

AGM PAPERS 2016, Birmingham

# GUILD of St GEORGE



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## AGM PAPERS 2016

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The AGM schedule, agenda and booking form are at the end of this document. Please return the booking form to Martin Green, the Guild's Administrator, as directed. You **MUST** book for the AGM and Companions' Dinner no later than **Thursday, 27<sup>th</sup> October**.

Please also find elsewhere on the website

- the revised Articles of Association;
- the Annual Financial Statement.

The AGM will be hosted by the Birmingham and Midland Institute. They will also host this year's Companions' Dinner, in the Dickens Room. The cost is £25 per head which includes a two-course hot buffet and wine/juice.

For those wishing to stay in Birmingham overnight, I have included a short list of hotels on the AGM schedule.

On Sunday morning, Andy Foster, editor of the *Pevsner Architectural Guide to Birmingham* will join Companion Annie Creswick Dawson to show us some of the city-centre buildings influenced by Ruskin, including some decorated by Annie's great-grandfather, Benjamin Creswick.

We look forward to seeing you there.

Front Cover: Birmingham and Midland Institute and (below) some of the volumes of the Library Edition of Ruskin's *Works* in their collection. *Photos: Martin Green.*

RinS pages: a selection of images from this year's *Ruskin in Sheffield*. *Photos: Ruth Nutter.*

Back cover: Dr Bernard Richards and (below) New Street, Birmingham. *Photos: Bernard Richards.*

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## Re. Revised Articles of Association

Dear Companions

I mentioned at last year's AGM in Sheffield that we would be carrying out a review of our governing documents this year and bringing proposals to the AGM.

The Guild was first incorporated on the 25<sup>th</sup> October 1878 and the governing documents were subsequently amended and adopted on 31<sup>st</sup> October 1970. Further revisions are now necessary in order to comply with higher standards of good governance practice in charities and changes in the Companies' Act (2006). The revisions also take account of substantial developments in the way we communicate: email, for example, and video and tele conferencing.

There are **no** changes to the charitable purposes that the Guild was set up to pursue. These are referred to as the Objects.

The Board commissioned Sarah Patrice from the Birmingham-based firm Anthony Collins Solicitors, which is recognised nationally for its charity expertise. Directors held a workshop at Anthony Collins in December 2015 to consider the legal advice on options to improve and update the Guild's Articles of Association. Subsequently the Board worked through the issues and on 24<sup>th</sup> September approved the revised Articles (enclosed) for Companions to adopt at this year's AGM in Birmingham on 5<sup>th</sup> November..

The changes propose that:

- Companions should be aged 16 or over;
- the quorum at Annual General Meetings should be 15% of the total Companionship;
- the maximum size of the Board should be increased to 15 people;
- email notices to Companions should be permitted;
- Directors should be able to participate in board meetings by telephone or video link; and
- (in the case of a 50:50 split on any decision) the Master should have the casting vote.

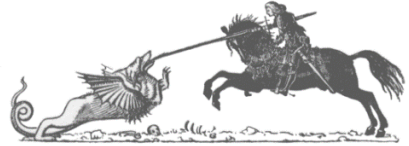
The Board therefore recommends that Companions approve the following Resolution:

**That the Articles of Association of the Guild be rescinded in their entirety and replaced with the version attached to the Notice calling the Annual General Meeting.**

Yours faithfully,  
Clive Wilmer  
(Master of the Guild of St George).

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# GUILD of St GEORGE



## Master's Report 2015-16

The Guild's Annual General Meeting was held at the Millennium Gallery in Sheffield on 7 November 2015. A record number of new Companions signed the roll, twenty-six in all. Seventeen of them had been attracted to the Guild by the ongoing Ruskin in Sheffield project. That evening a Companions' dinner was held in Channing Hall, Sheffield, with forty-four Companions and their guests attending.

The annual Ruskin Lecture had been given during the afternoon. The 2015 lecturer was Companion Dr Marcus Waithe of Magdalene College, Cambridge, his subject *Ruskin and Craftsmanship*. Good craftsmanship and Ruskin's promotion of it have been an important theme for the Guild in the months following the lecture. The third of the Guild's three Triennial exhibitions, *In the Making: Ruskin, Creativity and Craftsmanship*, was shown at the Millennium Gallery, Sheffield, from January to June 2016 and, to extend the significance of that show, Museums Sheffield named 2016 'The Year of Making'. The Ruskin in Sheffield project, the aim of which has been and is 'to reveal, re-connect and reimagine' the work of Ruskin in the city, has put great emphasis on the need for good craftsmanship and its centrality to the culture of Sheffield. It should be remembered that the Guild is not an antiquarian body but rather one that works to enliven contemporary work and culture. The prime purpose of Ruskin in Sheffield has been to stimulate the creativity of people living in the city today. Directed and led by Producer Ruth Nutter, whose annual report is included in this mailing, it has achieved a series of popular successes that have brought many people in the city together to explore Ruskinian ideas at events such as 'Wealthy Weekend', 'Make Good Livelihoods' and 'The Ruskin Use and Beauty Parlour'. The exhibition *In the Making* provided an impressive conclusion to the Guild's most ambitious programme of the last decade and a half. A further collaboration with Museums Sheffield is planned for 2019, the year of Ruskin's bicentenary. This will be an exhibition on Ruskin and Science. It is expected to be shown at Il Temple Place in London as well as at the Millennium Gallery.

Making and craftsmanship have featured elsewhere in the Guild's work. Dr Waithe organised the fifth of the Guild's series of symposia on ideas, issues and practices of our time, *Craftsmanship To-Day: A Symposium on Modern Making*. It was held at The Art Workers' Guild in Bloomsbury on 24 September 2016 and the keynote speakers were the design historian Tanya Harrod and the sculptor Emily Young. Craft was also an aspect of the third Whitelands Ruskin Lecture at Whitelands College in the University of Roehampton. The speaker on 13 May 2016 was Director Dr Rachel Dickinson, who is also a lecturer at Manchester Metropolitan University. Her title was '*What do you mean by dressing? Ruskin and*

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*Dress.* Dr Dickinson also arranged a day of discussions on Ruskin and Sustainability at Manchester Metropolitan University on 25 June. At this event there was a range of speakers in whose very different working lives Ruskin's ideas had played an active part.

Dr Dickinson has also played an increasingly important role in the Whitelands College May Festival. As Companions will recall, the College's annual May Festival was created in response to a proposal of Ruskin's in 1882 when Whitelands was a teachers' training college in Chelsea. Ruskin's notion was that every May Day the students would elect a May Queen to represent their idea of disinterested personal goodness. The ceremony has survived into the twenty-first century and, for nearly forty years, the Guild has been presenting Ruskin books to what is now a May Monarch (i.e. male or female) and his or her attendants. Dr Dickinson took on this role in 2015 and has been discovering directly engaging ways of showing Ruskin's relevance to the students. A former Principal of the College, Canon Dr David Peacock, who is also a Companion, has written a PhD thesis on the Festival, which the College will be publishing as a book towards the end of 2016. For the 175<sup>th</sup> anniversary of its foundation, the College elected the Master and our former Secretary Dr Stuart Eagles to Anniversary Fellowships in recognition of the Guild's importance in its history. On 24 May, the Master, Dr Eagles and the former Master Dr James Dearden all attended a service held at Westminster Abbey in thanksgiving for the foundation of Whitelands College.

The Guild was founded in order to promote a healthy rural economy, craftsmanship and appreciation of the arts. The rural economy is largely represented today by our properties in the Wyre Forest. The Director in charge of these properties, which provide an important part of our income, is John Iles, who, with his wife, Companion Linda Iles, is our tenant at Uncllys Farm. Until recently the larger of the two farms, St George's Farm, was let to a tenant farmer. Since his death in 2014, St George's Farm has become an important centre for the Guild's work, especially now that the Guild has resumed responsibility for the management of its woodland, formerly entrusted to Natural England. One field has recently been turned over to meadow; an orchard from the early days of the Guild, long since ploughed up, is being revived; yet another field that had been sublet is to become the site of a commercial sawmill, which will also handle the Guild's own timber.

The farmhouse is now occupied by Companions Lynne Roberts and Neil Sinden, who are working on the Guild's cultural programme in the Wyre. Neil Sinden writes a regular blog called News from Ruskin Land and has run a series of four seminars at different locations to draw the attention of other cultural and environmental bodies to the Guild's work and engage their interest and sympathy. Lynne Roberts has been developing our relations with children, their parents and their teachers in a Kidderminster school that serves one of the town's more deprived areas.

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With an awareness of these planned developments, John Iles has set up a Ruskin-in-the-Wyre committee, which includes our newest Director, Jenny Robbins, who will succeed John when he retires. The committee surveys the whole range of Ruskinian or Guild activity in the area. The Master has now become a member of that committee, which he will chair from time to time. Companion Tim Selman, recently Strategic Manager of the Wyre Forest Landscape Partnership, has taken over direction of the Wyre Community Land Trust, which the Guild has been helping to fund for several years. Tim has now moved his office into St George's Farm and the possibility that the WCLT might become a subsidiary of the Guild is under discussion. And a programme of cultural development in the forest is now under discussion.

