

## Foreword

John Ruskin (1819-1900) was a famous Victorian polymath. His influential lectures, writing and drawings cover topics from architecture, botany, craft, debt, ecology ... through to zoology.

Looking closely at nature, as well as ideals from the past preserved in art, rural cottage life, and the craftsmanship of Gothic medieval architecture, Ruskin glimpsed a model of living active, creative, helpful, beautiful and healthy lives in harmony with each other and the natural world. He contrasted this with the industrial world in which he lived.

To him, 'Manchester's Devil Darkness' represented what was most wrong with the nineteenth century. Not only was it the source of pollution he could see from his home in the Lake District, it was also the heart of the 'Manchester School' of uncaring laissez-faire capitalism. As 'Cottonopolis', this new city was a place where thousands worked and died in dark, smoky, loud factories and warehouses. He hated it.

Ruskin offered alternatives. Some of his most important lectures outlining these ideas were given here in the 1850s and 1860s. 'The Unity of Art', his 1859 lecture to the Manchester School of Art, argued that 'Fine Art' was not the commercial art and design being taught at the time. Rather, it was the coming together of 'the hand, the head, and the heart'. For him, this applies not just to art, but to all aspects of living well.

The people of Manchester responded. This was the first city to form a Ruskin Society (1879) and the first to hold an exhibition dedicated to Ruskin (1904). Wealthy inhabitants launched Ruskin-inspired projects, such as T. C. Horsfall's free Manchester Art Museum for working people in Ancoats. Famous Mancunians, including novelist Elizabeth Gaskell, wrote of their respect for him.

Ruskin inspired Victorian and Edwardian Mancunians to change their world. Today, much of what is special about Manchester – its cooperative heart, devolved local authority, vibrant arts culture, recognition as a UNESCO City of Literature and so much more – is Ruskinian. Manchester has become a beacon city.

*Dr Rachel Dickinson,  
Co-ordinator of the Festival of Ruskin in Manchester and Exhibition Curator*



## Acknowledgements

'Ruskin's Manchester' was guest-curated by Rachel Dickinson (Principal Lecturer, Interdisciplinary Studies / English at Manchester Metropolitan University and Master-elect of Ruskin's charity, the Guild of St George). Specialist co-curators have contributed to the exhibition: Anthony Burton (formerly Senior Fellow, Research Department, V&A) on Ruskin's Manchester lectures and Ruskinian art education, James Robertson (Senior Lecturer, Manchester School of Architecture) on Manchester's Gothic Revival architecture, Stephen Wildman (Emeritus Professor and former Director of the Ruskin Centre at Lancaster University) on Ruskin's busts and aspects of influence – and Steph Boydell (Curator, Special Collections).

It was opened by the Vice-Chancellor of Manchester Metropolitan University, Professor Malcolm Press, on 24<sup>th</sup> June, 2019.

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The exhibition branding was developed by The Design Studio. Claire Harrison-Davies based this on Ruskin Linen industry patterns from the Guild of St George Collection.

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## Introduction



This exhibition was presented in three interlinked strands.

*Ruskinian Influence.* The left side through to centre back opened with a focus on Ruskin's fame as captured in art – especially busts – and the ephemera of popular culture. It ended with his lectures in Manchester, and Manchester's response to him. Between these lay the story of Ruskin and Gothic architecture: early influences that drew him to it, his efforts to preserve it, the meanings it held for him, and the way it was interpreted in Manchester's Victorian Gothic buildings.

*Ruskinian Art Education.* Inspired by 'The Unity of Art' lecture Ruskin gave at the Manchester School of Art in 1859, and the William Henry Hunt watercolour Ruskin gifted then to the School, the centre section highlighted craftsmanship and art education. It offered examples of Ruskinian craftsmanship in drawing, painting, and especially ceramics – illuminated by the beacon-like simplicity of Edmund de Waal's *'in time, III'* (2017).

*Ruskinian Craft and Work.* Responding to Manchester's identity as 'Cottonopolis', the right side focused on Ruskinian ideals reflected and reinterpreted in textiles. These include historical examples such as the Ruskin-inspired Langdale Linen Industry, as well as twenty-first century pieces exhibiting Ruskinian principles, such as Cristina Rodrigues's 'The Rosary'. It offered examples of individuals, groups and communities who use Ruskin to inspire their work.

This catalogue was produced as a commemorative piece after the exhibition closed. It reproduces information from the exhibition labels, and concludes with an overview of the festival of Ruskin in Manchester, in which this exhibition played a part. Most uncredited text was written by Rachel Dickinson.

## Ruskinian Influence

### Ruskinian Ephemera: Celebrity and Influence

Ruskin was a celebrity. His image, and that of his Lake District home, Brantwood, were marketable and appeared on items such as cigarette cards, cigars and crockery. His name was used by small-scale industries working to craft principles inspired by him, including Ruskin Linen from the Lake District, Ruskin Worsteds woven on the Isle of Man, and Ruskin Pottery from the Midlands. This was in recognition of his influence, but also because his name was a stamp of authenticity.

Ruskin also shapes identity of place. The beer pump label for Kirkby Lonsdale Brewery's 'Ruskin's Bitter' proudly takes its name from 'Ruskin's View' in Kirkby, one of a few views Ruskin referred to as the most beautiful in Britain. The UK is dotted with Ruskin Roads and John Ruskin Streets – one features in *The Zombies Ate my Chilean!* a Gothic comic book series – and utopian communities as far away as Ruskin, Florida, have been named for him.

His name continues to hold cultural power. In the 21<sup>st</sup> century 'John Ruskin' has appeared as the name of clothing by Barbour and Billabong, while John Lewis used 'Ruskin House' – entailing Ruskin, his home in the Lakes, and William Morris – as the inspiration for their Christmas 2016 homewares collection. Ruskin's name and reputation make the mass-produced, machine-made objects seem rooted in craft.

Most of the items in the first two cases – ephemera and busts – come from private collections. The inside front cover includes a selection of the ephemera.



## Ruskin Portraits and Busts

Although he was not enthusiastic about portraits of himself, Ruskin allowed over 200 likenesses to be made, in drawings, engravings, photographs and busts. No statue was ever erected, but a life-size marble bust was modelled by Joseph Boehm in 1879-80 (Ruskin School of Art, Oxford University, on loan to the Ashmolean Museum). A posthumous bust in marble was made by Henry Fehr in 1901 (South London Art Gallery).

Displayed here are the four major busts publicly available between 1877 and 1919, together with an example in Parian ware made for the popular market in the 1880s and a newly-discovered medallion produced at the Keswick School of Industrial Art in about 1906.

There are no official public memorials of Ruskin, although a standing stone with a portrait medallion was erected by subscription in October 1900 at Friar's Crag, Keswick, one of the National Trust's first properties in the Lake District.

*Stephen Wildman*

### 1. UNKNOWN ARTIST **Copy of a Ruskin Self Portrait (1861)**, post 1893

Pencil and watercolour, *Private Collection*

A copy of Ruskin's first Self Portrait, usually dated to 1861, now in the Morgan Library, New York. As it also carries the facsimile signature, this was presumably copied from its reproduction as frontispiece to W.G. Collingwood's biography, published in 1893.



(Cat. 2)

### 2. UNKNOWN ARTIST **Portrait of John Ruskin**, c. 1842

Bodycolour on ivory, *Collection of the Guild of St George / Museums Sheffield*

This miniature depicts Ruskin in his early twenties. The face is very similar to that of a full-length seated portrait 'The Author of Modern Painters' by George Richmond of 1843.

### 3. BENJAMIN CRESWICK (1853 – 1946) **John Ruskin Bust**, 1877

Plaster, *Private Collection*

Creswick was a knife grinder in Sheffield, benefiting from Ruskin's establishment of the Guild of St George museum there in 1875. Through the museum's curator, Henry Swan, he was invited to Brantwood in September 1877, making the first version of this bust. Two series of plaster casts were issued, of which this seems to be one of the first.

### 4. W. S. READMAN (FL.C. 1900 - 1918) **John Ruskin Roundel**, c.1906

Pewter, *Private Collection*

This roundel reproduces the one by A.C. Lucchesi on the 1900 Ruskin memorial at Friar's Crag, Keswick, which is based on an Elliott & Fry photograph of 1867 (reversed). The name W.S. Readman appears on the Threlkeld First World War memorial. Probably he worked at the Keswick School of Industrial Art, whose 1906 catalogue includes a Ruskin plaque.



(Cat. 4)

5. ADRIANO CECIONI (1838 - 1886) **Caricature**, 1872

Reproduced in *Vanity Fair*, 17 Feb 1872 with the title 'Men of the Day, No. 40 – The Realisation of the Ideal'  
*Manchester Metropolitan University Special Collections*

The *Vanity Fair* caricatures were satirical reflections on celebrity. While it was an honour to be featured and proof of cultural importance, they were not necessarily flattering images.



