case (1904)**

Maker: Joseph Cannell, The Sunnyside Workshops, Douglas. Oak clock case with a hinged glass front. On the front is the gilded inscription 'Time Enough' and on the upper surface is the gilded inscription 'Designed by Archibald Knox. Sulby I.O.M. A.D. 1904.' MNH 1996-0185.

**Ulican Sundial (1905)**

Maker: Joseph Cannell. This slate sundial, dated '1776', bears the initials 'RB' and is encased in a wooden frame designed by Archibald Knox. MNH L22570. The gnomon has the initials 'AK', '1905', on one side and the initials 'WJA' and 'JC' on the other. Loan courtesy of Douglas City Council.



**Bracket Shelf (1899-1905)**

Maker: Joseph Cannell, The Sunnyside Workshops, Douglas. A bracket shelf of wood inlaid with mother of pearl. MNH 1970-0151.



**Hall Stand (1905)**

Maker: Joseph Cannell & Wilson James-Ashburner, The Sunnyside Workshops, Douglas. This oak hall stand, features a mirrored back and a bronze bell salvaged from the barque Agnes, wrecked off Ballaugh shore in 1894. The timber is believed to have come from Old St. Matthew's Church in Douglas. MNH 2006-0005.

**China Corner Cupboard (1904)**

Maker: Joseph Cannell & Wilson James-Ashburner, The Sunnyside Workshops, Douglas.



## Sunnyside Workshop

The only known surviving examples of furniture designed by Archibald Knox were likely produced at the Sunnyside Workshops in Douglas, which he co-founded with his friend and patron, Wilson James-Ashburner, in 1899. The Arts and Crafts style workshops aimed to rival the renowned enterprises of the late William Morris, employing skilled artisans to create fine works in wood and metal. Knox designed furniture pieces are now exceptionally rare. A contemporary newspaper reported that 'Mr. James-Ashburner was aided in his efforts to revive art in wood and metalwork by the designs of Mr Archibald Knox and the exquisite workmanship of Mr. Joseph Cannell.'

The workshops exhibited at the Isle of Man's Fine Art & Industrial Guild Exhibition in 1905, where the Isle of Man Examiner praised an oak hat stand and hall seat, designed by Knox, for its originality, simplicity, and perfect proportions. This piece has recently been rediscovered in a dilapidated state and is awaiting restoration. Despite their efforts, the workshops struggled to attract commercial interest, and when Knox returned to teaching in Surrey, James-Ashburner closed the business. Knox expressed his disappointment that their work was not better appreciated on the Isle of Man at the time.

Few pieces from Sunnyside survive today, and many are on display for the first time.



Detail from the grave of John Miller Nicholson

(Post restoration & re-gilding 2024), Douglas.  
Photo: D. Quine.

**John Miller Nicholson Memorial Trial or Sample**

Maker: Thomas Quayle  
This trial piece was created by Thomas Quayle, a stonemason from Douglas, as part of a proposed memorial to the artist John Miller Nicholson.  
MNH 1986-0171a.



Detail from Archibald Knox's Grave, New Braddan Cemetery.

As it was in the 1930's.

## Memorials

Archibald Knox designed many memorial stones, many drawing inspiration from the Island's carved crosses. His distinctive grave memorials, recognisable for their unique design and lettering, can still be seen today, primarily in Braddan and Douglas Borough Cemeteries. His war memorials are located Island-wide. Knox worked mainly with Douglas stone mason and sculptor Thomas Quayle, and later with his son and grandson.

Knox's designs, often featuring intricate interlacing, evoke the original Manx crosses. His distinctive lettering is present on all, often accompanied by sacred heart motifs. Knox created full-scale drawings of the designs, which he sent to Quayle. The stones were then hand-cut, with the complex lettering showcasing the Quayles' exceptional skills. Notable memorials include those for his tutor, artist John Miller Nicholson, poet T.E. Brown, and patron Sir Arthur Lasenby Liberty. His war memorials, produced between 1921 and 1924, commemorate those who served and fell, from the General Post Office, the Manx Bar Association, the churches of St Matthew's, St Thomas' and St Barnabas', and the parishes of Kirk Michael, Onchan, Lonan and Ballaugh. One of the most poignant memorials is a beautifully illuminated book listing the staff and students of Douglas Secondary School (now St Ninian's High School) who served in the First World War. The names of those who died are marked by a simple bird motif with a closed beak because they can sing no more..

Though Knox never designed a headstone for himself, one of his designs was ultimately used. Originally intended for a Quayle family member, the design was chosen as a fitting tribute to Knox when he died suddenly of heart failure on 22 February 1933. His grave can be found in New Braddan Cemetery, the headstone reads:

*"Here lies Archibald Knox, Artist...A humble servant of God in the ministry of the beautiful."*



Douglas Secondary School Book of Remembrance & Cabinet

Cabinet Maker: J Stanley Keig.  
In 1920, Archibald Knox was commissioned by the Eastern District Secondary School Board to design a Roll of Honour and a Book of Remembrance to honour former students and teachers who had fought in the First World War. These memorials not only serve as a deeply meaningful tribute to the old scholars and teachers, but also showcase Knox's exceptional craftsmanship. MNH 1964-0028/2.

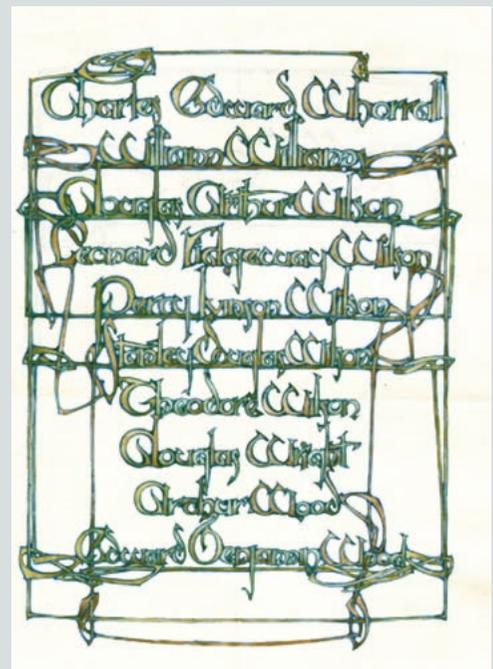
Loan courtesy of St. Ninian's High School.

**Memorial Trial or Sample**

Maker: Thomas Quayle  
A trial or sample piece from the yard of Thomas Quayle, stonemason of Douglas, Isle of Man. The carving is from a design by Archibald Knox.  
Manx Museum 1986-0171c.



Detail on the Douglas Secondary School Book of Remembrance Cabinet



*"Never be ordinary, better be nothing than that"*

Archibald Knox



Liberty Cymric Silver Covered Cup with Enamel,  
Model 251

This exceptional early design by Archibald Knox reinterprets the traditional chalice or covered cup form for the 20th century. The cup rests on organic, fluid stems, and the silver is adorned with waves of enamel.  
1900.

The Wonder Room

Sheet: 30

30



Liberty Cymric Silver Cigarette Box with Enamels,  
Model 632

One of Knox's greatest metalwork pieces illustrating his mastery of both form and surface designs. The box is supported on organic legs, floating elegantly above a sea of enamel, itself decorated in stylised Celtic knots. The Japanese and Art Nouveau influences are apparent but the totality is Knox at his most avantgarde. 1901.



## The Wonder Room

Showcasing rare metalware and jewellery pieces designed by Archibald Knox for Liberty & Co, together with bespoke Isle of Man commissions.

From delicate brooches to striking silver ink stands, Knox's designs elevate the everyday into the extraordinary.

Radical Liberty Cymric Silver & Enamel Vase,  
Model 25/73

This extraordinary vase is set with a pink-purple enamel base, with cut-out heart shapes that reveal the enamel beneath. The feet are connected with silver wire work that is highly distinctive and radical for the period. 1900.



Liberty Cymric Silver & Opal Cigarette Box

The front half of the hinged lid is embossed with an interlacing design which runs down over the front and sides. The lid is set with a large opal in a heart-shaped mount, with smaller cabochon opals on each side. 1903-1904. Image courtesy of the Victoria and Albert Museum.

Liberty Cymric Silver, Enamel & Turquoise Vase, Model 244

The Celtic inspired vase is decorated with panels of stylised entrelacs enhanced with enamel and inset with a band of turquoise, off a flared base. 1901.