The other substantial property owned by the Guild is the set of seven Arts and Crafts cottages at Westmill in Hertfordshire. There is also an eighth property in the Guild's possession, which is run by its tenants as a tea room of some charm. Director Robert Wilson has overseen these properties for some ten years and has forged excellent relations with the tenants. He stood down at the end of August and the properties are now to be administered under the directions of Director Jenny Robbins. The Guild owes Robert a considerable debt of gratitude. We hope to acknowledge that debt publically next year at a Companions' Day to be held at Westmill. On that occasion there will be a lecture on Mary Greg, a remarkable Companion of the Guild and the donor of the Westmill properties.

Guild social occasions are increasingly regarded as important to the Companions' sense of solidarity and common purpose. This year we held Companions' Days on 10 and 11 June. The weekend began at Sheepscombe in Gloucestershire, where the Guild owns a wildflower meadow, notable for the huge variety of plants that grow in it and butterflies that flourish among them. It was donated to the Guild by Margaret E. Knight in 1936 to preserve it for public recreation and this year we were celebrating eighty years of caring for it. A new wooden sign with lettering cut by local craftsman Robert Cox was erected in the field; it was modelled on the original sign, which had been taken down in the 1950s. The new sign is also equipped with a brass plaque, which in recording an episode in Guild history, pays tribute to Margaret Knight, who became a Companion soon after donating the field. Companions were addressed by Robert Wolstenholme and Kate Gamez of Natural England, who care for the field from day to day, by Stuart Eagles, who has been researching the history behind our stewardship of the field, and by the distinguished plant scientist, Professor David Ingram, who is a Companion of the Guild. Companions then drove to neighbouring Worcestershire for a Companions' dinner, which was hosted by John and Linda Iles at the Ruskin Studio at Unclyls Farm. Among the guests at that dinner were local residents Dale and Alex Parmeter, who own the country mansion commissioned by George Baker, the donor of Ruskin Land, who succeeded Ruskin as Master of the Guild. The following day, Companions were given a guided tour of this splendid Victorian 'castle', which boasts (among other things) decorative capitals by Benjamin Creswick, who had been recommended to Baker by his patron, John Ruskin.

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The Guild has friendly and productive relations with several like-minded bodies. It has funded some innovative cultural and heritage programmes at 42<sup>nd</sup> Street, a charity for young people under stress at Ancoats in Manchester, and continues to take an interest in it. Stuart Eagles, who takes care of that relationship, is an independent and unpaid Heritage Consultant for the project. The Board held its June meeting at the 42<sup>nd</sup> Street building in Ancoats and it is hoped that the Guild will soon be able to engage more directly with the project. The Campaign for Drawing was founded by the Guild in 2000. Now an independent enterprise, it still receives regular funding from us and was recently re-named The Big Draw. In 2012 the Board committed the Guild to funding three annual John Ruskin Prizes for works of visual art to be administered by The Big Draw. The shortlisted works for the third of these prizes were shown at the New Art Gallery, Walsall, the awards being made on 27 February, 2016; the exhibition was transferred to the Electricians' Shop at Trinity Buoy Wharf in East London later in the spring. The subject of the competition was 'Recording Britain Now: Society'. This year, the Pilgrim Trust contributed to the prize fund established by the Guild, with the result that three prizes could be awarded, rather than one as in previous years. The first prize went to the distinguished painter, Laura Oldfield Ford. We have now committed ourselves to funding a further two competitions in 2017 and 2018 (or perhaps 2019). Another innovation this year was the publication of a catalogue for the Prize exhibition, which included a two-page spread about the Guild contributed by Stuart Eagles. The Campaign's first Director, Companion Sue Grayson Ford, has now retired. We are grateful to her for the energy and imagination she has put into her job over a period of sixteen years. Her successor is Kate Mason, who, like Sue, will continue to be supported by her admirable assistant Rachel Price.

The Master, Stuart Eagles and, from time to time, several of the Directors attend the twice-yearly meetings of Ruskin To-Day, which seeks to co-ordinate and monitor Ruskinian programmes and activities. This body has been chaired for twenty years by Companion David Barrie, who has now been succeeded by the Ruskin scholar, Professor Robert Hewison. (Thanks are due to John Iles, who chaired an interim meeting this year and is now serving as temporary Secretary.) Many Companions are also members of the Ruskin Society, which is based in London. The Master is invited to attend meetings of the Ruskin Foundation, which administers both the Ruskin Library at Lancaster University and Brantwood, Ruskin's house on Coniston Water. The Curator of Brantwood, Howard Hull is also Director of the Foundation and a Companion of the Guild. A good example of the collaborations that arise from contacts with these other organisations was a colloquy called The Need for Beauty which was held at Brantwood from 22-24 April and co-chaired by the Master and Howard Hull. Participants included Companions Jan Casey, Professor David Ingram, Dame Fiona Reynolds, Dr Emma Sdegno, Neil Sinden and a guest from the Scuola San Rocco, Professor Laura Picchio Forlati. It is intended that the colloquy should soon lead to a Guild programme.

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The number of Companions from countries outside Britain has increased over the past decade. There are now Companions in Australia, Canada, France, Italy, Japan, Norway, Russia and the United States. In North America there are more than thirty Companions, a fact which has led the Master and the present Board of Directors to encourage the development of a North American Branch, co-ordinated by Companion Dr Sara Atwood, who is enthusiastically assisted by Companion Professor Jim Spates. The Master has been to California three times in the past two years to speak on behalf of the Guild. In December 2015 he combined with Companion Nicholas Friend to offer a series of lectures, readings and colloquies in Berkeley and San Francisco. On 27 August 2016 the Master visited the Roycroft Arts and Crafts Campus in East Aurora, upstate New York, to participate in a day of talks entitled *Ruskin, Morris and Beauty: The Importance of the Arts & Crafts Movement*. The other speakers were Companion Dr Joe Weber, who runs the print-shop at Roycroft, and Professor Spates. On 1 September Dr Atwood gave the annual Ruskin Lecture to the Ruskin Art Club of Los Angeles, having given the [Levan Institute Lecture](#) there the previous day. Dr Atwood's lectures were both concerned with (to borrow the title of her book) Ruskin's educational ideals.

During the spring the Master spent a second period teaching in Venice. This time he taught the history of Venetian art to 14-15 year-olds at Liceo Classico. He has continued to build Ruskinian connections with Venice, including this time the museum world. One product of his work has been the Guild's developing relations with the Scuola San Rocco, where Ruskin discovered the greatness of Tintoretto and, as the Master has been arguing, the idea of a Guild devoted to both art and charitable works. On 19 February a delegation from the Scuola, led by their Master, the Guardian Grando Franco Posocco, visited Sheffield to see and experience something of the Guild's work. They saw both the Triennial exhibition and the current display from the Ruskin Collection. They also engaged in an afternoon of talks and discussions with several Directors and Companions of the Guild and dined with them at the Fusions Café in the evening. The following day, accompanied by the Master and Directors Janet Barnes and Peter Miller, they drove over to York to see the Minster. In the crypt of the Minster, the Guild and the Scuola joined together in an ecumenical service.

The Guild's annual publication, *The Companion*, began as a newsletter and has now evolved into a magazine with an ISSN. It is currently edited with considerable flair by Stuart Eagles. But the Guild is increasingly keen to reach out to new audiences and Stuart is responsible for other sorts of communication too: for the different fliers we publish, for instance and, most importantly, for our online presence. Our website is updated on at least a weekly basis, and we have created a dedicated site for the Ruskin-in-Sheffield project, which includes video recordings of lectures uploaded to YouTube. We maintain a daily twitter feed (and related daily content on Facebook and Instagram), which also help us engage with a broader range of organisations and individuals in sympathy with our interests and objectives. Stuart's major contribution to social media in 2016 has been a daily tweet on Treasures from the Ruskin Collection.

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The Guild is expanding its role as a small publisher, which is regarded as an important way of underpinning its message intellectually and recording aspects of its history. The retail of books, booklets, cards etc. is now skilfully managed by Director Peter Miller with help on design, proofreading and publicity from Stuart Eagles. We publish the Ruskin and Whitelands lectures and the occasional booklet on a topic of importance to the Guild: for instance, Dr Eagles has himself written *Miss Margaret E. Knight and St George's Field, Sheepscombe*, which looks into the identity of the person who donated our wild-flower meadow, and Companion Annie Creswick Dawson, in collaboration with Companion Paul Dawson, has written a short study of her great-grandfather, the sculptor Benjamin Creswick. The Guild has commissioned further publications to illuminate Guild history and its fringes, among them a study of St George's Farm at Totley from Companion Sally Goldsmith.

There have been important developments in the Guild's governance. Both Robert Wilson and Jacqueline Yallop have stood down as Directors this year. As a result, there will now have to be adjustments to the Board and perhaps some new Directors. More immediately, it was admitted at the April Board meeting that the Secretary's job had become unmanageably demanding. As a result we now have two administrative officers. Stuart Eagles remains a key member of the team as Communications Officer, responsible for *The Companion*, our presence on the web and on social media, and relations with the Companionship. In addition, the Board has appointed Martin Green as the Guild's Administrator; he has taken over the responsibility for the day to day running of the charity. We extend a very warm welcome to him.