6. G. ATKINSON (FL. 1881) **John Ruskin Bust**, 1881

Terracotta, *Private Collection*

An otherwise elusive artist, Atkinson is recorded at Brantwood in late December 1881, working on this bust. According to Ruskin's biographer W.G. Collingwood, work was slow: 'One reason, perhaps, for Mr Atkinson's difficulty was that Ruskin had just grown a beard and the well-known face was no longer there to mould.' Jabez Thompson of Northwich ran a brickmaking firm with a side line in terracotta busts and ornaments. Surviving examples are rare – this one is numbered 44, out of probably no more than 50.

7. ROLAND MORRIS (1847 - 1909) **John Ruskin Bust**, 1882 – 1887

Parian ware, buff coloured bust, produced for Robinson & Leadbeater, *Private Collection*

There was a great vogue for Parian ware, an inexpensive form of china, in the 1870s and 1880s; especially popular were small busts of historical and contemporary figures. This subject, by the leading firm of Robinson & Leadbeater, was produced in white and (much rarer) buff colour.

(Cat. 6)

8. CONRAD DRESSLER (1856 - 1940) **John Ruskin Bust**, 1888

Bronze bust on red serpentine base, *Private Collection*

Dressler was prominent in what has come to be known as the New Sculpture movement of the late 1880s and 1890s. Having seen a bust by him of his old tutor Osborne Gordon, Ruskin invited him to Brantwood, where he modelled a first bust in May 1884. Versions in terracotta and plaster were followed by bronze, of which only two casts are known: one is in the National Portrait Gallery, and this is a recently rediscovered example, which may have belonged to Ruskin's friend M.H. Spielmann. Ruskin thought it better than Boehm's 1877 bust, 'but looks more frantic than I've ever been'.

9. BARBARA CRYSTAL COLLINGWOOD (1887 - 1961) **John Ruskin Bust**, 1919

Plaster, *Private Collection*

Barbara was the daughter of William Gershom Collingwood; the family lived at Lanehead, Coniston, close to Brantwood, and as a young girl she would often have seen Ruskin. This bust was produced to commemorate the centenary of Ruskin's birth in 1919 and is based on memory and photographs.



(Cat. 8)

## Recording Architecture

Ruskin meticulously recorded details of Gothic architecture. He used a range of media: drawings, paintings, architectural sketches, daguerreotypes (an early form of photography) and plaster casts. Influenced by detailed drawings of artists like Prout, Turner etchings in Rogers' *Italy* (1830) and the Romantic influence of his drawing master Copley Fielding, he began to make architectural drawings in childhood. His youthful skill as a poet and artist are evident in the book displayed here, where his architectural drawing and poem combine to give a sense of the location – Haddon Hall. This sits alongside one of his later paintings of architectural detail, and a plaster cast taken from a church in France.

Ruskin recorded architecture in order to learn; he believed that drawing teaches us to look closely, and thus to understand. He also drew to record a world at risk of crumbling away or – even worse from his perspective – being unsympathetically restored.

A photograph of the plaster gallery at the museum he established in Sheffield gives a sense of the treasure trove he gathered there to bring beauty and inspirational examples of global art and craft to the working people of Sheffield. This collection forms the heart of the Guild of St George Collection, now housed at Museums Sheffield.



(Cat.10)

10. ARTIST UNKNOWN **Photograph of Mineral and Plaster Cast Gallery**, Ruskin Museum, Meersbrooke Park, Sheffield, Yorkshire, 1890 – 1896  
*Collection of the Guild of St George / Museums Sheffield*

11. JOHN RUSKIN (1819-1900); W.G. COLLINGWOOD (1854-1932), ED.  
Book: ***The Poems of John Ruskin***, Vol. 1 of 2 (Orpington, George Allen, 1891)  
*Manchester Metropolitan University Special Collections*

12. JOHN RUSKIN (1819-1900) **Study of an Acanthus Boss**, Archivolte of the Central Door, San Marco, Venice, Italy, 1877  
Pencil and bodycolour on paper, *Collection of the Guild of St George / Museums Sheffield*



13. JOHN RUSKIN (ATTRIB.) **Plaster cast frieze panel of the seasons**, North Transept Portal, Rouen Cathedral, France, c. 1880

Plaster, *Collection of the Guild of St George / Museums Sheffield*



(Cat. 13)

14. SAMUEL PROUT (1783-1852) **Notre Dame, Caen**, 1846?

Pencil and bodycolour, *Private collection*

Ruskin's father bought his first watercolour by Samuel Prout, one of the country's most prolific topographical artists, in 1834, and he became a friend of the family, attending dinners on John's birthday throughout the 1840s. Ruskin hugely admired his ability to capture 'that feeling which results from the influence, among the noble lines of architecture, of the rent and the rust, the fissure, the lichen, and the weed, and from the writings upon the pages of ancient walls of the confused hieroglyphics of human history.' Prout first exhibited watercolours of Normandy in 1820, this drawing probably dating from his final visit in 1846.

15. SAMUEL PROUT (1783-1852) **Geneva and the Salève, from the Lake**, 1824?

Pencil and bodycolour, *Private collection*

Prout first visited Switzerland in 1824 and exhibited *At Geneva* in the Old Water Colour Society exhibition of 1834. 'I don't think anybody who goes to Geneva ever sees the Salève,' Ruskin wrote in his autobiography *Praeterita*: 'For the most part, no English creature ever does see farther than over the way; and the Salève, unless you carefully peer into it, and make out what it is, pretends to be nothing – a long, low swell like the South Downs [...] Yet there are few rocks in the high Alps more awful than the 'Angle' of the Salève, at its foot.'

16. JOHN RUSKIN (1819-1900) **Pierced ornaments from Lisieux, Bayeux, Verona and Padua, Sketch** towards *The Seven Lamps of Architecture* 1848-49

Pencil on paper, *Collection of the Guild of St George / Museums Sheffield*

*The Seven Lamps of Architecture* (1849) combines with *The Stones of Venice* (3 vols, 1851-53) to set out Ruskin's interpretation of Gothic architecture and history. This shapes his later writing about utopian living, as he looked through the lens of Gothic craftsmanship to think about his own world and a possible better future. The seven 'Lamps' or beacon-like principles of architecture he sets out are Sacrifice, Truth, Power, Beauty, Life, Memory and Obedience. These linked aesthetics and ethics to argue that good architecture must be well built for all concerned – builder, patron, anyone who goes inside or looks at the exterior.

17. JOHN RUSKIN (1819-1900) **Pierced ornaments from Lisieux, Bayeux, Verona and Padua, Plate** from *The Seven Lamps of Architecture*, published by Smith, Elder & Co, 1849.

Soft-ground etching on paper, *Collection of the Guild of St George / Museums Sheffield*

Ruskin illustrated many of his own works. Here, a drawing and the plate taken from it are displayed together, capturing the shift from an individual, hand-drawn illustration to a mass-produce, printed work. This exemplifies some of what Ruskin saw as precious in Gothic architecture: the original produced by hand is more alive and expresses more of the spirit of the maker.