Liberty Cymric Silver, Enamel & Blister Pearl Biscuit Box, Model 500/85

The box's geometric shape, combined with vibrant yellow and green enamel panels and stylised Celtic knots create a modern rather than Art Nouveau appearance. The lid, elegantly shaped with small winged handles, is adorned with large blister pearls, adding to its refined appeal. 1900.





Liberty Pair of Cymric Silver & Turquoise Vases,  
Model 2126

This design is an early example of Archibald Knox's Modernist style. Model 2126 is available in several sizes, with this being the medium size, which is particularly well-proportioned. Many leading experts on Knox's work consider this design to be one of his finest, showcasing his bold and innovative approach to Modernist design.  
1902.



Sulby Communion Dish

This communion dish was a personal gift from Archibald Knox to his friends in Sulby, where he lived and owned property from 1902 to 1905. The dish features a striking black opal and the embossed lettering 'Sulby' on its rim. The opal changes colour with every slight change of angle and is a truly magnificent, one-off piece.  
1904.

A Unique Liberty Cymric Silver, Glass & Enamel Centrepiece, Model 2122  
1902.





Liberty Tudric Pewter Inkstand with Perpetual Calendar

This distinctive Tudric pewter inkstand combines functionality with decorative design, featuring enamel decoration, glass and celluloid. Manufactured by W.H. Haseler for Liberty & Co., the inkstand has a rectangular tray base with a central, circular motif of swirling stems that extend beyond the edges. Two compartments house ink bottles, while an upright pewter frame holds the perpetual calendar sheets. The piece stands on four squat, rounded feet. The ink bottles are square glass with hinged pewter lids, each adorned with a swirling motif and a blue-green enamel stud on a copper base. The calendar includes seven celluloid sheets: three for the months and four for the days, allowing for perpetual use. 1905-1910. Image courtesy of the Victoria and Albert Museum.



Set of Liberty Cymric Silver & Enamel Letter Scales  
c.1900.



Liberty Cymric Silver Inkwell with Heart-shaped Enamel Motif, Model 500/1  
1904.



Liberty Tudric Pewter Double Inkwell with Enamel, Model 0715  
1902-1905.



Liberty Extremely Rare Cymric Silver Double Inkwell with Turquoise Stones, Model 5106  
1903

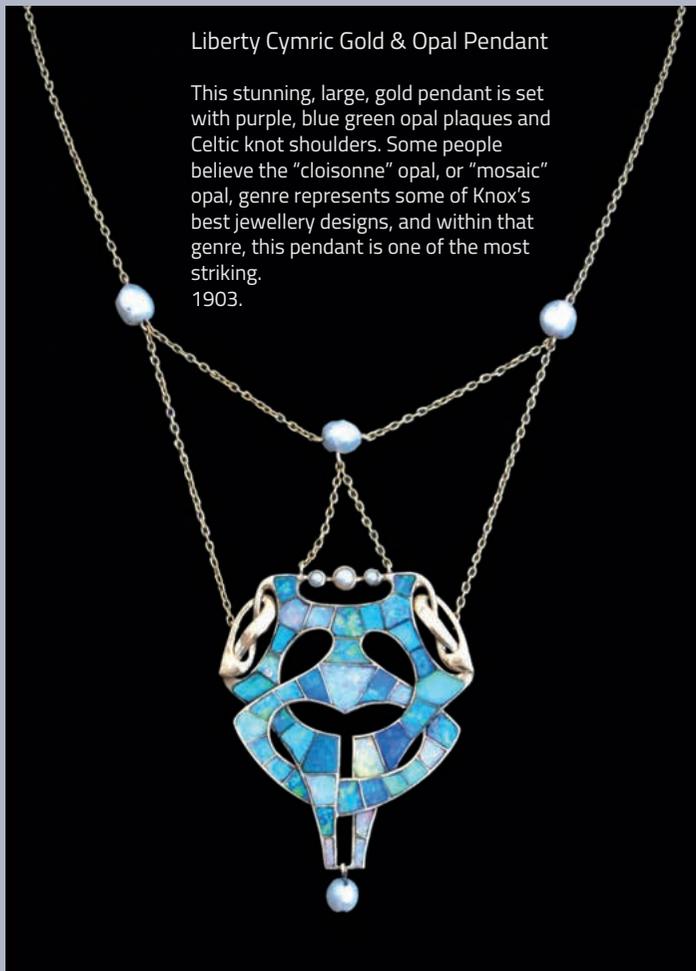


Liberty Cymric Silver & Enamel Inkwell, Model 500/31

This remarkable inkwell is a striking example of Modernist design, although it actually dates back to 1900. The silver slits, possibly representing stylised waves of the sea, add a dynamic and innovative element to the piece, showcasing Knox's early departure from traditional design.



Liberty Cymric Silver, Enamel, Turquoise & Ivory Paper Knife  
1904.



Liberty Cymric Gold & Opal Pendant

This stunning, large, gold pendant is set with purple, blue green opal plaques and Celtic knot shoulders. Some people believe the "cloisonne" opal, or "mosaic" opal, genre represents some of Knox's best jewellery designs, and within that genre, this pendant is one of the most striking.  
1903.



Liberty Cymric Gold, Opal & Enamel Pendant, Model 824

A truly spectacular pendant. It is unmarked, like most of Knox's gold jewellery, but is a variant of model number 824.  
c.1902.

# Jewellery

Some of Archibald Knox's most elaborate jewellery designs. Gold is combined with enamel, opals, emeralds, diamonds and other precious stones to create striking complex pieces. Typically Archibald Knox's jewellery designs encompass a wide range of pieces, including rings, brooches, necklaces, pendants, and even cufflinks, from relatively simple Celtic inspired designs to highly elaborate creations.

Liberty & Co. launched its jewellery department in 1883, initially selling Oriental and antique pieces. By the 1890s they began producing their own designs. The Cymric range of jewellery was introduced in 1899.



Liberty Cuff Links in Gold with Red Enamel  
1900-1904.  
MNH 1965-0207.

## Rings

Knox's rings are exceptionally rare. These rings are typically unmarked and made of gold, accented variously with opal, enamel, moonstone, diamond or pearl.



Liberty Cymric Gold Ring with Opal (9ct), Model 4030  
c.1900-1904.



Liberty Cymric Gold Ring with Moonstone (14ct), Model 4093  
c.1900-1904.



Liberty Cymric Gold Ring with Diamond, Model 4040  
c.1900-1904.



Liberty Cymric Gold Ring with Opal & Enamel, Model 4064  
Intricate knot design, highlighted with vibrant blue enamel and an opal centrepiece. c.1900-1904.

## Necklaces

Necklaces varied with matching motifs connected by lengths of gold chain and small baroque pearls, the size to suit the purchaser. Knox designed pendants that mixed shapes, colours and stones in a modern simplicity.



Liberty Cymric Gold, Opal, Pearl & Ruby Pendant, Model 500/12  
c.1900.

Liberty Cymric Gold & Emerald Pendant, Model 8264  
Formed of two Celtic style gold wire work loops. 1902.

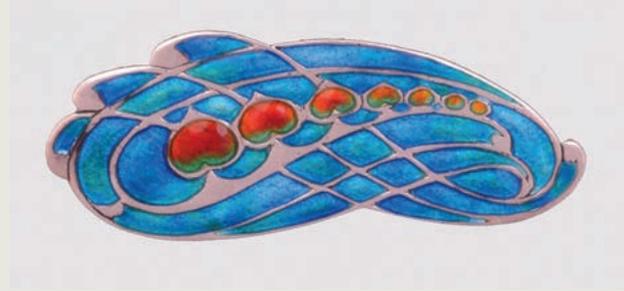
Liberty White Gold, Fire Opal & Diamond Pendant with Fine Platinum Chain  
This rare pendant has a 5.5ct fire opal. c.1900-1904.

Liberty Cymric Gold, Pearl & Enamel Necklace, Model 8337  
A stunning gold Arts and Crafts necklace. c.1902.



## Brooches

Knox's brooches highlight his versatility, from abstract Modernism years ahead of his time to elegant Celtic Art Nouveau. Knox's jewellery for Liberty was crafted in both gold, paired with warm yellow amber and green enamel, and silver, complemented by cool blue enamel, reflecting his versatility and mastery of material.



Liberty Cymric Silver & Enamel Brooch  
c.1900-1904.



Liberty Cymric Gold Brooch with Single Opal  
1900-1904.  
MNH 1984-0106.



Liberty Cymric Gold Brooch with Opal,  
Model 1290  
c.1902.



Liberty Cymric Gold Brooch  
with Turquoise Inlay  
1900-1904.  
MNH 1984-0107.