The Board of Directors would also like to express its congratulations to the Curator of the Ruskin Collection, Louise Pullen, and to her husband, on the birth of their son, Leo, in 2015. Louise has been on maternity leave this past year and will return to the Collection in November 2016. In her absence her role has been performed by Hannah Brignell, to whom we are most grateful. We have been lucky to have such a calm and constructive substitute, who very quickly mastered the complexities of the job. Congratulations are also due to two Companions of the Guild who appeared in the Queen's Birthday Honours List this year. Both David Peacock and Professor Dinah Birch were awarded the CBE.

It remains to record the deaths of several Companions. Some of us were conscious at the last AGM that both Suzanne Varady, who owned Ruskin's house at Mornex, and the great Ruskin scholar Van Akin Burd had just died. They have been followed in the course of the year by Lord Briggs (the celebrated historian Asa Briggs), Peter Emmet, Michael Hudson and Derek Hyatt. They will all be greatly missed.

*Clive Wilmer*

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## Introduction

It has been an exciting year working with the Ruskin Collection and learning more about Ruskin and the variety of projects the Guild supports across the country. I have thoroughly enjoyed working with the Collection as well as getting to know the Guild's Directors and Companions. It has also been really interesting working with Ruth Nutter and being involved with some of the *Ruskin In Sheffield* events. It is rewarding to see how many people are engaging with the project.

Since October last year I have been focusing on the exhibition, *In the Making: Ruskin, Creativity and Craftsmanship*, alongside developing, planning and installing the two Ruskin re-displays in the Ruskin Collection gallery in May and November. I have also continued the work of cataloguing the Collection. I have spent a considerable amount of time facilitating access to the Collection, answering enquiries, arranging research visits, giving talks and processing loan applications. My priorities over the next few months will be to plan and install the new display in November and to complete the catalogue of the Eyton bird prints.

### 1. Collections Management and Cataloguing Project

One of the main priorities this year was to complete the catalogue of books published before 1900, and the Eyton bird prints. Since November 2015, we have added 300 records to the system, completing the pre-1900 library catalogue. I was hoping to have achieved a slightly higher number, but many other priorities arose in terms of my involvement with *In the Making* and the two re-displays. The initial plan was to have the May display prepared by Louise Pullen. However, owing to her earlier-than-expected maternity leave, this was not possible so I dedicated more of my time than initially anticipated to selecting works, researching the objects and writing the interpretation material.

In order to assist with the Eyton bird print cataloguing, I took on and trained two volunteers in January who helped one day a week, but owing to other commitments, they could only continue to May. I have since been working with another two volunteers who started at the beginning of August. I also work with one regular volunteer who helps, on average, one day a month. I am hoping that with the help of these newly trained volunteers we will be able to add another 300-400 records to the system in the next few months, which would mean that a total of 1500 Eyton prints would have been documented in total.

Other Collections activities this year have included a continuing programme to add 'attribute' information to current entries in order to make it easier to search the catalogue by keywords, for example by recording geographical details

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such as visual subject-matter, location made or depicted. I have continued to make hard copies of all electronic records.

Over the past year, we dedicated one day to photographing more of the Eyton bird prints and we are hoping to schedule another day in October to digitize a selection of works that are going into the November re-display.

*Ruskin-in-Sheffield* funded a selection of photographs of the Ruskin Museum, Meersbrook Hall to be digitized and Prof. David Ingram requested 18 images for his forthcoming Guild publication examining the Sowerby and Baxter botanical books purchased by the Guild and added to the Collection last year.

The online catalogue <<http://collections.museums-sheffield.org.uk/>> consists of just over 1000, and there are a further 50 works ready to be uploaded, hopefully in October. The works will include the Meersbrook Hall photographs and additional images from the Eyton Collection.

The retail team has recently expanded the Ruskin display area in the Millennium Gallery shop and is currently working on a new range of merchandise relating to the Collection. They are also looking into the possibility of adding a small selection of Ruskin-related works to the Print-on-Demand service.

## 2. The Ruskin Collection

The Ruskin Collection re-display made in July 2015 enduring for longer than the planned six months owing to Louise's maternity leave and the *In the Making* exhibition. Louise had set out the themes for the next re-display, but the object selection, research and interpretation had to wait until after the heavy workload on the Triennial exhibition had eased.

The current display, which opened at the end of May, explores two main themes; Mosaics in St Mark's (Venice), and Botany, the latter showcasing the recent acquisition of the Sowerby and Baxter books. The first section explores the mosaics in St Mark's, and looking at their conservation, by means of J. W. Bunney's studies and photographs and works by T. M. Rooke and C. F. Murray. The second theme examines botany; exploring *Proserpina* and Ruskin's unique approach to taxonomy. It also looks at botanical study as a source of decoration, and shows a series of studies and drawings of trees and spring flowers. This section features artists including J. W. Bunney, John Ruskin and Charlotte Murray.

One of the cases in the botany section features loans from artists working at Ruskin Land. In April, I had the opportunity to visit Uncllys Farm, as I was keen to incorporate another aspect of the Guild's work into the displays and I was interested to find out more about the Guild in the Wyre Forest. After speaking to John Iles, we decided to include some work by the local artists' group which meet

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at Ruskin Land every week to draw, paint and knit, taking inspiration from the landscape around them.

I also wanted to retain the *Ruskin in Sheffield* presence in the display and worked with Ruth Nutter and artists working at Ecclesall Woods to display their work and highlight examples of traditional craftsmanship. The makers all used locally sourced wood and traditional hand-tools and processes. This display connects to the city-wide *Year of Making* initiative celebrating making in Sheffield.

Plans are currently being developed for the November re-display. It will focus on one main theme: colour. Using Ruskin's own words, it will look at themes such as colour in nature (clouds and mountains, for example), the symbolism of colour, and the history of different pigments. It will explore Ruskin's teachings on how to paint with colour.

The Collection has had great exposure through the images displayed at Forum Bar on Division Street as part of *Ruskin in Sheffield*. These will be displayed at the Walkley Library when it has been re-developed by local businessman Kane Yeardley. The library will have an events space which will feature reproductions from the Collection and celebrate Ruskin's connections with Walkley.

### 3. Exhibitions

January saw the opening of the final Ruskin Triennial exhibitions, *In the Making: Ruskin Creativity and Craftsmanship*, which celebrated Ruskin's ideas on craftsmanship and featured loans from major British Institutions as well as commissions from artists.

Alison Morton took over from Louise as curator of the exhibition and I was heavily involved in terms of preparation, conservation and installation. I was on site each day of the installation, working with the technicians on the hang, assisting the artists in installing their commissioned works, condition checking all the works and also working with the couriers from the lending institutions.

For the first time, the exhibition was split over two exhibition spaces: the Special gallery and the Craft and Design gallery, the latter of which showcased a selection of textiles. Artists including John Ruskin, J. W. Bunney, Frank Randal, Edward Burne-Jones were represented, and there was furniture from William Morris and Ernest Gimson: each exhibit demonstrated different aspects of craftsmanship. Artists such as; Tracey Emin and Grayson Perry helped contextualise Ruskin's ideas in terms of contemporary practice.

The exhibition provided a great opportunity to show many works from the Ruskin Collection which had not been on public display for some time. The Special Gallery had a feature wall with several of the large plaster casts in their original cases. Arthur Burgess's large architectural lecture diagrams and the beautiful Ruskin Linen Industry textiles had not been displayed for many years owing to their

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fragile condition. A total of 16 works from the Collection were conserved and re-framed as a result of the exhibition.

The exhibition proved to be extremely popular and received great attention from the press. Previews, reviews and listings appeared in publications including *Big Issue*, *Exposed*, *Crafts Magazine* (preview), *Craft & Design online newsletter*, *Yorkshire Post* (news pages and arts pages), *Sheffield Telegraph*, the Northern Soul website, *Independent*, *Guardian Guide*, *Sheffield Star*, and the website of *Our Favourite Places*.

Visitor numbers for the exhibition (23 Jan - 5 June 2016) were 49,166 to Craft & Design Gallery and 54,101 to the Special Gallery. Compared to other recent exhibitions at the Millennium Gallery, it was more popular than *Going Public* (47,913) and *Taylor Wessing Prize* (46,578). However, it should be noted that both of these exhibitions had shorter runs than *In the Making*. Nevertheless, the opening/launch was one of the most popular opening evenings that the Millennium Gallery has ever seen with 344 guests in comparison to the average of 200-250.

During the opening week of the exhibition we saw an increase in the percentage of all Millennium Gallery visitors visiting the Ruskin Collection Gallery.

### Two Temple Place

Mary Rose Gunn, Hannah Jordan and their curatorial advisor Martin Caiger Smith visited the *In the Making* exhibition on 2<sup>nd</sup> June. We also showed them the Ruskin Collection. They were met by Janet Barnes and Clive Wilmer as well as members of the Museums Sheffield team. We are currently developing an exhibition to celebrate the bicentenary of Ruskin's birth in 2019.

## 4. Additions to the Collection

For the *In the Making* exhibition, James Dearden kindly lent a wood-turned sphere and a Ruskin lace mat, which he later donated to the Collection.

Donations accepted for the Guild study room collection and archival material include new publications by Companions and others working on Ruskin:

- *Botticelli Reimagined (exhibition catalogue)*
- *The Melancholy of Stones (exhibition catalogue)*

We are also very grateful to the Ruskin Library, Lancaster for their continued support in sending copies of the *Ruskin Review and Bulletin* and other material to the Collection.