18. FRANK RANDAL (1852-1917) **Ponte Pietra, Verona, 1884**

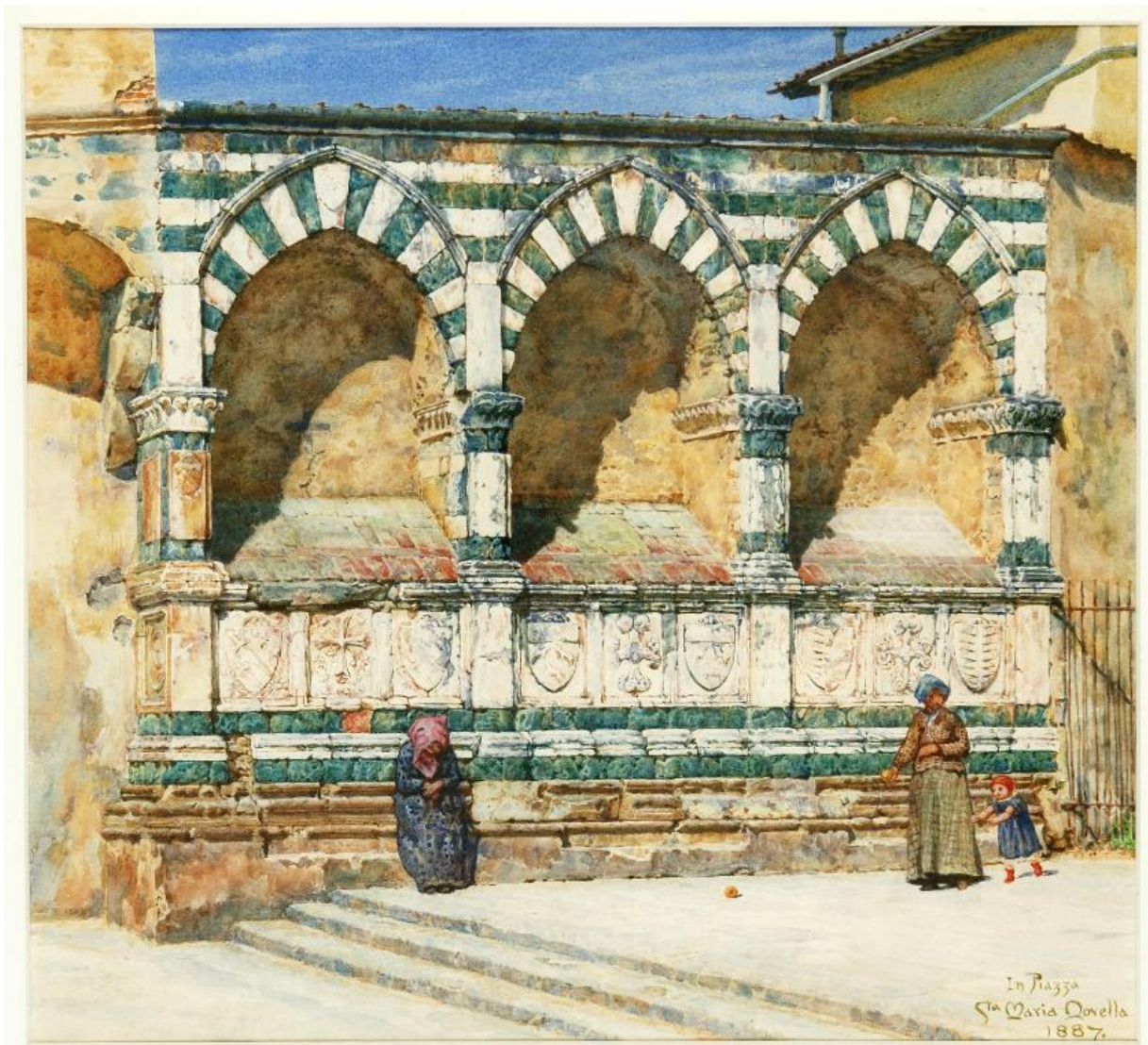
Watercolour and bodycolour, *Private collection*

Frank Randal was not the least of a team of young artists commissioned by Ruskin to make watercolours of favourite places in France, Switzerland and Italy. In 1881 he judged that “their quality of realism, and making one feel as if one was at the place, is a very high and unusual one.” Once calling it “my favourite place in Italy”, Ruskin had intended ‘Ponte Pietra, Verona’ as the title for a later chapter of *Praeterita*, never written. We know this was one of Ruskin’s commissions as it is inscribed on the reverse in Ruskin’s hand: ‘Verona / Frank Randal / JR’.

19. THOMAS MATTHEW ROOKE (1842-1942) **Three Tombs beside Santa Maria Novella, Florence, 1887**

Watercolour on paper, *Collection of the Guild of St George / Museums Sheffield*

Ruskin commissioned Rooke to paint these tombs, part of a wall surrounding the church of Santa Maria Novella, Florence. He described them as ‘untouched [...] in sweet colour and living weed ornament’; he loved unrestored two-colour brickwork and carved tombs showing the passage of years, intertwined with the living weeds which combined to capture the memory, history and vitality of the stone. This type of polychromatic brickwork influenced Gothic Revival architects like Manchester’s Thomas Worthington.



(Cat. 19)

## The Stones of Venice and Manchester

Ruskin's three-volume *The Stones of Venice* (1851-53) is many things: travel guide, meticulous record of the architecture of Venice, and prophetic warning about the dangers of industrialisation. The beautiful yet crumbling medieval buildings and art of Venice, which had been the great sea-faring nation in the Gothic and Renaissance, inspired Ruskin to think about England, the nineteenth century's great sea-faring nation.

'The Nature of Gothic', the influential central chapter of *Stones of Venice vol. 2*, urges readers to 'look round this English room of yours' to consider whether it has been made and furnished by the hands of happy, healthy, creative craftspeople. Ruskin's ideas about Gothic architecture – especially the fair labour and good craftsmanship at its heart – influenced William Morris, who reprinted 'The Nature of Gothic' at his Kelmscott Press in 1892, offering an inspirational model for cooperative business, ethical consumerism and a rise in craft culture.

20. JOHN RUSKIN; JAN MORRIS, ED.

Book: *The Stones of Venice* (Edinburgh: Folio Society, 2001)

*Manchester Metropolitan University Special Collections*

This edition was edited and produced by Jan Morris, who abridged it to one volume. The cover design by David Eccles is based on Ruskin's drawing of the Casa d'Oro.

21. JOHN RUSKIN

Book: *The Stones of Venice* vol 2 (London: Smith, Elder & Co., 1853)

*Manchester Metropolitan University Special Collections*

Displayed open to a page of 'The Nature of Gothic' which includes some of Ruskin's architectural sketches.

22. PETER HARRIS

Book: *The Bricks of Venice* (Seaton: The Old School Press, 2005)

*Manchester Metropolitan University Special Collections*

Inspired by Ruskin's *The Stones of Venice*, and opening with a quotation from his *Seven Lamps of Architecture*, this book of essays and loose plates offers an artist's journey in Ruskin's footsteps. Displayed at the top is a watercolour by Harris of Salizzada del Pistor, Cannaregio, inspired by Ruskin's 'Here, observe, the poor round arch is still kept to do all the hard work, and the fantastic ogee takes its pleasure above in the form of a moulding mere, a chain of bricks cast to the required curve' (pl. 9:4). Most of Harris's plates are his own, but for plate 9.5 he used Ruskin's drawing of Campiello San Rocco with the comment: 'Ruskin's sketch of "four quaint trefoiled windows", now disappeared. "Those trefoils are amongst the most ancient efforts of Gothic art in Venice."'

23. CECIL STEWART

Book: *The Stones of Manchester* (London: Edward Arnold, 1956)

*Manchester Metropolitan University Library*

Stewart set about documenting the buildings of Manchester in the middle of the last century. His title is a nod to Ruskin's, and a reference to the fact that Manchester has been called by some the "Venice of the North".

24. MICHELLE SHORE **Map of Ruskin's Manchester**, 2019

*Courtesy of the artist*

This map of Ruskin's Manchester was commissioned from final year Manchester Metropolitan University illustration student Michelle Shore for this exhibition. The individual hand-drawn buildings were digitally combined onto the map. The buildings depicted include partners hosting bicentenary 'Ruskin in Manchester' events, locations Ruskin visited, and Victorian Gothic buildings. The latter two categories include some buildings which are now gone, shown in sepia; representing them here echoes the work Ruskin and artists he commissioned did to record the details of Gothic buildings before they were lost to destruction and unsympathetic restoration. The map is illustrated inside the back cover.

## Manchester's Victorian Gothic Architecture

In nineteenth century Manchester, the Gothic offered important civic buildings architectural authority rooted in the past, combined with up to the minute technological advances, as John Archer discusses in relation to Manchester Town Hall in his book, *Art and Architecture in Victorian Manchester* (1985). Certain of the city's Victorian architectural designs reflect the influence of John Ruskin, whose theories on architecture are discussed in texts such as Fil Hearn's 'Truth to the Medium: Using Materials' in Korydon Smith's *Introducing Architectural Theory* (2012). Here we learn that these theories promoted the integrity of materials, their honest application, and craftsmanship.

Ruskin also intensely appreciated Venice. That city's architectural details, including patterned polychromatic (multi-coloured) buildings such as the Doge's Palace, which John Archer refers to in his 1985 book as a key building for Ruskin, were echoed in grand civic Mancunian projects that came to define the city in the second half of the nineteenth century.

Alfred Waterhouse (1830-1905), designer of Manchester Town Hall, and Thomas Worthington (1826-1909), were two architects who took cues from Ruskin's architectural theories. This influence is still visible in Albert Square, the city's civic centre. Here, Worthington's Memorial Hall (1866) (now the Albert Square Chop House) and Albert Memorial (1867) are, according to the architect Anthony Pass in his book, *Thomas Worthington, Victorian Architecture and Social Purpose* (1988), perhaps the most successful representations of John Ruskin's architectural thinking.

*James Robertson*



## Drawings by Thomas Worthington



(Cat. 27)

The nineteenth century drawings of the Worthington practice often give a fascinating insight into the range of craftspeople involved in making the architect's vision a reality; for example the carpenters, stonemasons, plasterers and 'ironfounders' referred to on Worthington's drawings.