Liberty Cymric Gold Brooch with Opal  
c.1902.



Liberty Cymric Gold Brooch with Opal  
c.1902.



Liberty Cymric Gold Brooch  
with Mother of Pearl and  
Turquoise  
1904.



Liberty Cymric Silver and  
Abalone Brooch with Gold Pin  
and Catch, Model 1313  
c.1900-1904.

Liberty Cymric Gold Brooch  
with Turquoise, Model 1166  
c.1900.





## "HUSH. LOOK AT THE CLOUDS"

ARCHIBALD KNOX, 1926

Threatening Storm (c.1900 - 1933)  
Watercolour on paper  
Manx Museum 1959 - 0067

### Threatening Storm

MNH 1959-0067

### Archibald Knox's Watercolour Stool

Archibald Knox often used this small folding stool during his outdoor painting excursions. It may not have been particularly comfortable, but it provided a practical solution for him to work while observing and capturing the landscapes around him. The stool, still marked with paint stains, bears the artist's stamp, 'A. Knox,' on the back.

MNH 1995-0142.



## The Artist

Whilst Archibald Knox's design work is now widely known and discussed, his intensely personal work as a watercolour artist is rarely acknowledged outside of the Isle of Man. Knox painted hundreds of watercolours each seeking to capture the beauty of his Island home. These were created not for public display, but, as he once explained, for the 'satisfaction of his own soul'. Rarely signed or dated, his paintings offered him a personal escape from the precision of his design work and became his lifelong passion.

His watercolours focus on the ever-changing landscape of the Isle of Man, with its hills, valleys, and endless skies. Rather than aiming for exact representations, Knox sought to capture fleeting moments in nature, responding quickly to the light and atmosphere around him. Some paintings were completed in less than an hour, while others took much longer, as he waited for the perfect conditions to materialise. Many of his works emphasise the sky, with clouds and changing light as the central focus, while the landscape frames the scene. He once wrote that, for him, the colours of nature alone were a sufficient subject for a picture. Through these works, Knox's deep, personal connection to his environment is evident, leaving a lasting impression of the Island's rugged beauty and dramatic weather, showing its varying moods.

In 1946 and 1959, Knox's family generously donated a significant collection of his paintings to Manx National Heritage, which now form a cornerstone of the Isle of Man's National Art Collection.

*'Archie Knox could often be seen on his way to some remote, obscure place to paint a picture of a scene which had caught his attention on a previous expedition, clad in Manx tweed with his slough hat pulled round his head; a satchel over his shoulder containing his equipment - his 'colours' (as he called them) and his brushes - and a supply of the best watercolour paper available. He seldom used a small brush, since he made liberal use of washes. He would often sit for half an hour or more contemplating a scene - absorbing the atmosphere, then complete a picture in five minutes, and then perhaps another of the same scene.*

*Archie's paintings were never photographic - they seldom contained much detail but he could paint the wind! He concentrated on the essential, leaving the details for the beholder's imagination to supply.'* Rev. Canon Paul Taggart, 22 February 1933



Santon

A bleak and atmospheric landscape depicting a farmhouse surrounded by trees. Knox has identified this as 'Santan' and signs and dates it 'VIII 1921, A. Knox'. MNH 1957-0039



Staarvey Road near St John's

The painting has the soft and golden glow of a late summer autumnal scene and there appear to be 'stooks' (stacked sheaves) from the harvest in the right-hand fields. MNH 1954-5654



Knockaloe, Patrick

'Knockaloe' was a farm on the west of the Island used as the site for a large civilian internment camp during WW1. Knox worked as a censor at the camp from 1914 to 1919... *'The camp might have been a delightful place if everything had not been seen through a 10 foot high fence of barbed wire...you may imagine how the clouds came into the landscape, so near, so full of form and colour every dawn.'* Archibald Knox, November 1919. MNH 1959-0055



The Coming Storm

A dramatic and atmospheric watercolour landscape depicting dark storm clouds rolling over the hills. The painting appears to be an attempt to capture the broad panoramic views of the Island's landscape with the rolling hills and the broad expanse of sky above them. MNH 1959-0106



Threatening Sky over Green Landscape

Knox repeated the same techniques for the rolling hills, cloud formations, farm buildings and trees, the latter becoming increasingly abstract in form. Knox appears to have wanted to achieve perfection. MNH 1959-0089



Curragh Glass (Green Marsh)

A dramatic and atmospheric watercolour landscape depicting gathering storm clouds above a flat water-logged plain. Knox both signed and identified this as the 'Curragh Glass'. Curragh being Manx for 'marsh/ wetland', a common Manx place-name element and Glass being Manx for 'green'. MNH 1959-0108



Old Laxey, Lonan

Old Laxey village and harbour at low tide with a view up Laxey Glen to the distant hills in the background. Knox has identified this as 'Old Laxey' and signs and dates the painting 'IX 1912 A. Knox'. MNH 1957-0040



The Bridge, Old Laxey

The artist is contrasting the darkness and deep shadows of the three arches under the bridge with the whitewashed buildings behind which are bathed in bright sunlight. MNH 1954-5629



Hayfield in the Mountains

Manx hillside with the dark outline of a hill in the background and a series of piles of hay providing the only detail in the painting. In contrast to his more typical panoramic views of the Manx landscape or skiescapes, the painting focuses on a relatively small area of a hillside. MNH 1954-5669



Watermill with Hills Beyond

The outbuilding would probably have been whitewashed. Knox has shown that objects are rarely white but reflect colours around them. The building was painted in cool blue greys contrasting with the yellow of the landscape and warmer red of the watermill. The buildings and surrounding hills were painted as solid blocks of colour, but the waterwheel and distant trees as faint shadows. MNH 1954-5658



Lhen (Watermill)

Knox has painted the mill buildings and wheel as blocks of colour against a pale sky. The white buildings, bathed in pink, rosy hues, represent the warm glow of a summer sunset. The feeling of calm tranquillity is suggested by white doves flying serenely in front of the mill. Most of Knox's watercolours are unsigned with no indication of date, title or where painted. Unusually this is titled and dated, 'Lhen VI 1904'. MNH 1998-0017



Union Mills

A three-arched bridge. The soft colours of the clouds and the bridge merge into the landscape with only the dark arches and a small tree standing out. Knox identified this as 'Union Mills'. MNH 1959-0098



Smithy near Castle Rushen

The dark buildings are made even more oppressive by the central keep of Castle Rushen looming over the building in the background. This has been identified as a former smithy near to Castle Rushen in the centre of Castletown. MNH 1959-0095



Curving Road under Vibrant Sky

A track leading out of a quarry, with two whitewashed cottages in the distance surrounded by trees. The dramatic sky completes a fleeting moment captured by Knox forever. MNH 1959-0077



Onchan

Minimalist skyscape depicting high thin clouds over a series of hills. The painting captures the broad panoramic views of the Island's landscape with the gently rolling hills and the broad expanse of sky above them. Knox identified this as 'Onchan'. MNH 1959-0066



Water Filled Quarry

A flooded quarry with an almost clear blue sky above it. The quarry may be in England or be one of the many small quarries dotted around the Isle of Man. The back of the quarry is deep in shadow whilst one side and the front of the quarry are bathed in sunshine. MNH 1959-0110



A Moon Rainbow

A silver-grey rainbow over a small mill tucked into a hollow in an almost golden hillside. Farm buildings and mills were a popular (and challenging) topic for Knox as he tried to capture what was essentially a 'white box', to give them volume and make them three dimensional on the paper. Knox's niece identified this as being a study of a rainbow produced by the rays of the moon. MNH 1959-0115



Green Landscape with Trees

A minimalist watercolour of a hillside field surrounded by trees, painted in solid blocks of colour. The painting was untitled, and the scene remains unidentified. MNH 1954-5631



The Copse, Foxdale

A stark and minimalist watercolour entitled 'Foxdale' by Archibald Knox, showing a small group of trees. The trees on the left are bathed in sunlight, whilst the dark shadows deepen on the right-hand trees and grey clouds can be seen gathering over the hills in the background. MNH 1954-5650



Castletown from Scarlett

An almost featureless blue sky and a broad expanse of beach with Castletown and its harbour depicted as a narrow band of detail on the horizon. Skyscapes, where the light and movement of cloud formations are the main focus of the painting were popular themes for Knox with the landscape or horizon only providing a narrow band at the base of the artwork. MNH 1954-5626



The Kella Mill, Sulby

A watercolour view of the whitewashed buildings at the Kella Mill in Sulby. Unlike most of Knox's watercolour paintings, he has written a title and date on the painting in his distinctive and intricate script 'KELLYA, VIII. 03'. For most of his working life, Knox worked both as an art teacher and as a designer, but from c.1902-1905 he lived in a cottage in Sulby. MNH 1954-5621



Scarlett from Castletown

A minimalist watercolour of the backs of houses on Queen Street viewed from the outer breakwater at Castletown and looking towards Knock Rushen and Scarlett. MNH 1954-5625



The Boat-Builder's Yard. MNH 1954-5640

A relatively detailed watercolour of a boat builder's yard. The scene may be on the Isle of Man or a boat yard on the southeast coast of England, which was a popular area for Knox to paint.