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## 5. Loans Out

### Past loans 2015–2016

#### THE ARTS AND CRAFTS HOUSE; THEN AND NOW

(Compton Verney 27 June–13 September 2015, Laing Art Gallery, Newcastle October 2014–February 2015)

Eleven works in total, including two botanical books and botanical studies by Ruskin and Charlotte Murray, four pieces of work from the Ruskin Linen industry, an architectural design by Joseph Southall and a book published by the Kelmscott Press. A selection of minerals from the collection has also been loaned.

#### THE BOTTICELLI RENAISSANCE/ BOTTICELLI RE-IMAGINED

(Gemäldegalerie, Berlin, 25 September 2015–24 January 2016, Victoria and Albert Museum, 5 March 2016–10 July 2016)

Charles Fairfax Murray: *Adoration of the Magi, after Botticelli*.

#### ROMANTICISM; THE MELANCHOLY OF STONES

(Fondacion Pierre Arnaud, Lens, Switzerland, 17 December 2015–17 April 2016)

A selection of 25 minerals, many from Switzerland, representative of Ruskin's collection.

#### RUSKIN AND STILL LIFE

(Ruskin Library, Lancaster, November 2015–August 2016)

A selection of 23 still life drawings and watercolours, around half from the Bunney Collection.

We received a loan request for a Medieval Manuscript from Sheffield University for a weekend display, but declined the request as their security and the environmental conditions did not meet our requirements.

### Confirmed forthcoming loans 2017-2018

#### WILLIAM MORRIS AND THE ARTS AND CRAFTS MOVEMENT IN BRITAIN

(Fundacion Juan March, Madrid, 6 October 2017–14 January 2018 and Museu Nacional d'Arte Catalunya, Barcelona, 22 February 2018–20 May 2018)

*Photograph of Rouen Cathedral, detail from the North-Western Portal* by Arthur Burgess.

*Study of an Acanthus Boss, Archivolt of the Central Door, San Marco, Venice, Italy* by John Ruskin.

#### THOMAS COLE'S JOURNEY: ATLANTIC CROSSINGS

(The Metropolitan Museum of Art, New York, 29 January–13 May 2018 and National Gallery, 13 June–7 October 2018)

*Turner on Varnishing Day* by William Parrot.

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## 6. Enquiries and Collections Access

Enquiries continue to come from Britain and abroad. Many of the enquiries have been about items in the Collection, in particular the medieval manuscripts. I have also received two enquirers asking for advice on conservation or storage of works by Ruskin in private collections. We have received several image requests for publication, and also requests to study the manuscripts, one of them from a local scholar studying for an MA at Leeds University and the other from the Bibliotheque Nationale in Paris.

I facilitated several tours of the Collection, including;

- a tour of the store with a small group of French students;
- an introduction to *In the Making* to a group from Bewdley led by Jenny Robbins and John Illes;
- an introduction to the Collection and *In the Making* to a group of American students from Yale on a Ruskin pilgrimage;
- a store tour for the Bull Dog Trust.

I assisted with the visit from members of the Scuola di San Rocco, involving an introduction by Clive Wilmer and an introduction to the exhibition by myself. The visitors then explored the Ruskin Collection Gallery and the exhibition. After lunch, we showed them a selection of works from the Collection, including copies of Tintoretto, and this was followed by further talks in the afternoon.

## 7. Schools, Learning and Events

### Schools and Learning

4049 school children visited the Millennium Gallery (including the Ruskin Collection Gallery) on booked self-guided visits during the 2015-16 financial year. In addition, some school children attended one of our three workshops that make use of items in the Ruskin Collection.

In the Printing and Pattern workshops, children are encouraged to seek out patterns from nature in the Ruskin Collection, to observe fine details that most people might ordinarily miss. Sketches are produced from such details as individual feathers, the back leg of a beetle, a flower petal or a single skein of spider silk. From their different sketches, pupils must pick just one or two to simplify and to etch on to their printing card, before committing to the brightly coloured printing ink as they piece together their designs to form a vivid mosaic that can be hung as a banner in their school. The medium of printing appears to be a great artistic leveller, as it is often the children with lower levels of aptitude in other areas of visual arts whose work is most admired: the technique requires a simplicity of design which children more used to drawing in detail can struggle to adapt to. The comments from teachers and adult helpers after this session were wonderfully encouraging—they tend to be genuinely astonished that the finished work is so attractive. 243 children participated in this workshop in 10 sessions.

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Our Inventing Stories workshop encourages children to find beauty and points of interest in everything around them. Each child or pair of children is provided with a mysterious and unique object, and through a series of challenges set for them, they explore the Ruskin Collection to find clues to their object's story. The story for each item is unscripted; every child interprets their object in a unique way. As they explore the Collection, great tales of dragons, castles, witches, princesses and naughty little children are dreamed up. The children take great delight in establishing settings and developing characters and plots, important aspects of understanding how a story is written and how fiction works. 37 children participated in this session in two workshops.

Our Sculpture workshops ask children to look at the world in new ways. Inspired by Ruskin's love of nature, they teach children about different types of sculpture, then let them loose in the Ruskin Collection to seek out images and objects from nature that they will combine and transform into a small sculpture. The intensity of creativity the children achieve is impressive: miniature sculptures from ammonites to insects and tree stumps to church spires emerge from their lumps of clay. This is a great opportunity for teachers to enable their children to participate in a delightfully messy workshop away from the classroom. Our Ruskin-themed Sculpture workshops are sometimes the only opportunity children will have in experimenting with and expressing themselves through this art form. 162 children participated in this session in six workshops.

The Start Programme was a new venture for 2015/16 and is a national partnership project funded by Children and the Arts. The programme is aimed at Primary Schools, working with Year 3 and 4 children from three Sheffield schools who were approached to be involved because they had previously never visited our Museums. A total of 315 pupils worked with Museums Sheffield staff and a freelance artist to explore the Ruskin Collection and, using our unique Object Dialogue Box, they created stories inspired by the gallery. The Ruskin Collection provided the inspiration for a whole day of activity with pupils exploring the themes of art in nature and the beauty of the natural world. This was a project that continued throughout the year. Workshops were held in each of the schools to explore further the ideas formed at the initial visit. Each class produced large-scale sculptures inspired by the Ruskin Collection.

## Events

As 2016 is the *Year of Making*, there have been many events around Ruskin and the theme of Craftsmanship.

- Lunchtime Talk: *Ruskin in Sheffield*, 2 November 2015
- *Ruskin Reviewed Pop up exhibition*, 31 October - 8 November 2015
- Lunchtime Talk: *Be Inspired by Ruskin: Craftsmanship and Cloth*, 29 February 2016
- Lunchtime Talk: Marcus Waithe, *Craftsmanship & Ruskin*, 7 March 2016
- *Ruskin in Sheffield: Make Good Livelihoods* weekend exhibition, 18-19 June 2016

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To tie-in with the current Ruskin display we have a Lunchtime talk on 3<sup>rd</sup> October on *Ruskin and Botany* by Professor David Ingram.

## 8. Visitor Numbers in the Ruskin Collection

Visitor numbers are electronically captured. Between 1 September 2015 and 31 August 2016 the Ruskin Collection Gallery saw an increase of 14,000 visitors over last year, with 101,465 visitors, an average of 282 visitors per day. (Last year's figures were 87,300, an average of 240 per day.)

## 9. Exhibitions in the Millennium Gallery Main Space Autumn 15–Autumn 16

### GOING PUBLIC: THE CATTELAIN COLLECTION

16 September–12 December 2015

*Going Public: International Art Collectors in Sheffield* brought together work from four leading European private collections for a series of world-class exhibitions and events across the city. Highlights from the Cattelain Collection included a series of immersive installations, sculpture and photography by artists Sol LeWitt, Do Ho Suh, Dan Flavin, Anthony McCall. *Going Public* was a city-wide project in partnership with Sheffield Cathedral, Sheffield Hallam University and Site Gallery.

### IN THE MAKING: RUSKIN CREATIVITY AND CRAFTSMANSHIP

23 January–5 June 2016

This exhibition was curated by Museums Sheffield and sponsored by the Guild of St George. It explored Ruskin's ideas on making by means of a broad range of historical and contemporary art and craft objects. *In the Making* brought together work by artists including Grayson Perry, Susan Collis, Edward Coley Burne-Jones and Ruskin himself.

### MADE IN SHEFFIELD 6 July 2016–8 January 2017

The exhibition forms part of *The Year of Making*, a major city-wide initiative celebrating Sheffield's international reputation for innovation and excellence in making. The exhibition explores manufacturing within the city and shows Sheffield as a forward-looking producer with a rich history, and a name that remains an iconic brand today.

### Forthcoming

NO CONTEXTUAL INFORMATION (title tbc)

TIM ETHELLS & VLATKA HORVAT 8 February 2017–7 May 2017

Internationally renowned artists Tim and Vlatka have been working with Museums Sheffield's collections to create an exhibition that takes a new look at what a collection is and how we view it. Intrigued by objects and their stories, Tim and Vlatka will also use the collections as inspiration and instigate new conversations.

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## 10. Exhibitions in the Craft and Design Gallery, Autumn 15–Autumn 16

HANDMADE AT CHRISTMAS 30 October 2016–10 January 2016

Annual Selling Exhibition.