*James Robertson*

### 25. ARTIST UNKNOWN **Albert Memorial, Manchester, 1864**

Elevation and section: canopy. Drawn for Thomas Worthington and Sons, architects, Manchester, *Manchester Metropolitan University Special Collections*

### 26. THOMAS RAFFLES DAVISON (1853-1937) **Albert Memorial, Manchester, 1863**

*Manchester Metropolitan University Special Collections*

Evocative, finely hatched perspective of Albert Memorial, showing the surrounding urban context – note that this predates the construction of the Town Hall.

### 27. ARTIST UNKNOWN **Manchester City Police & Sessions Courts, c. 1873**

Elevation to Minshull Street. Drawn for Thomas Worthington and Sons, architects, Manchester, *Manchester Metropolitan University Special Collections*

### 28. ARTIST UNKNOWN **Memorial Hall, Manchester, 1864**

Elevation, plan and section: Masons details for windows and balconies. Drawn for Thomas Worthington and Sons, architects, *Manchester Metropolitan University Special Collections*

## Ruskin Speaks to Manchester: 1857, 1859 and 1864

As the foremost English art expert of his time, John Ruskin was invited to give lectures in Manchester in 1857 to coincide with the Manchester Art Treasures Exhibition. Ruskin did not lecture in the Exhibition itself (out in Old Trafford), but in central Manchester, at the Athenaeum, opened as a gentlemen's club in 1837. He lectured on 10 and 13 July 1857.

The promoters of the Exhibition hoped to show that Manchester people were not just money-grubbing industrialists, but were interested in the finer things of life. They were surprised, therefore, when Ruskin did not supply them with conventional art appreciation, but chose to talk about 'certain commercial questions' relating to art. Some of his audience denounced his views '*Arrant Nonsense!*' '*A Mesh of Absurdity!*' '*Open Heresy!*' The lectures were one of Ruskin's first incursions into anti-capitalist politics.

Ruskin was invited in 1859 to speak at the Annual Meeting of the Manchester School of Art. The School was one of a nationwide chain of art schools run by a government department, generally known as 'South Kensington' because its London base was there.

Ruskin disapproved of South Kensington. But the Manchester School, with its independent organising Council, was often slightly at odds with South Kensington, and from 1849 its headmaster was J. A. Hammersley, a disciple of Ruskin. So Ruskin was happy to accept the invitation, and lectured on 22 February 1859.

His lecture on 'The Unity of Art' was actually an expression of his belief that some kinds of art were better than others. 'Fine Art' was on a higher level than the kind of commercial art that the art schools were supposed to teach.

Ruskin visited Manchester twice in 1864 to give lectures in support of educational provision in Manchester. The first, on 6 December 1864, was to raise funds for the Public Hall and Library in the south Manchester suburb of Rusholme. Ruskin gave his advice on the value of reading and on what to read. He had been invited to give this lecture by Canon G. H. G. Anson, who knew him.

Another prominent Manchester clergyman, Charles Richson, who was a canon of the cathedral as well as vicar of a poor parish in Ancoats, invited him to lecture in support of schools in Ancoats. Ruskin spoke, in the Town Hall on 14 December, on woman's mission in life. His opinions may have been mildly progressive at the time, but have not worn well.

The lectures, with the obscure titles 'Of Kings' Treasuries' and 'Of Queens' Gardens', were published together under the even more obscure title *Sesame and Lilies*. This proved to be the most popular of Ruskin's works, and was later issued in many pretty formats so as to make it suitable as gifts or prizes.

*Anthony Burton*

29. JOHN RUSKIN (1819-1900)

Book: ***The Political Economy of Art*** (London: Smith, Elder, 1857)

*Private collection*

30. JOHN RUSKIN (1819-1900)

Book: ***“A Joy For Ever” (And Its Price In The Market)*** (London, George Allen, 1904)

*Manchester Metropolitan University Special Collections*

31. JOHN RUSKIN (1819-1900)

Book: ***The Two Paths*** (London: Smith, Elder, 1859)

*Private collection*

32. JOHN RUSKIN (1819-1900)

Book: ***Sesame and Lilies*** (London: Smith, Elder, 1865)

*Manchester Metropolitan University Special Collections*

33. JOHN RUSKIN (1819-1900)

Book: *The Works of John Ruskin. vol. 18. Sesame and Lilies – The Ethics of the Dust – The Crown of Wild Olive – Letters on public affairs 1859 – 1886.*

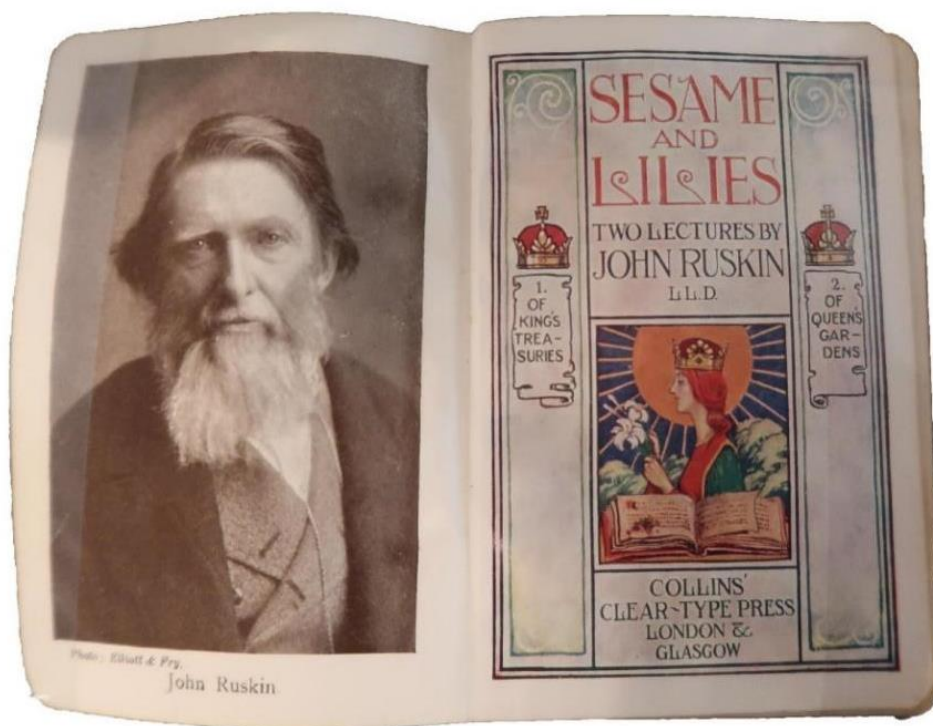
*Manchester Metropolitan University Library*

Shown open to the design by Edward Burne-Jones for a *Sesame and Lilies* title page.

34. JOHN RUSKIN (1819-1900)

Book: ***Sesame and Lilies*** (London: Collins, 1910)

*Private collection*



(Cat. 34)

## The Manchester Art Treasures Exhibition

In 1857 Manchester staged the biggest art exhibition ever held. At its heart were 1,173 paintings by Old and Modern Masters from British collections. It also included sculpture, decorative arts, engravings, photography and Oriental art. These were shown in a huge temporary hall in Old Trafford, with railway station attached. There were more than 1.3 million visitors. Takings exceeded £110,000; there was a small profit of about £300. A committee of local industrialists organised the exhibition.



(Cat. 37)

“Manchester is now placed on a footing of equality with London, with Cork, Dublin, New York, Paris and other cities where industrial and art gatherings have been held; and the new-made city hurls back upon her detractors the charge that she is too deeply absorbed in the pursuit of material wealth to devote her energies to the finer arts. True it is that the staple industries of the city have but little kindred with the beautiful in art, and that labour, in its sternest, least inviting, and monotonous form, is the lot of Manchester; but the labour which stunts the growth, shortens the years, and hastens the decrepitude of age among the teeming population of the busy, gloomy Ancoats, is the source of that vast wealth which gives to the city its proud pre-eminence; and so sure as this industry and labour produce wealth so does the accumulated capital seek employment in the encouragement of arts that elevate the mind.”