*The sea enters into every view, grey-white and glistening beneath the sun, tenderest of blues in the evening, or deep turquoise under the influence of a breeze; it runs in streaks into the land touching the greens and pinks of spring, and insinuates itself into the breaches in the cornfields.*

*It comes into the gardens of the fishermen's cottages; it winds among great stretches of golden wrack; and its mists float on to the land where the coast is depressed, offering new forms of cloud and new fancies of subject.'*

The Isle of Man as a Sketching Ground, Archibald Knox, *The Studio* magazine (1896)



The Eary Dam, Foxdale

A stormy cloud-filled sky and a view across the Eary or Kionslieau dam to one of the tall chimneys of the Foxdale mines complex. The painting appears to be an attempt to capture the panoramic views of the Island's landscape and the broad expanse of sky above them. MNH 1954-5637



The Inner Harbour, Castletown

An unusual view of Castletown harbour, capturing a small section of the commercial quayside on a particularly dark and damp day. This contrasts with the more typical (and picturesque) views of Castletown bathed in sunshine with the medieval Castle Rushen in the background. The only relief from the greys and blues of the scene are the small colourful rowing boats in the harbour. MNH 1954-5652



Greeba Mountain: Sunlight and Rainstorm

Greeba Mountain, painted in solid blocks of colour. The title emphasises the atmospheric feel of the hillside partly bathed in sunshine whilst the approaching storm clouds darken the rest of the hillside. MNH 1954-5674



Skyscape with Purple Rainclouds

A moody skyscape, with dark rain clouds looming above a low coastline under a dramatic, purple-hued sky. MNH 1959-0051



A Spring Landscape

A group of trees coming into spring foliage. In contrast to many of Knox's watercolours which depict grey brooding skies, this is an extremely colourful scene of pale yellows and greens contrasting against the warm ochres of the land beneath. MNH 1954-5651

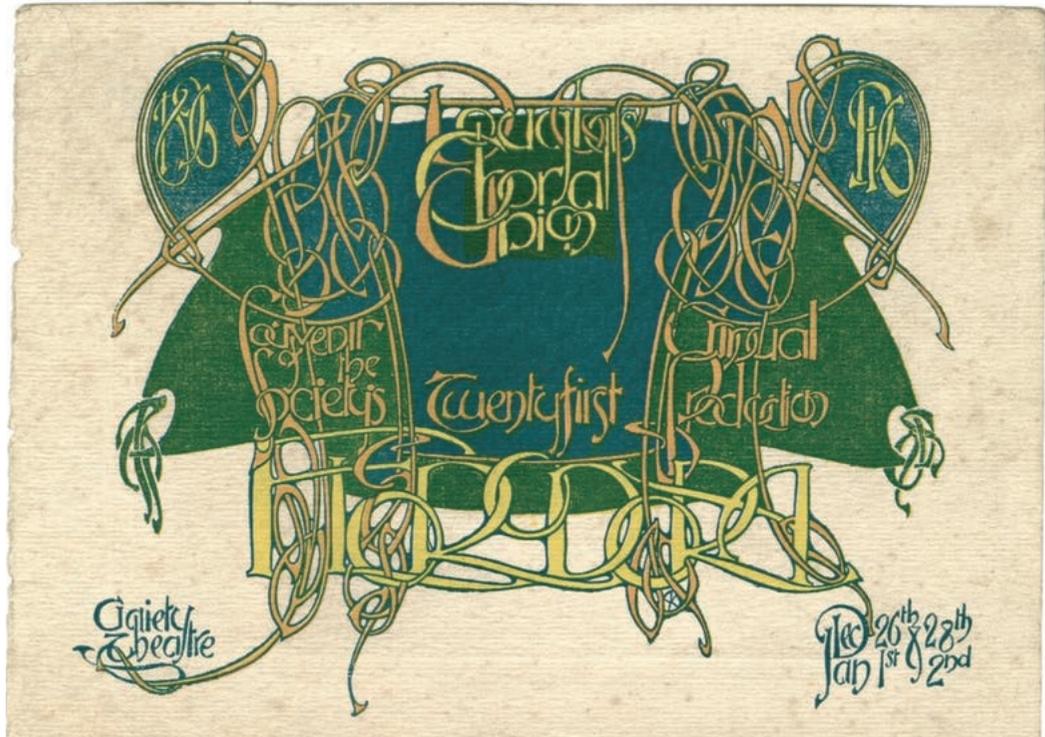
Knox was known for his keen observation of nature, often braving heavy rain showers to capture the perfect moment of a cloudburst, demonstrating his deep connection to the ever-changing skies around him.

*'Clouds of morning, clouds of evening, clouds of the north, clouds of the sea, Manx clouds, low, broken, torn fragments of vaster skies, of vastness' revealed here hardly once, like Botticelli's mighty vault not once in a lifetime'.* Archibald Knox, 1893

Knox rarely titled his paintings, but when they were donated to the Manx Museum in the 1940s and 1950s, titles were assigned to help with identification. Most of the paintings you see in the exhibition were titled by museum staff.

Design to commemorate the Douglas Choral Union 21st production at the Gaiety Theatre on 26th and 28th December 1915, and 1st and 2nd January 1916.

The production, Florodora was popular with amateur theatre groups into the 1950s.  
Watercolour on paper, c.1915  
MNH 1963-0108

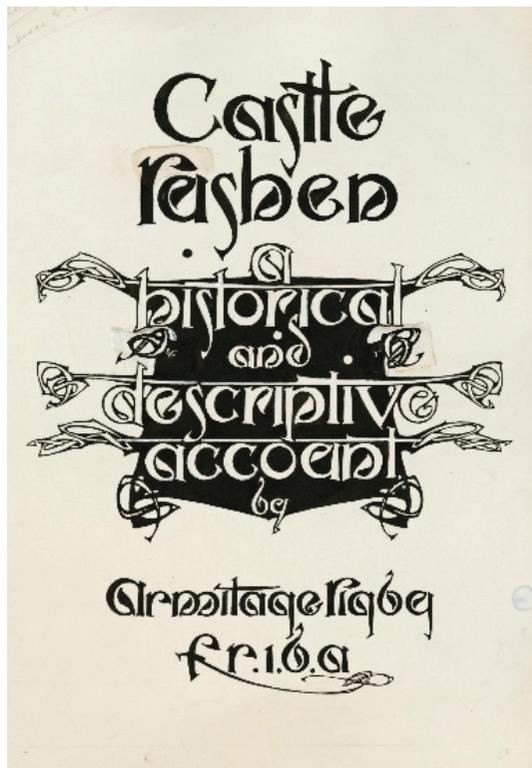


## Manx Cultural Icon

Archibald Knox returned permanently to the Isle of Man in 1913, experiencing a creative resurgence that produced a diverse range of works from illuminated addresses to memorials and graphic designs. His uniquely Manx style of lettering and decoration played a pivotal role in the Island's early 20th century cultural revival, and his work continues to have a strong influence on the Isle of Man today. He often incorporated little birds in his drawings.