IN THE MAKING: RUSKIN CREATIVITY AND CRAFTSMANSHIP

23 January–5 June 2016

*In the Making* continued in the Craft & Design exhibition space. It explored the work of artists and craftspeople who etch, stitch, sew, weave and dye. The exhibition showed the diversity of makers' approaches to textile production, from exquisite 17<sup>th</sup>-century linen and lace to a striking contemporary piece by Tracey Emin.

SHAPED FROM THE EARTH 18 June–9 October 2016

An exhibition exploring ceramics in Sheffield curated by local ceramicists Emilie Taylor and Penny Withers.

### Forthcoming

HANDMADE AT CHRISTMAS 28 October 2016–8 January 2017

Annual Selling Exhibition.

MY DOC/FEST PICKS January–May 2017 (TBC)

Five Sheffield people will choose five of their favourite Doc/Fest short documentaries which will be shown in the gallery.

JOHN RUSKIN PRIZE June–October 2017 (dates TBC)

For the second time, Museums Sheffield will work with The Big Draw to present an exhibition of works by the artists shortlisted for the Fourth John Ruskin Prize.

**Hannah Brignell,  
Curator of the Ruskin Collection and Visual Art (Maternity Leave).**



## RUSKIN in SHEFFIELD 2016 Report

The events of *Ruskin in Sheffield 2016* took place between May and September. They were inspired this year by the third of the Guild's triennial exhibitions, *In the Making: Ruskin, Creativity and Craftsmanship*, which was shown at the Millennium Gallery from January to June.

Subtitled *Make Good Livelihoods*, *Ruskin in Sheffield 2016* celebrated all that Ruskin admired about the 'hand-power' and 'heart-passion' of craftsmanship, and the enterprising spirit of Sheffield's craftspeople today.

The programme was designed to appeal alike to children and adults. Its objectives were to encourage people to embrace the possibility of making good livelihoods from craftsmanship, to learn more about Ruskin and craftsmanship, and to inspire them to make something. Over 4,500 people saw, exhibited or made useful and beautiful things, and they took time to talk and listen to each other while they were doing it.

Building on established partnerships, community relationships, and invaluable contributions from Guild Companions living in Sheffield, we were able to create events again in Walkley, Stannington and at the Millennium Gallery. New partnerships meant that we also branched out to create events in Ecclesall Woods, on The Moor in the city centre, and in Meersbrook, at the former home of the Ruskin Museum (1890-1953).

The first event, *Make Good in the Woods*, drew many family visitors to Ecclesall Woods, home to some of Sheffield's finest wood designers and makers. Despite occasional drizzle, children and adults got their hands on green-working tools, and the pole-lathe, and made bark jewellery, while the timber builders and designers talked throughout the day to visitors interested in their businesses. The opportunity to share with a wider audience their experiences of working with wood was welcomed by the makers. A sense emerged of a tangible connection being forged with the Ruskinian tradition of craftsmanship in Sheffield.

The *Make Good Livelihoods* weekend took place across four venues: the Millennium Gallery, the Sheffield Institute of Arts (SIA) at Sheffield Hallam University, modern-day little Mesters at Portland Works and the digital creation community facility, Access Space. It came about through a new partnership with Hallam University, and was made possible by being awarded funding to take part in their new Catalyst Festival of Creativity.

Ten accomplished Sheffield-based artists and makers, including stone-carvers (among whom was Companion Richard Watts), a visual artist (Companion

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Carole Baugh), a wood-carver, corset and scissor maker, a community maker, sculptors, an architect and a textile artist, demonstrated their crafts and offered hands-on activities to appreciative participants of all ages and backgrounds, many of whom stayed all day. The artists spoke about their work in panel discussions that addressed issues around digital creation and craftsmanship, and how they became makers. Ruskin's view of poetry as craftsmanship in words was vividly explored in an engaging series of readings by poets including the Guild's Master Clive Wilmer, and Companions Fay Musselwhite and Sally Goldsmith. The event inspired at least one local poet to write a new poem about making. Portland Works and Access Space were very pleased with the opportunity the event gave them to bring in new, targeted audiences to understand what they do and how people can benefit from their resources.

A local primary school, Arbouthorne Primary, involved their entire Year 6 group (90 pupils) to engage as deeply as possible with the *Make Good Livelihoods* event, to find out about how to make a living from craftsmanship. The Guild worked with all participating venues to ensure that the 90 children were given a tour of the Ruskin Collection and other collections in the Millennium Gallery, in order to inspire them to create artworks for the event itself. Sixteen of the pupils were also selected to visit Sheffield Institute of Arts, Portland Works and Access Space, which they found extremely valuable. Many of the children came to the *Make Good Livelihoods* event and, together with their parents and grandparents, helped to host their school's exhibition.

Companion Jodie Southwood, a second-year Graphic Design student, undertook her first paid commission to help create publicity material for the event.

Our support for *Walkley Festival* again this year yielded an eclectic mix of Ruskinian events and activities. The reproduction of a sketchbook belonging to the Victorian silversmith Omar Ramsden, one of the most renowned visitors to St George's Museum, was created by a local volunteer, Jude Warrender, and displayed in a shop window. Companion Gerry Pert displayed his giant artisan croissant-baking skills to admiring crowds. Walkley Edge artists led 'sketch-crawls' around local gardens. The Japanese Society demonstrated traditional flower-arranging and needlework technique at the Community Centre, both of which were hugely popular. Companion Natalie Hunt extended her offer of making characters out of vegetables, to making soup for people to consume together on South Road. Companion Fay Musselwhite devised an unusual poetry event which brought people together for one day in Gerry's Bakery to write about different types of making. Fay then corralled the words into a poem, called 'Like Rain on Fresh Ground'. The poem was written up to create a beautiful hanging which will be presented to Walkley Library at their AGM in October.

We look forward to seeing the stunning selection of reproductions from the Ruskin Collection, created by True North Brew Co. (with support from Museums Sheffield and the Guild) displayed in their new restaurant in the Walkley Library

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building, when it is re-opened next year following its refurbishment. The exhibition of reproductions was displayed earlier this year in the Forum Bar and Restaurant in the city centre.

It was a pleasure to work with Companions Carole Baugh and Sophie Hunter, and Freeman College staff, to present a second summer open day, *Crafting the Land*, at the college's Biodynamic Garden at High Riggs in Stannington. This year's event, on the theme of *Ruskin, Craftsmanship and Nature*, featured talks from Freeman College staff, local CPRE Planning Officer Andrew Wood, and Companion Kate Genever. Kate also offered drawing activities, and there were wood-working and copper-forging workshops taking place throughout the day. Many Sheffield Companions volunteered to support the event on the day. It was heartening to see how much this horticultural site has developed through the hard work of staff there. Partly because of wider public exposure generated by last year's open day, there is increased awareness of their veg box scheme, and possibilities for volunteering,

*Ruskin's Use & Beauty Parlour* nestled amongst market stalls, street buskers, the Moor's indoor market and high street shops for two weeks over the summer holidays in the city centre. Adults and children from an extremely diverse mix of cultural backgrounds and ages visited this temporary structure which provided space for an exhibition, hands-on activity and social gatherings. Prams and wheelchair users frequently came in to this welcoming, accessible, pop-up parlour to get involved. Hundreds of small artworks were made by visitors, often by people staying for a long time to talk about what they used to do and what they would like to make, not infrequently socialising with people they'd never met before.

Mir Jansen and Henk Littlewood's globe-shaped sculpture commissioned for *In the Making* was a key attraction, providing a sanctuary for visitors to relax in, take selfies, and enjoy many conversations about craftsmanship and Ruskin. High-quality hosting at the Parlour by Companions Carrie Leyland, Eliza Gilbert and Jodie Southwood meant that everyone felt welcome, as did the thoughtful, engaging craft activities and personal encouragement provided by Seiko Kinoshita, Coralie Thomson and Jason Turpin.

Our final event in the programme, *Celebrating Meersbrook Hall*, on 11<sup>th</sup> September, took place after months of rising local interest and building momentum. I don't think any of us had quite anticipated 1,000 visitors, but we were blessed with a beautiful, sunny day. The former print room was transformed into a small gallery exploring the history of Meersbrook Hall and Park, focussing on the building's role as home to the Ruskin Museum from 1890 to 1953. Guided tours around the building were all booked up within the first half hour. They included a fascinating talk about the Ruskin Collection by Guild Director, and the Collection's former Curator, Janet Barnes.

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Outside the Hall, local artist and craftspeople sold their creations at a makers' fair. On the lawns, professional craftspeople offered wooden knife-making, photography, and mosaic-making activities. An artist worked with people to wrap trees along the path to create a stunning avenue connecting the Hall and the Walled Garden. And, even though it was September, maypole dancing expert Penny Rea inspired children and adults to take part in maypole dancing, a tradition encouraged by Ruskin. Our partners for this event, Heeley Development Trust and the Friends of Meersbrook Hall, plan to refurbish the building and transform it into a thriving community resource with artists' studios, workspaces for small enterprises, a café, a playgroup, and rooms to hire. This fruitful collaboration underlined the great value that the Guild can potentially bring to work aimed at revitalizing an area with strong historical connections with Ruskin.

Following last year's pilot, the Ruskin Collection again incorporated aspects of the work of *Ruskin in Sheffield* into their displays, showing contemporary craftworks created by makers based in Ecclesall Woods, for example. The next redisplay, taking place in November, will include exhibits about Meersbrook Hall, including some of the items made during the *Celebrating Meersbrook Hall* event.