(London Illustrated News, May 9<sup>th</sup> 1857)

*Anthony Burton*

35. WRITER UNKNOWN

Book: *The Art Treasures Examiner* (Manchester: A. Ireland; London: W. H. Smith, 1857)

*Manchester Metropolitan University Special Collections*

36. WRITER UNKNOWN

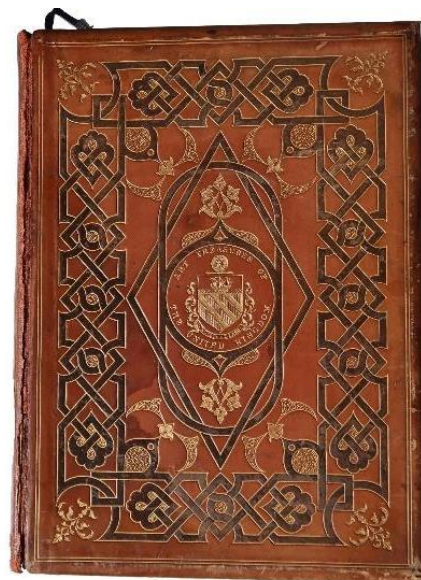
Book: *Catalogue of the Art Treasures of the United Kingdom, collected at Manchester in 1857* (London: Bradbury and Evans, 1857)

*Manchester Metropolitan University Special Collections*

37. J. B. WARING (1823-1875)

Book: *Art Treasures of the United Kingdom ... chromolithographed by F. Bedford* (London: Day and Son, 1858)

*Manchester Metropolitan University Special Collections*



(Cat. 36)



## Ruskinian Art Education

### Art Education for All

#### Ruskin Learns Art

As a youth, Ruskin had drawing lessons from the well-known landscape artist, Copley Fielding (1787-1855). He made copies of Fielding's paintings. Several of these survive. Later, Ruskin studied with James Duffield Harding (1798-1863), also celebrated as a landscape painter. Harding and Ruskin had a sketching holiday together in northern Italy in 1845. Harding published several books of instruction for amateur artists, giving them tips on, for instance, how to depict trees and foliage.

*Anthony Burton*

38 JAMES DUFFIELD HARDING (1798-1863)

Book: *Elementary Art* (London: Charles Tilt, 1834)

*Manchester Metropolitan University Special Collections*

#### Ruskin Teaches Art

Ruskin gave individual tuition to various ladies, and taught drawing classes at the Working Men's College in London in 1854-8. In 1857 he published his *Elements of Drawing*, an instruction book for amateur artists. Most such books put their message across through pictures: Ruskin explained mainly through words. He instructs his readers chiefly in the depiction of nature and landscape, because that was the sort of art he himself practised. He was not interested in making pictures with religious or mythological themes (following the Old Masters), or in portraiture. His aim was the accurate representation of nature, 'to draw what was really there'. In 1879 he published a revised edition of his drawing manual, with a less straightforward title: *The Laws of Fésole*.

*Anthony Burton*

39. JOHN RUSKIN (1819-1900)

Book: *The Laws of Fésole*, 3rd ed. (Orpington: George Allen, 1890)

*Manchester Metropolitan University Special Collections*

40. JOHN RUSKIN (1819-1900)

Book: *The Elements of Drawing* (London: Smith, Elder, 1857)

*Manchester Metropolitan University Special Collections*

#### Differing Views

The Manchester School of Art was one of a chain of provincial art schools run by the government's Department of Science and Art from London, under the dynamic Sir Henry Cole. These schools aimed to teach enough art to manufacturers and workmen to enable them to produce better designed products. Ruskin did not approve of the sort of art they taught. In return, the government art teachers did not approve of Ruskin.

William Bell Scott, headmaster of the government school in Newcastle, scorned Ruskin's efforts to teach working men how 'to put on small pieces of paper imitations by pen and ink of pieces of rough stick crusted with dry lichens!'. From 1849, the headmaster of the Manchester School was J. A. Hammersley, a Ruskin enthusiast, who adapted the School's teaching along Ruskinian lines.

*Anthony Burton*

41. RICHARD REDGRAVE (1804-1888)

Book: *Manual of Design*, South Kensington Museum Art Handbook (London: Chapman and Hall, 1876)

*Manchester Metropolitan University Special Collections*

### The Government Teaches Art

Pupils at the government's art schools were not taught how to paint religious or mythological scenes, or portraits (following the Old Masters). The most important object of their study was ornament, in the various styles that had prevailed through history. This was the kind of art that could be applied to consumer goods. In the 1850s, this subject was taught by R. N. Wornum, whose lectures became a standard text-book. Wornum made frequent visits to the Manchester school to give his lectures.

If pupils at the government schools sought inspiration from nature, they were taught that 'to draw what was really there' (as Ruskin prescribed) was not good enough. Natural forms were too untidy to make good ornament. They must be formalised, as shown in another of the Department's standard text-books displayed in this case.

*Anthony Burton*

42. R. N. WORNUM (1812-1877)

Book: *Analysis of Ornament*, 9th ed. (London: Chapman and Hall, 1884)

*Manchester Metropolitan University Special Collections*



(Cat. 44)

## The Unity of Art

When Ruskin spoke at the Annual Meeting of the Manchester School of Art in 1859, he gifted a little watercolour by William Henry Hunt. He intended this as an example to inspire the students: 'if we manage to put in the principal [art] schools of England a little bit of Hunt's work, and make that somewhat of a standard of colour, that we can apply his principles of colouring to subjects of all kinds' He added that 'simplicity, and intensity, both of the highest character [...] are] in that man's unpretending labour.' The simplicity, intensity and unpretending labour Ruskin mentions are similar to principles he praises in architecture and good living. Ruskin donated work by Hunt to other art schools across the country.

The lecture, later published as 'The Unity of Art' in a book called *The Two Paths*, also included the resonant words: 'FINE ART is that in which the hand, the head, and the *heart* of man go together.' For Ruskin, this applies not just to fine art, but to the art of living well.

Displayed here is the Hunt watercolour Ruskin gifted, along with an original printing of the lecture, and the Annual Report of the Manchester School of Art, 1873, open to a page from the opening address by Hugh Birley, M.P., that includes: 'Mr. John Ruskin, writing to a friend in Manchester, remarks that for the last twenty years he has been contending against all hope of reconciling art with the smoke of manufactures'. The 'smoke of manufactures' and what Ruskin described in *The Stormcloud of the Nineteenth Century* (1884) as 'Manchester devil's darkness', has been transformed in today's much brighter Manchester.

Displayed alongside these are a paint palette thought to be Ruskin's own, as well as two paintings reminiscent of Hunt's which are in the collection Ruskin built for his museum at Sheffield. Anne Elizabeth Seaton lived her whole life in Sheffield, where she studied at Sheffield School of Art (1882-86) and exhibited with the Sheffield Society of Artists. In contrast, John Wharleton Bunney was from London and met Ruskin when he took evening art classes at London's Working Men's College while Ruskin was the drawing master there. Sponsored by Ruskin, Bunney eventually moved to Italy, where he received commissions from Ruskin as well as other patrons.

43. JOHN RUSKIN (1819-1900)

Booklet: ***The Unity of Art***: delivered at the Annual Meeting of the Manchester School of Art, February 22<sup>nd</sup>, 1859

*Manchester Metropolitan University Special Collections*

44. WILLIAM HENRY HUNT (1790 – 1864) **Holly and Snail Shell**, 1858

Watercolour on paper *Manchester Metropolitan University Special Collections*

45. ANN ELIZABETH SEATON (1858 – 1903) **Study of Three Shells and Coral**, c. 1876-1879

Watercolour and bodycolour on paper *Collection of the Guild of St George / Museums Sheffield*

46. JOHN WHARLTON BUNNEY (1828 – 1882) **Study of Two Lemons, an Orange and a Tomato**, 1865

Watercolour on paper *Collection of the Guild of St George / Museums Sheffield*

47. MAKER UNKNOWN **Ceramic watercolour palette**

*Collection of the Guild of St George / Museums Sheffield*

This palette, with paint still vivid across its surface, is thought to have been used by Ruskin (late 19<sup>th</sup> Century)

48. MAKER UNKNOWN **Glass slide of a Ruskin Letter from 1867**, n.d.

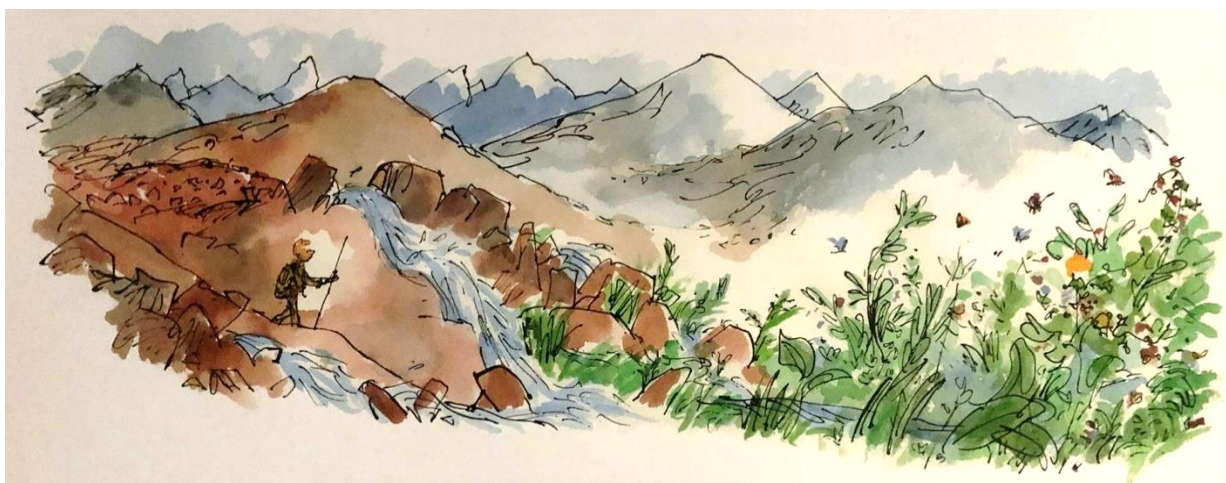
*Private Collection*

## Ruskin, Children's Stories and Art for All

Ruskin's fairy tale, *The King of the Golden River* (written 1841, published 1851) sums up his ethical teaching in a way that children (and adults!) can easily understand. It includes lessons about being kind and hospitable, appreciating craftsmanship, being ethical in business, treasuring and fairly sharing natural resources, and – although Ruskin enjoyed alcohol and his father made his fortune as a sherry merchant – warnings against getting drunk. It has never been out of print.