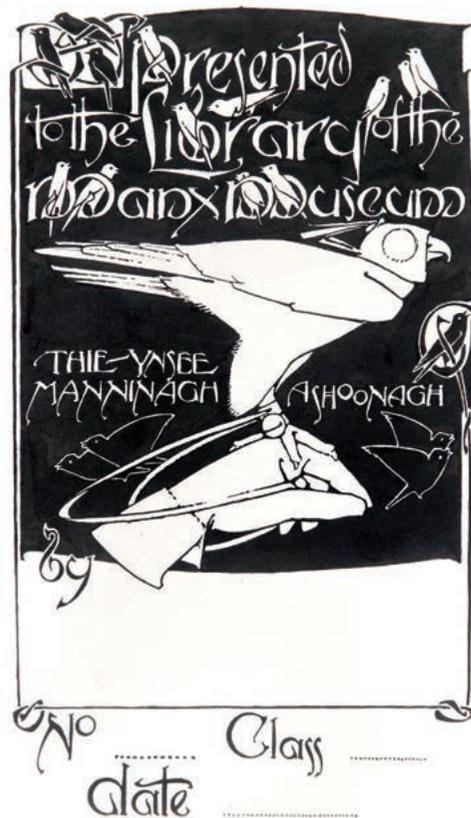
### Title Page for Armitage Rigby's Castle Rushen

Original design for a printing block, used for the title page, published in 1927. It reads 'Castle Rushen a historical and descriptive account by Armitage Rigby F.R.I.B.A.'. An excellent example of Knox's distinctive Celtic inspired lettering.  
Pen and ink drawing on paper, c.1927.  
MNH 1954-5839c



### Manx Museum Library Bookplate

The finished labels were placed inside books donated to the newly opened Manx Museum Library. It reads 'Presented to the Library of the Manx Museum Thie-ynee Manninagh Ashoonagh'.  
Pen and ink drawing on paper, c.1921-1922.  
MNH 1954-5838d





William Callister's Retirement Scroll

Illuminated scroll presented to William Callister on his retirement after 44 years teaching at Kirk Onchan School, Isle of Man. Watercolour and ink on paper, 1923 MNH 1964-0223

## Illuminated Graphic Designs

Knox became the Isle's leading graphic artist and was much sought after.

Notable commissions include designing the title header for Manx cultural Mannin magazine, a letterhead for the Celtic Congress, the book-plate for the Manx Museum, alongside Masonic medals, illuminated addresses and church silver. In 1929, he created a medal for the fiftieth anniversary of the Isle of Man Natural History and Antiquarian Society (of which he was a lifelong member). In 1929 Knox's gifted a set of illustrations for the reprint of Manx Fairy Tales (1929), drawn in memory of his late friend and cultural hero, Sophia Morrison.

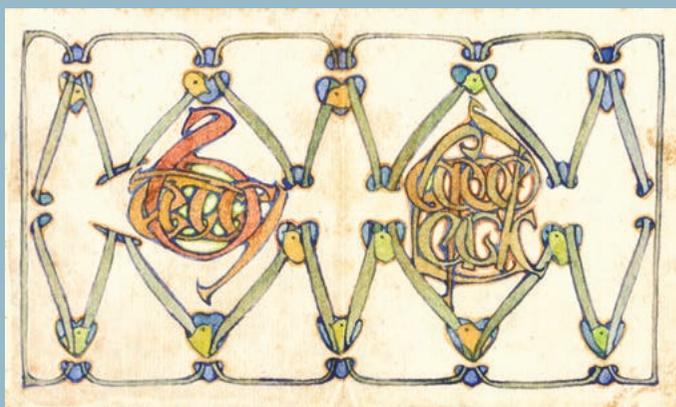
One of the most poignant works that still survives is a beautifully illuminated book listing the staff and students of Douglas Secondary School (now St Ninian's High School) who served in the First World War.

He was also commissioned to design war memorials and headstones, incorporating intricate interlacing patterns that echoed the Manx medieval and Celtic cross designs.

Knox's most ambitious project, an illuminated manuscript of *The Deer's Cry*, remained unfinished at the time of his death, but was later gifted to the National Art Collection at the Manx Museum.

Today, Manx National Heritage cares for many of his works on paper, created on the Isle of Man.

Hand-Drawn Greeting Cards

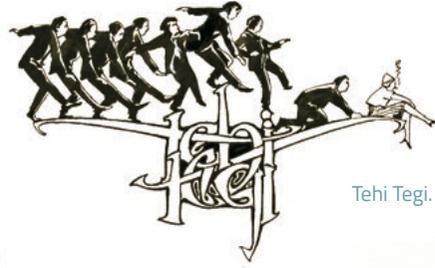


These hand-drawn greeting cards were created by Archibald Knox for his goddaughter, Betty, the eldest grandchild of Canon John Quine. Each card features a unique design in pen, ink, and watercolour, showcasing Knox's distinctive lettering and signature bird motifs. The lettering on a number of the cards reads "Good Luck Betty!" Watercolour and ink on paper, 1922, 1923, 1926 MNH 1980-0207/5/6/1/4



# Pen & Ink

Illustrations by Archibald Knox c.1929 for Sophia Morrison's 'Manx Fairy Tales' first published in 1911 and reprinted in 1929. They illustrate the initial word/s or story title. See the iMuseum MNH numbers for further information.



Tehi Tegi. 1970-0149/33



Front Cover Design. 1970-0149/1A



'The Blackbird Sings (Kione Jiargh)'. 1970-0149/24



'The Witch of Slieu Whallian'. Calligraphy reads 'It was'. 1970-0149/36



'Themselves'. Calligraphy reads 'One'. 1970-0149/53



'The Fairy Doctor'. 1970-0149/12



'Themselves'. 1970-0149/3



'King Magnus Bare Foot'. 1970-0149/39



'The Lost Wife of Balla Leece'. 1970-0149/19



'The Tall Man of Balla Curry'. 1970-0149/23



'Bee Lore'. 1970-0149/48



'The Child without a Name'. 1970-0149/11



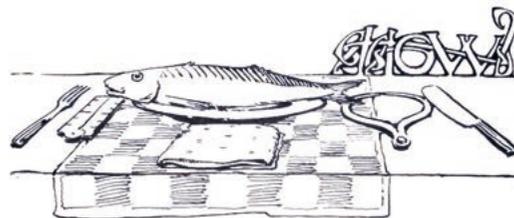
'The Buggane of Glen Meay Waterfall'. Calligraphy reads 'There'. 1970-0149/5



'Some things Lucky and Unlucky Indoors'. 1970-0149/47A



'How the Manx Cat lost her tail'. Calligraphy reads 'When' 1970-0149/6



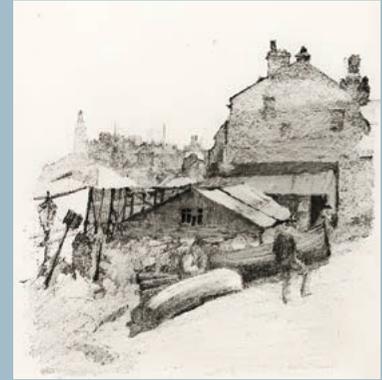
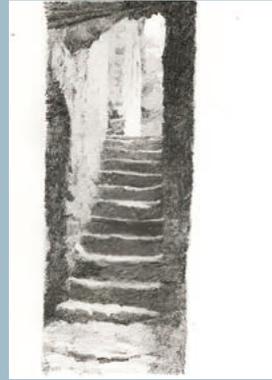
'How the Herring became the King of the Sea'. Calligraphy reads 'How' 1970-0149/9



'The Silver Cup'. 1970-0149/10

# Pencil Sketches

Archibald Knox passionately encouraged his students to explore the world and sketch scenes that interested them. He believed that developing and refining artistic skills required a close engagement with real-life subjects. These are a few of his many pencil sketches.



Peel Castle & Castle Rushen

This set of three sketches captures key features of Peel Castle and Castle Rushen, including depictions of the Round Tower and St German's Cathedral at Peel Castle, as well as the covered stairway leading from the clock tower at Castle Rushen.

In 1896, Knox published an article in *The Studio* magazine titled *The Isle of Man as a Sketching Ground*. In it, he invited artists to visit the Isle of Man, praising it as an ideal destination for honing sketching skills. Reflecting on St German's Cathedral at Peel Castle, he remarked: 'The ruined cathedral church of Sodor—built with a spirit that holds a higher value in art.'

Pencil on paper, 1880-1890s. MNH 1964-0249/014, 023 & 2011-0077/28

Boatyard

Pencil on paper, 1884  
MNH 2011-0077/81

In this set of sketches, Knox captures the vibrant energy and industry of the Isle of Man's harbours, featuring sailing vessels, paddle steamers, and boatyards. In 1896 Knox wrote that the Isle of Man's maritime scenes were "the particular glory of the Isle of Man," noting that its harbours "almost always contain groups of picturesque shipping."