It has been heartening to see some of the events and activities of last year's programme maintained and further developed independently of *Ruskin in Sheffield*. The collection of early 20<sup>th</sup> Century paintings of the Rivelin Valley, curated by Chris Baines, which was displayed in the Pop-Up Ruskin Museum in Walkley last year, will be exhibited at Weston Park Museum in spring 2017.

Fay Musselwhite will lead another 'ContraFlow' poetry walk along the Rivelin Valley in this autumn.

Strong engagement with *Ruskin in Sheffield* by the Master and Directors of the Guild remains a vital part of the success of *Ruskin in Sheffield*, which is guided and supported by Janet Barnes and Peter Miller. We are grateful to Arts Council England, Sheffield Hallam University, Year of Making and Museums Sheffield for helping to fund *Ruskin in Sheffield 2016*.

As we look towards the bicentenary of Ruskin's birth in 2019, the doors appear open for *Ruskin in Sheffield* to deepen the role of the Ruskin Collection and Ruskin's ideas in helping to create better lives in Sheffield, focussing on longer term projects which can culminate in city-wide celebration in 2019.

**Ruth Nutter**  
**Producer,**  
**RUSKIN in SHEFFIELD**  
 <[www.ruskininsheffield.com](http://www.ruskininsheffield.com)>

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**GUILD of ST GEORGE  
MINUTES OF THE ANNUAL GENERAL MEETING OF THE COMPANIONS  
HELD AT THE CADMAN ROOM, MILLENNIUM GALLERY, SHEFFIELD**

**7 November 2015**

The Master welcomed the Companions and their guests to Sheffield. There was special mention of Stuart Eagles, Guild Secretary, who had given dedicated service to the Guild but was unable to attend due to illness. He had sent a letter welcoming attendees which was read out. Thanks were given to John Iles for taking up the responsibility of running the weekend's events. Good wishes were also sent to Louise Pullen, Curator of the Ruskin Collection, who had recently given birth to a baby boy. A warm welcome was extended to the three granddaughters of former Guild Master Jim Dearden, who were all present to sign the Roll.

**Present:** Rick Allan, David Walker Barker, Janet Barnes, Carole Baugh, George Breeze, Carolyn Butterworth, Peter Burman, Tony Chisholm, Janine Christley, Mark Cleaver, Annie Creswick Dawson, Paul Dawson, James Dearden, Rachel Dickinson, Suzie Doncaster, Nicholas Friend, Kay Greenlees, Chris Harris, Paul Hine, Natalie Hunt, John Iles, Linda Iles, Carrie Leyland, Brian Lewis, Jeanette Lock, David Lustgarten, Peter Miller, Adam Mindykowski, Gordon Monsen, Fay Musselwhite, Mary Musselwhite, Helen Parker, Graham Parry, Elizabeth Perryman, Steve Pool, Michael Pye, Cedric Quayle, Thelma Quayle, Jenny Robbins, Lynne Roberts, Tim Selman, Neil Sinden, Olga Sinitsyna, Jodie Southwood, Marcus Waithe, Kay Walter, Caroline Washington, Elizabeth Washington, Harriet Washington, Hugh Waterhouse, Richard Watts, Clive Wilmer.

**In attendance:** Ruth Nutter, Producer, RUSKIN in SHEFFIELD  
Kirstie Hamilton, Museums Sheffield  
Liz Wood, minutes secretary

**398 Apologies**

Sara Atwood, Graham Beck, Bill Bevan, Jan Casey, Gill Cockram, Malaika Cunningham, Stuart Eagles, Stella Gardiner, Kate Genever, Sue Grayson Ford, Eliza Gilbert, Sally Goldsmith, Elizabeth Goodwin, Gabriel Meyer, Alison Morton, Robert Newell, Gareth Pert, Gerry Pert, Fiona Reynolds, Philip Taylor, Robert Wilson, Jacqueline Yallop.

**399 Signing of the Roll**

The Master welcomed the following new Companions, who signed the Roll: Caroline Washington, Elizabeth Washington, Harriet Washington, Nicholas Friend, David Lustgarten, Adam Mindykowski, Lynne Roberts, Neil Sinden, Rick Allan, Carolyn Butterworth, Malaika Cunningham, Suzie Doncaster, Eliza Gilbert, Paul Hine, Natalie Hunt, Carrie Leyland, Fay Musselwhite, Mary Musselwhite, Helen Parker, Elizabeth Perryman, Steve Pool, Jodie Southwood, Hugh Waterhouse, and Richard Watts.

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**400 The Minutes of the AGM held 15 November 2014**

The numbering of the paragraphs at the end of the Minutes was corrected and the Minutes were signed by the Master.

**401 Matters Arising**

There were none.

**402 Master's Report**

The Master's Report had been circulated before the meeting. No questions were raised.

**403 Election of Directors**

The Directors retiring by rotation were Janet Barnes, Peter Miller and John Iles. The re-election of Janet Barnes was proposed by Jim Dearden, seconded by Peter Miller, and all agreed. The re-election of Peter Miller was proposed by Peter Burman seconded by Michael Pye, and all agreed. The re-election of John Iles was proposed by Cedric Quayle, seconded by Thelma Quayle, and all agreed.

**404 Election of a new Director**

The election of Jenny Robbins was proposed by Peter Miller, seconded by Chris Harris, and all agreed.

**405 Curator's Report**

The Curator's Report had been circulated before the meeting. No questions were raised.

**406 Producer's Report for RUSKIN in SHEFFIELD 2015**

The Producer's Report had been circulated before the meeting. No questions were raised.

**407 Accounts for the year ended 31 March 2015**

The Treasurer (Chris Harris) summarised the accounts and drew attention to three key points:

1. Total income has risen to £149,000, an increase of 43% over the previous year.
2. Total expenditure has increased to £194,000, an increase of 30% over the previous year
3. The Guild has a responsibility to use its resources well in order to achieve the aims of the charity and has spent £45,000 net. Recent stock market activity has resulted in an additional increase in the Guild's resources. Cedric Quayle asked about the deficit in funds overall. Chris Harris stated that Directors have a budget which overspends by 45%. This can continue for 35 years before funds run out. There is a need to plan for the long term and make choices about what we can afford to fund.

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It was proposed by Michael Pye that the accounts for the year ending 31 March 2015 be accepted. This was seconded by Jenny Robbins and all agreed.

**408 Re-appointment of the accountants Finnieston Berry Partnership Ltd**  
Finnieston Berry Partnership Ltd were confirmed as auditors.

**409 Date and location of next AGM**

It was announced that the next AGM would be held on Saturday 5th November 2016, at Birmingham and Midland Institute. Dr Bernard Richards will give the 2016 Ruskin Lecture.

**410 AOB**

No other business was raised.

The meeting closed at approximately 12.00 hrs.

**Liz Wood (Minutes Secretary)**

Please bring these papers with you to the AGM.  
including the centre pages (minus the booking form).

Published by the Guild of St George

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# RUSKIN in SHEFFIELD

2016

Ruskin's  
Use &  
Beauty  
Parlour



Make Good  
Livelihoods

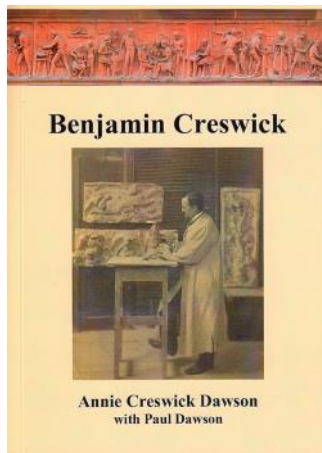
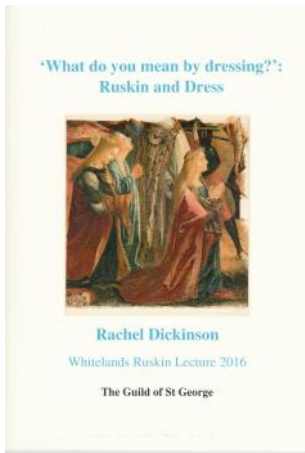


# CELEBRATING MEERSBROOK HALL: RUSKIN, WHIT SINGS AND THE PARK



# Books, Lectures and Pamphlets

[www.guildofstgeorge.org.uk/shop](http://www.guildofstgeorge.org.uk/shop)



Ruskin and Craftsmanship



Marcus Waithe

The Guild of St George

'WHAT DO YOU MEAN BY DRESSING?': RUSKIN AND DRESS—£6.00

2016 Whitelands Ruskin Lecture by Rachel Dickinson.

BENJAMIN CRESWICK—£10.00

A monograph by Annie Creswick Dawson with Paul Dawson.

RUSKIN AND CRAFTSMANSHIP—£6.00

2015 Ruskin Lecture by Marcus Waithe. MISS MARGARET E.

KNIGHT AND ST GEORGE'S FIELD, SHEEPSCOMBE—£6.00

A history of the wildflower meadow in Gloucestershire by Stuart Eagles.

'AN ENORMOUS DIFFERENCE BETWEEN KNOWLEDGE AND EDUCATION': WHAT RUSKIN CAN TEACH US—£6.00

2015 Whitelands Ruskin Lecture by Sara Atwood.

RUSKIN AND WAR (2014)—£6.00.