In celebration of Ruskin's bicentenary, Quentin Blake illustrated a new edition, here displayed twice: to show the cover, and open to the magical moment when water returns to the Happy Valley. Beside it is an early edition with the original Richard Doyle illustrations. This case also contains a drawing done by Blake when the Campaign for Drawing (now The Big Draw) was launched by Ruskin's Guild of St George during the centenary celebrations of Ruskin's death in 2000. Wanting to promote Ruskin's belief that 'drawing is a means of obtaining and communicating knowledge', its aim is to encourage everyone to draw.

Like Quentin Blake today, Kate Greenaway (1846-1901) was a leading nineteenth century illustrator of children's books. Ruskin supported her and they were friends – this book contains plates of many of the paintings she sent to him. Like the one displayed here, they typically show girls in free-flowing dresses enjoying a green idyllic countryside – a vision of living in a happy utopian world unaffected by industrialisation.



(Cat. 50)

### 49. QUENTIN BLAKE **Design for the Campaign for Drawing**, 2000

Coloured pencil on paper; *Collection of the Guild of St George / Museums Sheffield*

A larger illustration made at the same time is displayed on a nearby wall with information about Guild of St George projects.

### 50. JOHN RUSKIN (1819-1900); QUENTIN BLAKE, ILLS.

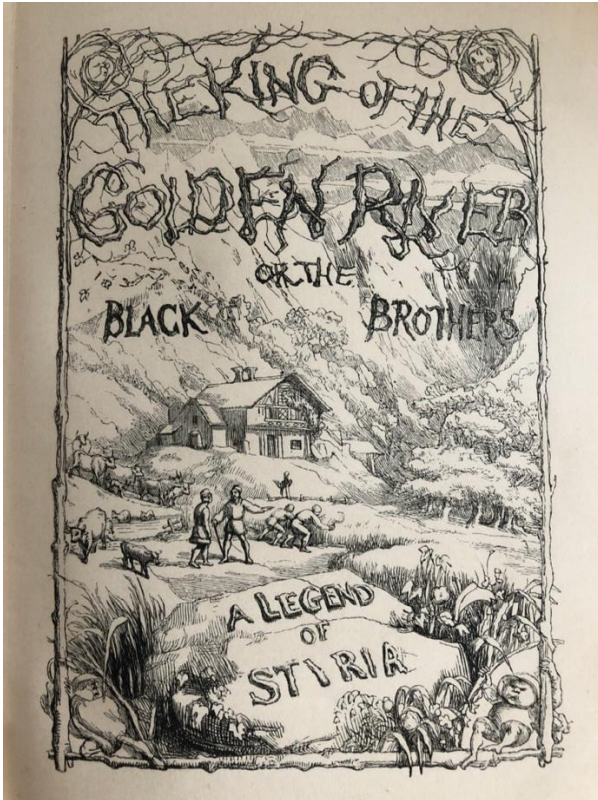
Book: *The King of the Golden River* (London: Thames and Hudson, 2019)

*Manchester Metropolitan University Special Collections*

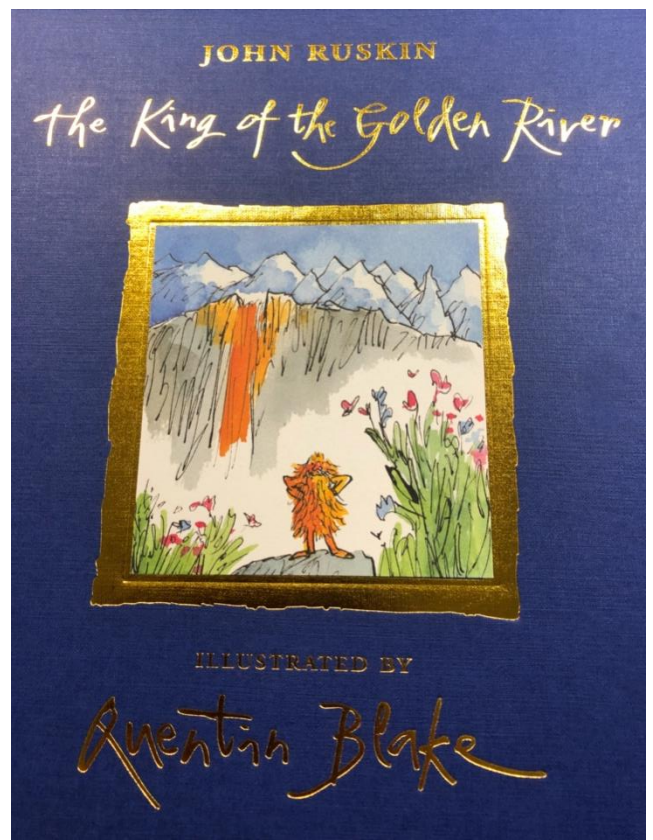
In a letter about this exhibition, Sir Quentin wrote: 'I'm delighted that you have my Ruskin book. I had had a copy for years – I confess, as much for the Dicky Doyle illustrations as anything – before I realised that the story still worked brilliantly and had become ever more relevant today.'

51. JOHN RUSKIN (1819-1900); RICHARD DOYLE (1824-1883), ILLS.  
Book: *The King of the Golden River* (Orpington, Kent: George Allen, c. 1880)  
*Private Collection*

52. KATE GREENAWAY (1846-1901); H. M. CUNDALL (1848-1940)  
Book: *Kate Greenaway Pictures: from originals presented by her to John Ruskin and other personal friends; with an appreciation by H. M. Cundall.* (London: Frederick Warne, 1921)  
*Manchester Metropolitan University Special Collections*



(Cat. 51)



(Cat. 50)

## Ruskinian Craftsmanship: White Pottery

In *The Elements of Drawing* (1857), Ruskin writes: ‘when white is well managed, it ought to be strangely delicious, – tender as well as bright, – like in-laid mother of pearl, or white roses washed in milk. The eye ought to seek it for rest, brilliant though it may be; and to feel it as a space of strange, heavenly paleness in the midst of the flushing of the colours.’ As these pots demonstrate, this applies to ceramics as much as to painting.

In ‘The Relation of Art to Religion’ (1870), Ruskin argues that education and fine art support and celebrate human life and dignity, and that the ‘inventive power begins, with the clay in the hand of the potter, whose art is the humblest but truest type of the forming of the human body and spirit’.



(Cat. 53)

### 53. EDMUND DE WAAL *in time, III*, 2017

8 porcelain vessels, 3 pieces of silver and 5 alabaster blocks with gilding in an aluminium and plexiglass vitrine

© Edmund de Waal. Courtesy the artist and Gagosian

Like Ruskin, de Waal is a best-selling author and an artist. He has acknowledged Ruskin and Morris as influences on his practice. The UK's leading ceramicist, the art produced in his studio embodies Ruskin's reading of Gothic craftsmanship and its application in contemporary hands.

Displayed alone in its white purity, *in time, III* resonates with ‘Beacon City’ of the exhibition's title. It reminds us of Ruskin's words about white in his 1857 manual for drawing, *The Elements of Drawing*: ‘observe the shades on the outside and inside of a common white cup or bowl, which make it look round and hollow; and then on folds of white drapery; and thus gradually you will be led to observe the more subtle transitions of the light as it increases or declines on flat surfaces. At last, when your eye gets keen and true, you will see gradation on everything in Nature.’

The title, *in time, III*, resonates with Ruskin's motto: ‘To-day, To-day, To-day’.