Paddle steamers

Pencil on paper c. 1900  
MNH 1964-0249/034



The Harbour, Old Douglas

Pencil on paper, 1880-1890s  
MNH 1964-0249/036



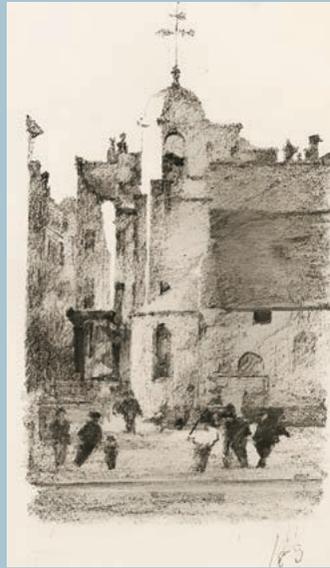
Sailing Vessel in Peel Harbour

Pencil on paper, May 1884  
MNH 2011-0077/32



Sailing vessel in Douglas Harbour

Pencil on paper, c.1900  
MNH 1964-0249/032



### Douglas North Quay

These two sketches capture scenes familiar to Archibald Knox, who grew up and spent much of his life near Douglas Harbour. The first, dated 1884, depicts a crane in operation at the harbour. The second, dated 1889, shows Old St. Matthew's Church on the North Quay, a subject Knox often portrayed. He was known to have worshipped at both the old and new St. Matthew's churches.

Pencil on paper, 1880s  
 MNH 2011-0077/29 & 80



### Douglas Harbour

These two sketches, both titled and signed by Archibald Knox, capture the energy of 19th century Douglas. The first depicts a section of the North Quay harbour with a large sailing vessel in the foreground and Old St. Matthew's Church in the background. The second shows the area known as 'The Royal Corner', also referred to as 'Double Corner' before the realignment of North Quay. This area is now known as the Coffee Palace berth. The sketch highlights the Royal Hotel (left) with its distinctive double gable, and the Imperial Hotel (centre), which for many years served as the headquarters of the Isle of Man Steam Packet Company. In the distance, the pepper-pot lighthouse marks the far end of the old Red Pier, demolished in the 1930s to make way for the King Edward Pier.

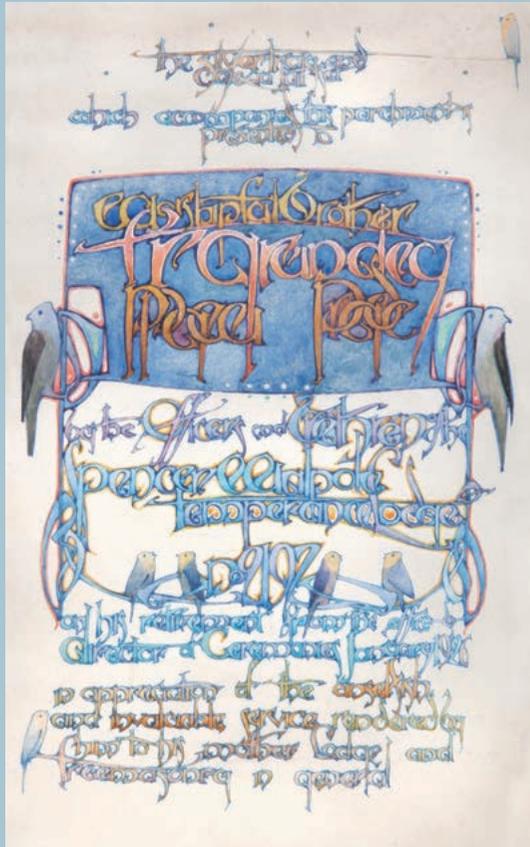
Pencil on paper, 1889  
 Manx Museum 1964-0249/150 & 1964-0249/151

### Pulrose

These three sketches depict the view of old Pulrose in Douglas before the construction of the housing estate in the early 1900s. The first sketch (right) shows the dwelling that served as the old farmhouse, which was later replaced by Pulrose Manor House. After the housing estate was developed, the site was occupied by the police station for many years. The remaining sketches show the ruined remains of the farm buildings.

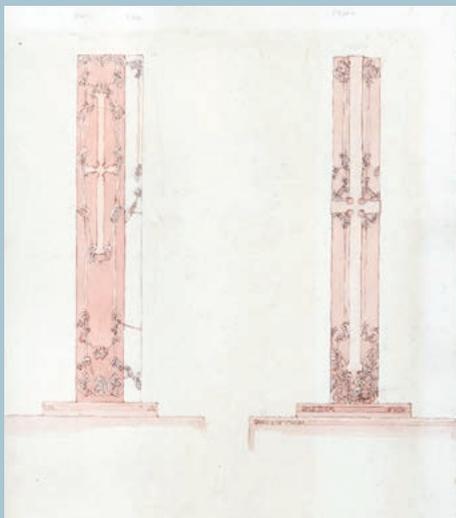
Pencil on paper, 1880s  
 MNH 1964-0249/088, 089 & 090





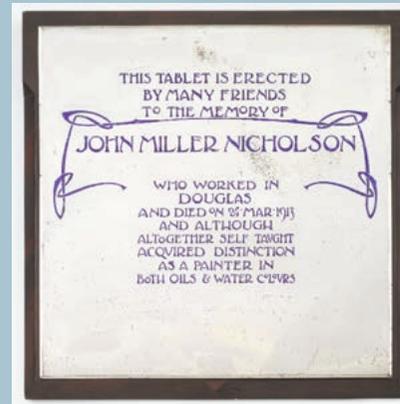
Temperance Lodge Address

Illuminated address presented to F.R. Grundey by the Spencer Walpole Temperance Lodge on his retirement from the office of director of ceremonies January 1926. Knox was a member of the Fraternity of Freemasonry on the Isle of Man, belonging to the Spencer Walpole Lodge. Watercolour and ink on paper, 1926  
 MNH 1972-0040



Design Drawing for a Memorial to Sir Thomas Henry Hall Caine (b.1853–d.1931)

This early design drawing is for a memorial to the celebrated Victorian novelist. Knox was working on the commission at the time of his sudden death, and the project was later completed by his friend and former student, Winifred Tuckfield. The drawing is believed to be an early concept, showing similarities to the final tombstone erected at Kirk Maughold in 1935, though there are notable differences in detail. Watercolour and ink on paper, 1931  
 MNH 2023-0026



Plaque in Memory of John Miller Nicholson (b.1840–d.1913)

Archibald Knox was taught by the renowned Manx artist John Miller Nicholson.. In 1913, Knox wrote a heartfelt obituary in Mannin magazine, reflecting on the profound influence Nicholson had on his own artistic development:

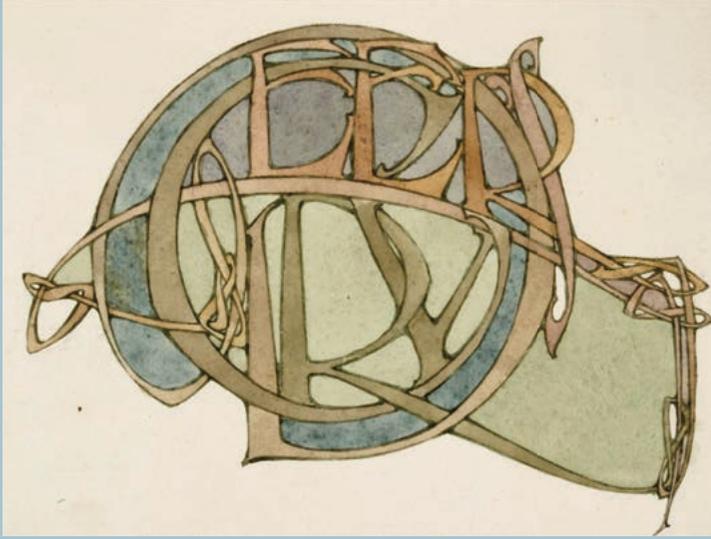
*'...I visited him in his workroom often, when I was young; later, less often and I saw him only in my holidays; I had not been long at work when I discussed with him the wisdom of the method of work into which I had been directed; the solitary lesson was for me the beginning of an independence in art matters that interested him throughout our long friendship; I saw him last before I set out for America; talked as always of art; I was still independent; colour of the imagination was grey; unattainable in the paint box equally with the gold in which he strove to contain his intention; form of the imagination, form of its colour, simpler and directly a subject of art more than Turner or the moderns had made it; his sympathy and encouragement seemed to have followed me all the days of my life.'*