1988 Ruskin Lecture by Nicholas Shrimpton THE ROLL OF COMPANIONS OF THE GUILD OF ST GEORGE (2013)—£6.00.

Edited and with an introduction by James S. Dearden.

Frontispiece and 28pp with coloured card cover

'THE EARTH-VEIL': RUSKIN AND ENVIRONMENT—£6.00

A lecture given at Brantwood in 2014 by Sara Atwood.

'NECESSITOUS MEN ARE NOT FREE MEN': BRIDGING

RUSKIN'S THOUGHT AND THE NEW DEAL —£5.00

214 Ruskin Lecture by Gray Brechin.

'A NEW WORLD ON WHICH THE WORLD SHOULD TRAVEL':

JOHN RUSKIN, 'THE NATURE OF GOTHIC' AND WILLIAM

MORRIS—£6.00

William Morris Birthday Lecture 2014 by Clive Wilmer

THINKING THROUGH THE PAST: JOHN RUSKIN AND THE

WHITELANDS COLLEGE MAY FESTIVAL —£5.00

2014 Whitelands Ruskin Lecture by Dinah Birch

CURATOR AND CURATRESS: THE SWANS AND ST GEORGE'S

MUSEUM—£6.00

2013 Ruskin Lecture by Mark Frost

"FOR LOVE AND MERE JOURNEYMAN'S WAGES": T. M.

ROOKE AND HIS WORK FOR JOHN RUSKIN (2013)—£8.00

2005 Ruskin Lecture by Stephen Wildman

DEMETER'S DOWRY: RUSKIN AND LANDSCAPE—£5.00

2012 Ruskin Lecture by Howard Hull

THE TRUE USE OF FAITH—£6.00

2011 Ruskin Lecture by Zoë Bennett

Presented to coincide with the 400th anniversary of the King

James Bible

RUSKIN AND TOLSTOY—£6.00

2010 Ruskin Lecture by Stuart Eagles

Presented to coincide with the Centenary of Tolstoy's Death

OF RUSKIN'S GARDENS—£5.00

2009 Ruskin Lecture by Robert Hewison

CHARLES FAIRFAX MURRAY AND DUCCIO'S MAESTA—£5.00

2008 Ruskin Lecture by Paul Tucke

OUR POWER TO BEQUEATH—£4.00

2007 Ruskin Lecture by Jacqueline Yallop

RUSKIN AND CAMBRIDGE—£4.00

2006 Ruskin Lecture by Sam Smiles

RUSKIN AND HIS AMERICAN FOLLOWERS IN TUSCANY —£3.50

1994 Ruskin Lecture by Royal W Leith

BE LIKE DAISIES—£5.00

1992 Ruskin Lecture by Malcolm Cole

RUSKIN AND SIENA—£3.00

1991 Ruskin Lecture by Anthony Harris

WHY HAVE OUR LITTLE GIRLS LARGE SHOES? —£7.00

2nd edition (revised) (2011).

1985 Ruskin Lecture by Anthony Harris

ART & SOCIETY: RUSKIN AND SHEFFIELD, 1876 —£6.00

2nd edition (revised) (2011) 1979 Ruskin Lecture by Robert Hewison

RUSKIN & BEWDLEY—£5.50

2nd edition (revised) (2007) by Peter Wardle & Cedric Quayle

RUSKIN AT WALKLEY: AN ILLUSTRATED GUIDE TO THE

ONLINE MUSEUM—£6.00

2nd Edition (revised) (2014). An illustrated guide to the Online

Museum; the *Ruskin at Walkley* website by Marcus Waithe

<[www.ruskinatwalkley.org](http://www.ruskinatwalkley.org)>

A RUSKIN ALPHABET —£1.50

(Worple Press, 2000) by Kevin Jackson.

RUSKIN IN SHEFFIELD—£6.00

2nd edition (revised) (2011). An illustrated Guide to the Ruskin

Collection by Janet Barnes

RUSKIN'S DREAM [DVD]—£9.99

Building of the Ruskin Studio in the Wyre Forest

JOHN RUSKIN'S GUILD OF ST GEORGE—£9.00

The history of the Guild of St George by J S Dearden

THE DOMINION OF DAEDALUS —£12.50

Papers from the Ruskin Workshop held in Pisa and Lucca, 13-14

May 1993, edited by Jeanne Clegg and Paul Tucker

FURTHER FACETS OF RUSKIN —£11.00

Some Bibliographical Studies by J S Dearden

UNTO THIS LAST —£8.99

(Pallas Athene) with an introduction by Andrew Hill

THE STORM CLOUD OF THE NINETEENTH CENTURY—£8.99

(Pallas Athene) with an introduction by Peter Brimblecombe

A COMPANION'S STORY: EGBERT RYDINGS AT LAXEY (2012) —£8.00

(2012) The story of Egbert Rydings and St George's Mill in the Isle of Man by Sue King

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*Email publications@guildofstgeorge.org.uk*

*Postal enquiries:*

Peter Miller,

Guild of St George,

10 St Oswald's Road,

York, YO10 4PF.

## THE 226 COMPANIONS OF THE GUILD OF ST GEORGE (October 2016)

Rick Allan	Kateri Ewing	Diane Leonard	Yvonne Rundell
David Alston	Rt Hon. Frank Field	Rita Lenney	Andrew Russell
John Ames	Philip Fisher	Brian Lewis	Shoji Sato
Dag Andersson	Olive Forbes-Madden	Carrie Leyland	Austen Saunders
Jan Ansell	Sue Grayson Ford	Lady Naomi Lightman	Emma Sdegno
Terry Ansell	Nicholas Friend	Jeanette Lock	Tim Selman
Sara Atwood	Mark Frost	Michelle Lovric	Andrew Shepherd
Linda Austin	Ann Gagné	David Lustgarten	Neil Sinden
Ron Austin	Cynthia Gamble	Harry Malkin	Olga Sinitsyna
Michael Badu	Stella Gardner	Julie McCarthy	Allison Smith
Chris Baines	Mark Garner	Jenine McLaughran	Julian Smith
Matthew Ball	Kate Genever	William McKeown	Peter Smith
David Walker Barker	Olivier Geoffroy	Donald Measham	David Sorensen
Janet Barnes	Eliza Gilbert	Gabriel Meyer	Jodie Southwood
Jennifer Barnes	Stephen Gill	Jane McKinne-Meyer	Julian Spalding
Philip Barnes	Jonathan Glancey	Alison Milbank	James Spates
David Barrie	Lynne Glazzard	Peter Miller	John Spiers
Emma Bartlet	Sally Goldsmith	Adam Mindykowski	Bob Steele
Carole Baugh	Elizabeth Goodwin	Gordon Monsen	John Steers
Sally Beamish	Aonghus Gordon	Stephen Morris	Philip Taylor
Graham Beck	Kay Greenlees	Jane Muir	Robert Taylor
R. Dyke Benjamin	Lawrie Groom	Fay Musselwhite	Nellie Trevelyan
Bill Bevan	Martin Haber	Mary Musselwhite	Philip Trevelyan
Dinah Birch	Judy Hague	Christopher Newall	Norio Tsuyuki
Sir Quentin Blake	Alexander Hamilton	Robert Newell	Paul Tucker
Caroline Blyth	Camilla Hampshire	Tatiana Nikitina	Marcus Waithe
David Borrington	Malcolm Hardman	Frances O'Connor	Brian Walker
Edward Bosley Jr.	Anthony Harris	Francis O'Gorman	Geoffrey Walker
Gray Brechin	Chris Harris	Francesca Orestano	Robert Walmsley
George Breeze	Colin Harrison	Christine Parker	Kay Walter
Robert Brownell	Nick Hartley	Helen Parker	Peter Wardle
John Burgin	Josephine Harvey	Graham Parry	Ian Warrell
Peter Burman	Richard Harvey	Christina Pascu-Tulbure	Caroline Washington
Carolyn Butterworth	Ray Haslam	David Peacock	Elizabeth Washington
Elena Karina Byrne	Emma Hemming	Elizabeth Perryman	Harriet Washington
Colin Campbell	Andrew Hill	Gareth Pert	Hugh Waterhouse
Tony Cann	Paul Hine	Gerry Pert	Brother Benet Watt
Peter Carpenter	Norman Hobbs	Celia de Piro	Richard Watts
Jan Casey	Andrew Hodgson	Steve Pool	Joseph Weber
Anthony Chisholm	Tim Holton	Celia Potts	Michael Wheeler
Janine Christley	Catherine Howarth	Michael Pye	Stephen Wildman
Dorian Church	Beate Howitt	Paul Quarrie	Clive Wilmer
Jacki Clark	Howard Hull	Cedric Quayle	Mark Wilson
Mark Cleaver	Natalie Hunt	Thelma Quayle	Robert Wilson
Jeanne Clegg	Sophie Hunter	Sarah Quill	Amy Woodson-Boulton
Gill Cockram	John Iles	Tim Rawson	Carol Wyss
Malcolm Cole	Linda Iles	Janette Ray	Jacqueline Yallop
Malaika Cunningham	David Ingram	Anthony Reeve	Chiaki Yokoyama
Annie Creswick Dawson	Kevin Jackson	Dame Fiona Reynolds	Samuel Zeveloff
Paul Dawson	Laurence Johnson	Bernard Richards	
James Dearden	Nichola Johnson	Jeffrey Richards	
Pascal Debout	Terry Johnson	Michael Riggs	
Rachel Dickinson	David Judson	Jenny Robbins	
Suzie Doncaster	Gilly King	Lynne Roberts	
Natalia Dushkina	Helen Kippax	Hon. Elizabeth Robins	
Stuart Eagles	Stephen Kite	Miriam Rockness	
Hon. Catherine Edwards	Robert Knight	John Rosenberg	
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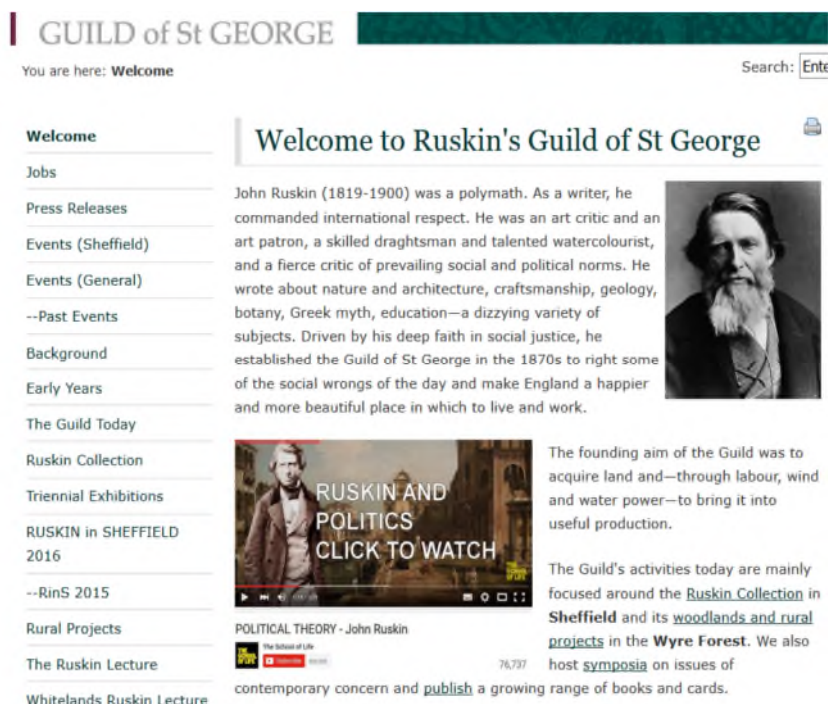