(Cat. 53)

54. HELEN FELCEY **Vessels**, 2002 – 2010

Bone china (Manchester) *Manchester Metropolitan University Special Collections*

55. MIA GÖRANSSON **Bonbon Dishes**, 2004

Slip cast, unglazed porcelain (Sweden) *Manchester Metropolitan University Special Collections*

56. JIM MALONE **Vase**, c.1988

Stoneware with Nuka glaze (Cumbria) *Manchester Metropolitan University Special Collections*

## Ruskinian Craftmanship: Pottery and Place

Ruskin argued against the homogenising and polluting effects of industry that define our consumer culture. He believed that what we make and buy – art, architecture, clothing, ceramics... – should reflect the local environment where they are produced. These two cases contain examples of ceramics (and one piece of metalwork) linked to their place of production; they all respond to industrialisation.

Beautiful – the stories of their making are political.

The Pilkington Royal Lancastrian (1892-1938) pots were made by a family firm, from locally sourced clay. The Pilkington Tile & Pottery Co. was established as a tile factory at Clifton Junction, near Manchester, in 1891. The Pilkingtons invited William Burton, a chemist who worked at the Wedgwood factory, to manage the company and extend it into Art Pottery. Burton was interested in Chinese ceramics and experimenting with new glazes.



(Cat. 58)

These pots – of earthenware with various streaked, curdled and opalescent glazes – are some of the earliest examples of that art pottery. Some are from the very first exhibition of the pottery, at the Graves Gallery, London in 1904, and others are part of a gift from Burton himself to the Manchester School of Art in 1906.

The blue Ruskin Pottery (1898-1935) vase was made by a family-run pottery studio. The Birmingham Tile & Pottery Co. was established by Edward R. Taylor, the Principal of two art schools (Lincoln School of Art and Birmingham School of Art) with his son William Howson Taylor. It was renamed the Ruskin Pottery in 1902, to make associations with Ruskin's ideas on craftsmanship and the handmade.

The copper jug is from the Keswick School of Industrial Art (1884-1984). KSIA was an antidote to unemployment. It began as a metalwork class for working men in Keswick, founded in 1884 by Canon and Mrs Rawnsley, and inspired by Ruskin's belief in the value of art and craft for all. The School was so successful that it became a full-time enterprise in 1898. Canon Rawnsley was also a co-founder of the National Trust, again with inspiration from Ruskin.

Paul Scott's work is more overtly political. His 'Scott's Cumbrian Blue(s)' comment on industrialisation: in this piece, he has altered a mass produced plate and paired it with a tree. His other piece is an homage, echoing a Bernard Leach tile from Special Collections. Just as Ruskin encouraged the School of Art students to study and copy William Henry Hunt's watercolour, Scott has studied and responded to Leach's ceramic.

*Stephanie Boydell and Rachel Dickinson*



57. CHRISTOPHER DRESSER (1834 - 1904) **Vase** Made by the Linthorpe Pottery (Middlesborough), c. 1879-1889

Earthenware with streaked glaze *Manchester Metropolitan University Special Collections*

58. PILKINGTON TILE & POTTERY CO. **Lancastrian Pottery Vases**, 1904-1906

Selection of seven Lancastrian Pottery Vases, displayed across two cases *Manchester Metropolitan University Special Collections*

59. WILLIAM HOWSON TAYLOR (1876-1935) THE RUSKIN POTTERY **Vase**, 1903

Earthenware painted under blue streaked soufflé glaze *Manchester Metropolitan University Special Collections*

60. KESWICK SCHOOL OF INDUSTRIAL ART **Hot water jug, designed by Herbert Maryon**, c. 1900

Beaten copper with reed handle *Manchester Metropolitan University Special Collections*

61. BERNARD LEACH (1887-1979) **Willow Tile**, c. 1940

Stoneware *Manchester Metropolitan University Special Collections*

62. PAUL SCOTT **Scott's Cumbrian Blue(s) Willow after Bernard Leach**, 2014

Stoneware *Manchester Metropolitan University Special Collections*

63. PAUL SCOTT **Scott's Cumbrian Blue(s): English Landscape No. 4**, 2007

Ceramic assemblage comprised with in-glaze decals on tin glazed earthenware form (Artisan cam Tree), and altered Johnston Bros. Cotswold earthenware place (c. 1960) *Manchester Metropolitan University Special Collections*



(Cat. 58)



(Cat. 59)

## Ruskinian Craft and Work

### 42<sup>nd</sup> Street and The Horsfall Gallery

42nd Street is a young people's mental health charity (13-25 year olds) based in Ancoats, Manchester. We strongly believe in the importance of artistic process and expression for all young people. We work with young people through various arts-based projects from drop in art sessions to large-scale projects working with professional artists. We are lucky to have the Horsfall Gallery, named after Thomas Horsfall, who was inspired by John Ruskin to establish the first Manchester Art Museum in the Ancoats area.

We recently ran two photography walks with young people who use the 42nd service. Concentrating on Ancoats, an area at the heart of the industrial revolution. Inspired by John Ruskin we stopped to notice nature, buildings and details of the landscape. The walks gave us an opportunity to explore the city in a new way, allowing time to reflect and spend time together. We also wondered what Ruskin would think of Manchester if he were alive today.

We will be exploring more Ruskin inspired sessions over the summer. Follow us on Twitter to find out more @TheHorsfall

*Rod Kippen, Creative Producer of 42<sup>nd</sup> Street/The Horsfall*

64. THREE LINKED 42<sup>ND</sup> STREET / THE HORSFALL  
FILMS BY ROD KIPPEN:

*Ancoats Photography Walk, 2019*

Running time: 3 mins 42 secs

*The Northern Quarter, 2019*

Running time: 3 mins 4 secs

*Thomas Horsfall and his Legacy, 2019*

Running time: 6 mins 36 secs

65. OLIVIA ALLEN Drawings, 2019

Pencil, coloured pencil and pen on paper *Courtesy of the artist*



(Cat. 65)

## Ruskinian Clothing



### 66. GEORGINA HOUSLEY **Dress**, 2018

Silk *Courtesy of the Artist*

Inspired by Ruskin's museum for the working people of Sheffield, Manchester businessman Thomas C. Horsfall founded the Ancoats Art Museum for the local people, many of whom worked in his mills. In 1887, the Museum displayed a Model Dress made of silk, along with William Morris fabrics. The dress matched Ruskin's ideas about ideal dress: that it should be functional yet beautiful. But the reality was described as 'inconvenient'.

In 2018, Manchester Fashion Institute (MFI, part of Manchester Metropolitan University) collaborated with local young people's mental health charity, 42<sup>nd</sup> Street, and its creative venue, The Horsfall, as well as local activist group Stitched Up and the Wythenshawe Community Housing Group to produce a new model dress. The project asked: 'are women still told how to dress by others? How far have we moved on? Do young people feel the pressure to dress in a certain way?'

Led by Georgina Housely and Katherine Brownbridge of MFI, along with Julie McCarthy of 42<sup>nd</sup> Street, young women from Wythenshawe worked to produce a new dress based on patterns and colours popular in 1887, but – echoing suffragist banners – embroidered with patches expressing the girls' comments, such as 'I'm just not a dress person'.

(Cat. 66 & 67)

### 67. GEORGINA HOUSLEY **Replica Model Dress Toile**, 2018

Cotton *Courtesy of the Artist*

The toile for DRESS shows the layers of craftsmanship involved in making clothing by hand. In dressmaking, a toile is a version of the garment sewn in inexpensive fabric so that alterations can be made and the pattern adjusted before using the expensive fabric of the final garment. In this case, cotton muslin has been used in place of silk. The toile still includes dressmaker's pins, basting, and sewn-on notes of where alterations are needed.

The toile has also been displayed to encourage you to really look at the plain fabric, the way the light plays across its drapes and folds. Ruskin appreciated the beauty of drapery, whether in clothing, architecture, art or landscape. Writing to his mother from Verona on 10 June 1869, he described 'the loveliest soft mountains I ever saw - undulating - themselves like folds of the fairest purple drapery,' adding that 'I was 1/4 of an hour yesterday vainly trying to draw a fold of Can Grande's mantle. – But I do better than anyone else would. For no one else would even try.' He was looking closely at clothing in art. In this case, probably drawing his *Study of the Tomb of Can Grande della Scala, Verona* (1869) that is now in the Ashmolean Museum, University of Oxford. Ruskin was the first Slade Professor of Art at Oxford, and gave a significant collection of paintings and drawings to that university as models and inspiration for students.

68. SARAH CASEY **Ruskin's Good Looking!: Christening Gown, 2018**

Drawn on Japanese paper dipped in wax *Courtesy of the Artist*

This was originally shown as part of a solo exhibition that opened on Ruskin's 200<sup>th</sup> birthday (8 February 2019) at Brantwood, his Lake District home: *Ruskin's Good Looking!* The exhibition included pieces of Ruskin's own clothing – such as shirt, waistcoat, trousers and shoes – displayed with Sarah Casey's ghostly illustrations of them. Her process was Ruskinian: it started with very careful observation of the clothes. She meticulously mapped every stitch, seam and fold, before drawing by hand with a dress-maker's pin on Japanese paper she had dipped in wax.