Silver & wood, 1930s  
 MNH 1969-0275



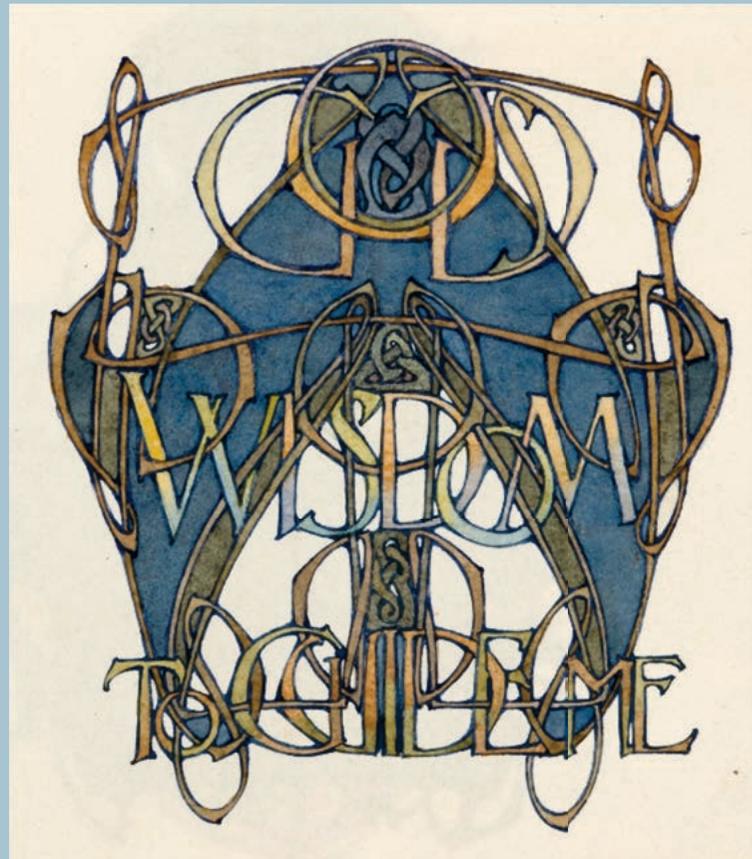
Portrait of Jean-Marie Paul Achille Barthelemy (b.1856–d.1938)

Jean-Marie Paul Achille Barthelemy, BSc. was headmaster of Douglas Grammar School, where Knox taught as Drawing Master. It is likely to have been painted whilst the two taught together at the school in the early 1890s. Surviving oil paintings by Knox are relatively rare and were often the result of gifts rather than commissions. Barthelemy was born in France of French parents, he came to the Isle of Man as a young man to join the staff of Douglas Grammar School as French and Drawing Master. When Canon John Quine left the school he was appointed headmaster in his place. Later, when the school closed he taught at King William's College. Oil on canvas, undated.  
 MNH 1962-0091



## The Deer's Cry Illuminated Manuscript

c. 1912-1933



This beautiful example of Archibald Knox's illuminated lettering showcases his mastery of Celtic-inspired design. The pages reflect Knox's deep Christian faith and fascination with early Celtic art. The text is an interpretation of 'St. Patrick's Hymn' or 'The Deer's Cry' (Faed Fiada), a traditional prayer attributed to St. Patrick in 5th Century A.D.

Knox's work combines intricate interlacing patterns, inspired by Manx crosses and Celtic manuscripts, with subtle, delicate colours. The designs are poetic and fluid, often requiring careful study to decipher their intricate lettering. Each page stands as a unique composition, blending freedom of expression with masterful balance.

Knox is known to have worked on the manuscript while serving as a camp censor at Knockaloe Internment Camp on the Isle of Man during the First World War. He also designed preliminary sketches for it around 1912 when he was teaching at Kingston School of Art. Left unfinished at the time of his death, the 56 illuminated pages were entrusted to his friend and former student, Winifred Tuckfield. In 1957, they were donated to the Manx Museum and bound into a volume in accordance with the donor's wishes. Today, these pages remain a highlight of the Manx Museum's Knox collection, exemplifying his artistic philosophy and deep connection to Christian and Celtic heritage.

Pages 1, 30 & 31 MNH 1958-0202



# Manx Culture



**Manx Fairy Tales (1929)**  
Archibald Knox's own copy of Manx Fairy Tales which he hand-coloured and gave to Rosemary Wren.

**Programme for Manx Music Festival (1927)**  
Illustrations and lettering by Archibald Knox. This example has been hand-coloured by Knox for his niece. MNH 2012-0038



**Isle of Man Bank Cheque for Herbert Barron (1900's)**  
Cheque issued by the Isle of Man Bank. Printed in red ink. MNH R-112



**Ramsey Grammar School Certificate for Art (1930/31)**  
A Prize Certificate awarded to S. Callow, along with a paint box. MNH 1972-0250

**Rosemary Wren Vellum (27 June 1922)**  
Piece of vellum given by Knox to his former student Denise Wren (nee Tuckfield) on the birth of her daughter Rosemary.

**Conister Lodge Freemason Jewel Brooch (1923)**  
Presented to the founder of the Lodge in Douglas, Isle of Man. The Jewel was later converted into a brooch and hand-painted with an image of the Tower of Refuge on Conister Rock. MNH 1969-0089 (right).

**Founder's Gold Medal of the Isle of Man Natural History and Antiquarian Society (1929)**  
Presented to Philip Moore Callow Kermode founder and President of the MNHAS and first Curator of the Manx Museum. MNH L21287 (below).



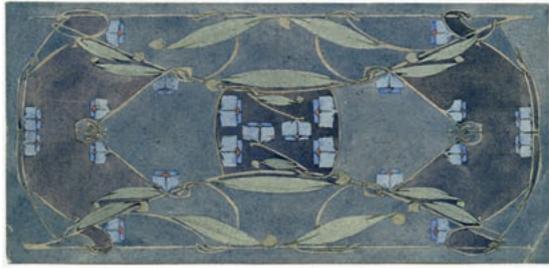
**Christmas Card (1900's)**  
A small watercolour design for a Christmas card by Archibald Knox. This was likely for his own use. MNH 1963-0109



51



# Textile & Wallpaper Designs



## Designs for Rugs:

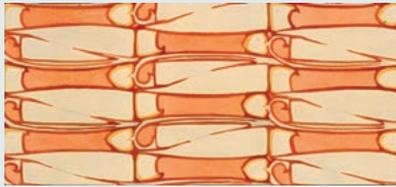
Original watercolour designs, likely intended for textile products sold by Liberty. MNH 1964-0220a & b

## Buds and Leaves Textile Designs:

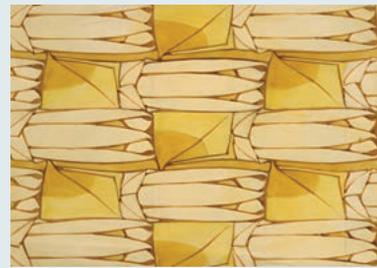
Original watercolours, featuring interlacing buds and leaves, showcase Knox's design work in the Arts and Crafts style. Probably created during his time with the Silver Studio, these designs were likely intended for textile products sold by Liberty & Co. Watercolour on paper, 1890s-1910s MNH 1964-0221/e/g/h/j/m/l



1964-0221/e



1964-0221/g



1964-0221/h



1964-0221/j



1964-0221/l



1964-0221/m

# Photographs

Archibald Knox was a passionate photographer, though few of his photographs have survived. Manx National Heritage holds a small collection of images taken by Knox. In addition to his personal photography, Knox created over 3,000 slides to illustrate design and art concepts for his students. Unfortunately, the current whereabouts of these slides is unknown.



Machinery in an Unknown Manx Location (c.1920)  
MNH PGN 02337

Two Children with their Pet Lamb at Fistard, Isle of Man (c.1900's)  
MNH PGN 02548



## Teacher

Teaching was central to Archibald Knox's life, and he was deeply committed to inspiring his students to find their own artistic voices. His art teaching career began on the Isle of Man at the Douglas School of Art and Douglas Grammar School. It later took him to Redhill School of Art in Surrey, where he taught until 1899, before taking a break from teaching to focus on his design work for Liberty & Co. In 1905 he returned to London, where he taught design at Wimbledon 1906 to 1910 and Kingston School of Art 1907 until 1912.

Knox's teaching style earned him a loyal following. While quiet and reserved outside the classroom, he was animated and deeply engaged when teaching. Rather than giving lengthy lectures he focused on drawing out the individual spirit of each student, offering brief instructions and personalised guidance. He focused on helping students 'see' rather than copy, often using his collection of over 3,000 lantern slides to illustrate concepts. These images encouraged students to think critically about design – its purpose, material, and functionality.

Knox's influence extended beyond the classroom. After his resignation from Kingston in 1912, several of his students founded the Knox Guild of Design and Craft, continuing his artistic philosophy and holding annual exhibitions until 1937.