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**Arrangements for Companions and Guests attending the AGM  
to be held in the Lyttelton Lecture Theatre, Birmingham & Midland Institute,  
Margaret Street, Birmingham, B3 3BS  
Saturday, 5 November, 2016**

- 1030 hrs     *Coffee/tea will be served in the Coffee Lounge*
- 1100 hrs     Welcome from the Master of the Guild, Clive Wilmer
- 1110 hrs     Welcome from the Administrator of the BMI, Philip Fisher
- 1125 hrs     *Break*
- 1130 hrs     **The Ruskin Lecture**  
*‘The Sombre Robe’: Ruskin and Birmingham*  
Dr Bernard Richards (Emeritus Fellow, Brasenose College, Oxford)
- 1230 hrs     *Buffet Lunch served in the Coffee Lounge*
- 1330 hrs     **Annual General Meeting** [see Agenda, overleaf]  
*(Any Companions who have not already signed the Roll will be invited to do so as part of the meeting.)*
- 1410 hrs     *Break*
- 1415 hrs     Plans for Ruskin’s Bicentenary in 2019  
Dr Janet Barnes CBE, Director of the Guild of St George
- 1425 hrs     Make Good Livelihoods: *RUSKIN in SHEFFIELD 2016*  
Ruth Nutter, Producer, *RUSKIN in SHEFFIELD*
- 1440 hrs     John Ruskin Prize 2016 & The Big Draw  
Kate Mason, Director, The Big Draw
- 1455 hrs     Ruskin Land and the Wyre  
Jenny Robbins, Director, Guild of St George  
John Iles, Director, Guild of St George
- 1515 hrs     *Tea will be served*
- 1545 hrs     **Ends**
- 1900 hrs     **Companions’ Dinner** (£25pp) at The Dickens Room, Birmingham and Midland Institute
- Sunday       Andy Foster, editor of the *Pevsner Architectural Guide to Birmingham*, and Companion Annie Creswick Dawson, will lead a short tour of some of the buildings in Birmingham city centre influenced by Ruskin.

*Hotel recommendations:*

Premier Inn, 3-6 Waterloo Street, B2 5PG.  
Crowne Plaza, Holliday Street, Birmingham, B1 1HH.  
Novotel, 70 Broad Street, Birmingham, B1 2HT.  
Travelodge, 230 Broad Street, Birmingham, B15 1AY.



**The Annual General Meeting of the Guild of St George  
to be held in the Lyttelton Lecture Theatre, Birmingham & Midland Institute,  
Margaret Street, Birmingham, B3 3BS**

**5 November 2016**

**Agenda**

1. To receive apologies for absence.
2. To welcome new Companions and invite them to sign the Roll.
3. To confirm the minutes of the last AGM held on 7 November 2015.
4. To hear any matters arising.
5. To receive the Master's Report for the period November 2015 to October 2016.
6. To elect Clive Wilmer who retires as a Directors by rotation and offers himself for re-election.
7. To adopt the revised Articles of Association.\*
8. To receive the Ruskin Collection Curator's Report for the period November 2015 to October 2016.
9. To receive the Producer's Report for RUSKIN in SHEFFIELD 2016.
10. To receive the Accounts for the year ended 31 March 2016.
11. To confirm the re-appointment of the accountants Finnieston Berry Partnership Ltd as Auditors.
12. To announce the date and location of the next AGM.
13. Any Other Business.

\*item 7 carries the following resolution:

**That the Articles of Association of the Guild be rescinded in their entirety and replaced with the version attached to the Notice calling the Annual General Meeting.**

(please see letter on p. 2, regarding the revised Articles of Association).

## BOOKING FORM, GUILD AGM, 5 NOVEMBER 2016

*For catering purposes, this form must be received no later than Thursday, 29 October 2016.*

To: Martin Green, 35 Bromwich Road, Sheffield, S8 0GF.  
or email [admin@guildofstgeorge.org.uk](mailto:admin@guildofstgeorge.org.uk)

Name(s): \_\_\_\_\_  
Please write your name and also give the name of your guest if you are bringing one.

Address: \_\_\_\_\_  
\_\_\_\_\_

Email//tel: \_\_\_\_\_//\_\_\_\_\_

I/We\* do/do not\* wish to attend the Guild AGM.  
I/We\* do/do not\* wish to attend the free AGM lunch.  
I/We\* do/do not\* wish to take morning/afternoon\* coffee/tea at the AGM.  
I/We\* do/do not\* wish to attend the Companions' dinner at £25pp

\*delete as applicable

**AGM PROXY** (for those who cannot attend the AGM)  
*Companions are entitled to appoint any person as a proxy to vote.*  
*If you wish to appoint a proxy, please notify the Secretary in writing at least 72 hours before the AGM.*

I appoint the Chairman of the meeting/ \_\_\_\_\_ (name of proxy)  
to vote on my behalf at the AGM.

Name: \_\_\_\_\_ Signed: \_\_\_\_\_ Date: \_\_\_\_\_

### HOW TO PAY FOR THE COMPANIONS' DINNER

**Please Note: Morning and afternoon tea and lunch at the AGM are free, but please consider making a donation to the Guild to help us cover the cost.**  
**The Companions' Dinner is charged at £25 per person.**

I enclose a combined payment/donation of £\_\_\_\_\_.

- \* send a **cheque/check/international banking order** to the address above made payable to the 'Guild of St George';
- \* make a **money transfer** online from your UK bank account (to a/c no. 90023388, sort-code 20-98-61)—or from non-UK accounts (to IBAN GB17BARC20986190023388 BIC/Swift: BARCGB22
- \* donate using Paypal to [secretary@guildofstgeorge.org.uk](mailto:secretary@guildofstgeorge.org.uk) (if you categorise us a 'friend' and pay from your existing PayPal balance or transfer from your bank account, we receive every penny of your donation—no fees apply).

We look forward to seeing you at this year's AGM weekend in Birmingham.

Saturday, 5th November 2016, 11.30am

Lyttelton Lecture Theatre, Birmingham and Midland Institute

THE RUSKIN LECTURE

*'The Sombre Robe': Ruskin and Birmingham*

Dr Bernard Richard (Emeritus Fellow, Brasenose College, Oxford)

*The Sombre Robe* explores Ruskin's connections with Birmingham. He made an important visit in 1877 which is described in *Fors Clavigera*, Letter 80. This was to inspect the land in Bewdley which George Baker had donated to the Guild of St George. On the way there he was confronted in Halesowen by the sight of women nail-makers, who presented an image of the arduous toil of industrial workers. Bernard Richards considers the part played by Ruskin in creating the culture which led to the proliferation of neo-Gothic buildings in Victorian Britain. Important among those influenced by him were the architect J.H. Chamberlain, and the sculptor Benjamin Creswick. Richards explores the impact Ruskin had on the evolution of the Arts and Crafts phenomenon, particularly in Birmingham. He also considers the complex relationship between Ruskin's social and political theories in relation to the special liberal traditions in Birmingham, where the doctrine of the 'civic gospel' evolved.