In 1920, Knox became the art master at the Eastern District Secondary School (now St. Ninian's High School) in Douglas, later taking the same role at Ramsey Grammar School in 1928.

His teaching style continued to evolve, emphasising observation over imitation and encouraging students to draw from life. Though his demanding methods required patience and precision, many fondly remembered his generosity, often leaving class with artworks he had created.

### Archibald Knox in the Grounds of Ramsey Grammar School.

Archie borrowed one of his pupils bicycles to get to the Railway Station c. 1929-1930. In return for borrowing the bicycle Archie gave the pupil cigarettes in exchange. Typical of the man. The photograph was by the pupil, Charlie Young. As he took the photograph his mother came around the corner, so Archie doffed his hat to her.

Thanks to Alan Kelly of Mannin Collections Limited for the photograph and the anecdote.

### Archibald Knox, Fellow Teacher Peter Chisolm and their Students Outside the School of Art c.1930

Photo courtesy of Hazel Dean, one of Archie's pupils on the photo.





Knox Guild of Design and Craft Demonstration  
Exhibition, Whitechapel Art Gallery, London  
(Copy) 1920s  
MNH P.6121

## The Knox Guild of Design and Craft

In 1912, Archibald Knox suddenly resigned from his post at Kingston School of Art, reportedly due to an adverse inspection report on his teaching methods and a dispute with his longtime friend Alfred J. Collister. The fallout ended their friendship and Knox never taught in England again.

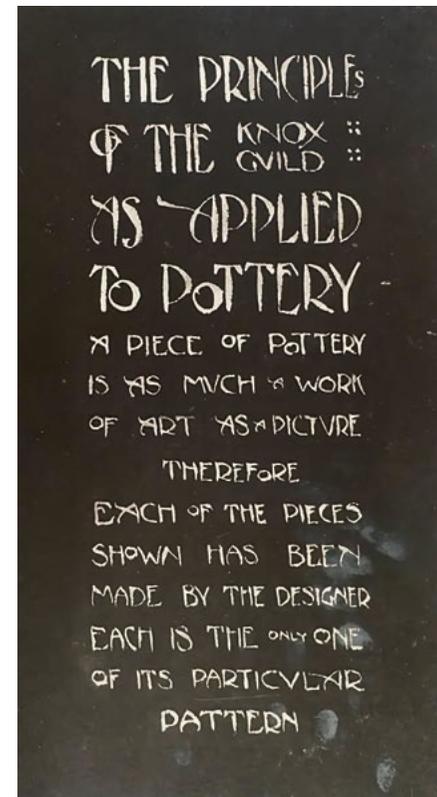
In response to his resignation, Knox's students founded the Knox Guild of Design and Craft, headed by sisters Denise and Winifred Tuckfield.

The Guild was dedicated to carrying on Knox's artistic ideals, focusing on simplicity and sincerity in design. Over its 25 years, the Guild hosted many exhibitions in London, which showcased Knox's own work and that of his former students. The Guild's primary mission was to promote public interest in the design of personal and household items, in line with Knox's teachings.

Knox continued to correspond with the Guild's founders throughout his life, offering advice and insight on both individual projects and broader artistic philosophy. Their surviving letters reveal much about Knox's artistic life and we remain indebted to Winifred Tuckfield and Denise Wren (nee Tuckfield) for donating them to the Manx Museum.

Knox's legacy as a teacher of craftsmanship and artistic integrity is still celebrated today.

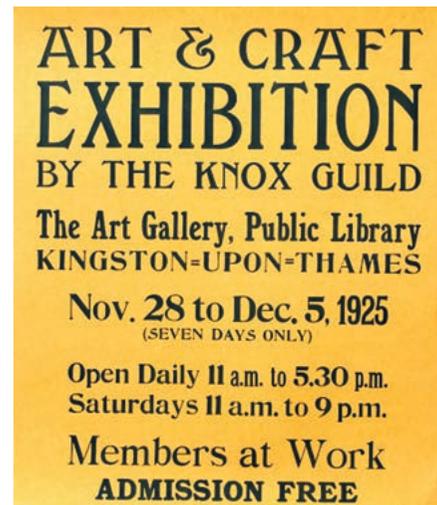
Generations of Manx artists have drawn inspiration from his work, which remains a powerful influence across the Isle of Man. His impact is evident in the illustrations of Julia Ashby Smythe, the intricate knotwork of Nicola Dixon, and the watercolours of Norman Sayle, David Byrne, and Nancy Corkish. Knox's teachings live on, shaping the artistic spirit of the Island to this day.



### "Principles of the Knox Guild as Applied to Pottery."

Treating pottery as an art form was a radical thought at that time.  
Courtesy of Kingston College.

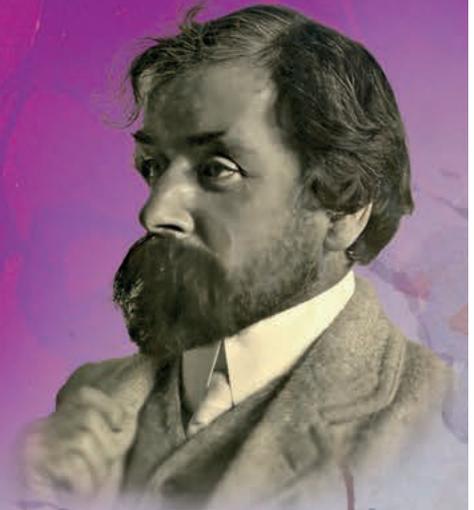
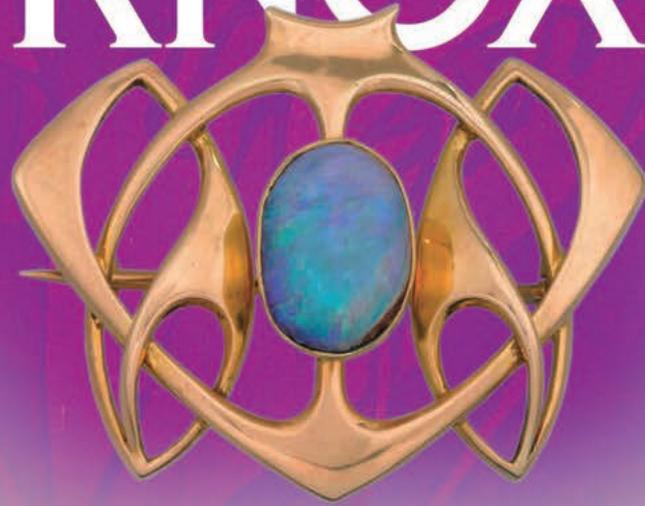
Knox Guild of Design and Craft  
Demonstration Exhibition, Kingston Upon  
Thames (copy) 1925  
Private Collection, Kingston Museum & Heritage  
Service



The Archibald Knox Forum

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# The Magnificent 7

There were 7 world-class Knox pieces that we wished to have in the exhibition. However, the cost of packing, transporting and insurance were prohibitive.

Image licences have been obtained from the US museums that own the pieces so that we can share high-definition pictures of these wonderful works in the catalogue.

Full details are given as to where they are held so that you can visit and see them if you live in or visit the USA.



The Art Institute of Chicago (IL), USA

Rose Bowl, 1902

Silver, enamel, and turquoise. Designer: Archibald Knox.  
 H. 19.1 x max diam. of bowl 35.2 cm (H. 7 1/2 x 13 7/8 in.); width with handles 41.9 cm (16 1/2 in.)  
 Promised gift of Crab Tree Farm Foundation. 94.2008. Credit: The Art Institute of Chicago/ Art Resource, NY/ Scala, Florence



Metropolitan Museum of Art, New York

Claret Jug 1901

Silver, chrysoprase  
 Designer: Archibald Knox  
 Manufactured by W.H. Haseler for the firm of Liberty & Co. (British, founded London, 1875)  
 Dimensions: Overall (with handle): 11 13/16 x 6 3/8 in. (30 x 16.2 cm)  
 Harris Brisbane Dick Fund, 1992. Inv.1992.346  
 Copyright: The Metropolitan Museum of Art/ Art Resource/ Scala, Florence



Los Angeles County Museum of Art (LACMA)

Flagon 1901

Silver, enamel, and turquoise.  
 Designer: Archibald Knox  
 Height: 12 in. (30.48 cm). Diameter: 4 3/4 in. (12.07 cm)  
 Liberty & Co. (England, London, founded 1875).  
 Gift of Max Palevsky (M.2011.128.22)  
 Credit: Digital Image Museum Associates/LACMA/ Art Resource NY/Scala, Florence