69. JOHN RUSKIN **Study of a Feather, 1873**

Watercolour on paper *Collection of the Guild of St George / Museums Sheffield*

Made for his friend and neighbour Susanna Beever (1805-1893), the painting is inscribed 'For Miss Susie, To show how her spoiled pets dress.' It is an example of looking closely at nature in order to draw, or paint, from it. Here as elsewhere, Ruskin equates birds' feathers to human clothing.

In *The Laws of Fésole* (1877) he says 'truly it [a feather] is a woven thing, with a warp and woof, beautiful as Penelope's or Arachne's tapestry' then compares the strength of feathers to the inferior fabric being produced in Manchester: 'There is a problem for you, and your engines,— good my Manchester friends! What with Thirlmere [a Lake District reservoir created to send water to industrial Manchester] to fill your boilers [...] Yet of late I have heard that your various tissues tear too easily [...].'



(Cat.68)

## Ruskin's Guild of St George

The Guild of St George is an educational charity for arts, crafts and the rural economy, founded by John Ruskin in 1871. Today, with almost 300 Companions worldwide, it continues to promote Ruskin's values in the modern world, inviting active engagement with beauty, nature, art and craftsmanship for increased wellbeing. As well as its Ruskin Collection, given by Ruskin for the working people of Sheffield and cared for by Museums Sheffield, the Guild owns Ruskin Land in the Wyre Forest and land elsewhere, and funds projects, conferences, publications, lectures and symposiums, all designed to encourage the use of Ruskin's ideas to make the world a better place to live in.

Over the last five years, along with partners including the Wyre Community Land Trust, Arts Council England and Heritage Lottery Fund, the Guild has supported projects in Sheffield and in the Wyre designed to revitalise Ruskin's legacy in these locations for the public benefit. On the screen, you can see a selection of images and films that capture some of the events that have engaged many thousands of people.

The Guild has been at the forefront of international celebrations to mark the 200th anniversary of Ruskin's birth in 2019, with exhibitions in London, Sheffield, Bewdley and here in Manchester.

More information at [www.ruskin200.com](http://www.ruskin200.com).

For more about the Guild, visit [www.guildofstgeorge.org.uk](http://www.guildofstgeorge.org.uk)

*Simon Seligman*

70. FILM BY RUTH NUTTER **Ruskin in Sheffield**, 2019  
A film made of stills, showing Ruskin-inspired community activities in Sheffield.  
Running time: 4mins, 33 secs.

71. QUENTIN BLAKE **Design for the Campaign for Drawing**, 2000  
Coloured pencil on paper; *Collection of the Guild of St George / Museums Sheffield*  
In 1999, Quentin Blake became the first 'Children's Laureate'. The following year, as part of the centenary celebrations marking Ruskin's death in 2000, the Guild of St George launched the Campaign for Drawing. Now known as The Big Draw, and a separate charity with international reach, it has created a new regard for the power of drawing to help people see, think, invent and take action. Quentin Blake is a patron of The Big Draw and a Companion of the Guild of St George. In 2014, he founded the House of Illustration. Located in London, it is the UK's only public gallery dedicated to illustration and graphic art.



(Cat. 71)

## Ethical Craftmanship

Ruskinian craftsmanship takes many forms. This case offers four distinct examples spanning more than a century. Each has a useful, social, consciously ethical component.

### 72. UNTO THIS LAST **Fruitbowl**, 2008

Birch-ply composite *Manchester Metropolitan University Special Collections*

Unto This Last is a furniture company in London. Founded by Olivier Geoffroy on Ruskinian principles, its name comes from the title of Ruskin's 1860 book on political economy – a book that inspired Gandhi. This city-centre workshop is a contemporary application of Ruskin's ideas using cutting edge technology. It has Ruskinian eco-credentials: keeping their carbon footprint low by manufacturing to order at the point of sale, and only delivering to local addresses.

### 73. WILLIAM DE MORGAN (1839 - 1917) **Peacock tile panel**, 1890 - 1899

Earthenware painted underglaze *Manchester Metropolitan University Special Collections*

William De Morgan was the most important Arts and Crafts ceramicist. He collaborated with other members of the Movement, including William Morris. Along with his wife, the artist Evelyn De Morgan (1855-1919), he was active in the Suffragist movement (in 1913 he was Vice President of the Men's League for Women's Suffrage) and the fight for prison reform.

### 74. MARY HOPE GREG (1850 - 1949) **Study of Pussy Willow**, c. 1895

Watercolour and bodycolour on paper *Collection of the Guild of St George / Museums Sheffield*

Mary Hope Greg was a life-long follower of Ruskin, and donated several houses in Westmill, Hertfordshire, to Ruskin's Guild of St George. She built a collection of over 1,000 hand-made, artisanal, domestic objects and 'Handicrafts of Bygone Times', now housed at Manchester Art Gallery.

### 75. KATE STANLEY

Book: *Needlework and Cutting Out; Being Hints, Suggestions and Notes for the Use of Teachers in Dealing with the Difficulties in the Needlework Schedule* (London: Edward Stanford, 1863)

*Private Collection*

Kate Stanley was Head Governess and needlework teacher at Whitelands College, a residential teacher training school in London. Ruskin was a patron of the school. When Stanley compiled her book of needlework instruction, she dedicated it to Ruskin.



(Cat. 73)

## Langdale Linen & Ruskin Linen Industry

One of the more successful sets of businesses established on Ruskinian principles were related to linen craft in the Lake District. The Langdale Linen Industry, Ruskin Linen, Ruskin Lace, and the textile aspects of the Keswick School of Industrial Arts were all heavily inspired by Ruskin.

In 1883, Albert Fleming, a trustee of the Guild of St George, and his housekeeper Marion Twelves established the Langdale Linen Industry to revive textile-based cottage industry that had been lost in the region as production moved to unhealthy, polluting factories. With funding from the Guild, Miss Twelves taught locals to spin and weave. Needlework and cutting-out were soon added so the workers could make lace, embroider and sew clothing and household objects from the linen produced. This employed more people to work in their homes and, by adding value to the raw product and producing finished goods, earned higher profits.

In a stroke of branding genius, they recognised that Ruskin's name could help them sell their products. After Twelves, moved to Keswick in 1889, she began to form a similar collective of textile workers and, on Ruskin's birthday in 1894, was granted permission to use his name and motto, becoming the 'Ruskin Linen Industry of Keswick'.

The Lakeland linen industries produced a form of cut-work embroidery based on 16<sup>th</sup> century reticella, which is known as 'Ruskin Lace'. This continues to be taught; its preservation at the end of the 20<sup>th</sup> century can be credited to Elizabeth Prickett, who revived it.

### 76. RUSKIN LINEN INDUSTRY **Interlocking Floral Textile Pattern**, c.1890

Pen on waxed linen *Collection of the Guild of St George / Museums Sheffield*

This textile pattern and no. 77 were used by designer Claire Harrison-Davies to capture the essence of the exhibition; her designs appear on the front and back cover of this catalogue.

### 77. W. CHRISTIE (ATTRIB.) OF THE RUSKIN LINEN INDUSTRY, **Rose Textile Pattern**, c. 1895

Pen on waxed linen *Collection of the Guild of St George / Museums Sheffield*

### 78 & 79. RUSKIN LINEN INDUSTRY **Pattern & Embroidered Mat**, late 19<sup>th</sup> or early 20<sup>th</sup> Century

Pattern: pen on waxed paper; Mat: Silk and gold thread on linen *Collection of the Guild of St George / Museums Sheffield*

### 80. H. H. WARNER, ED.; A. TUCKER, H. H. WARNER AND EDITH CAPPER, ILLS.

Book: *Songs of the Spindle & Legends of the Loom* (London: N. J. Powell & Co., 1889)

*Private Collection*

In the introduction to this book H. H. Warner describes its production by local 'cottagers', closely linked to the landscape from whence it comes. It is true to itself (no unnatural addition of colour) and it does not harm the natural environment (no modern chemicals): 'The linen we have used for our cover is unbleached, and is therefore the natural colour of the dried flax. When the linen is required to be bleached, however, this is accomplished in Langdale, by no deleterious chemicals, but by the pure mountain air and sunshine'. This reflects Ruskin's comments elsewhere on architecture, and the fact that it, too, should nestle naturally in the landscape from which it emerges. The introduction also notes that 'The buyer of a thing may seldom think of the workers' sacrifice in producing it [...] it is well to remember what John Ruskin has written, that the toiler can be best helped "by a right understanding on the part of all classes of what kinds of labour are good for men, raising them and making them happy, by a determined sacrifice of such cheapness, convenience, and beauty as is only to be got by the degradation of the workman, and by the equally determined demand for the products of healthy and enabling labour. [...] Machine-made goods, with all their superb mechanical finish, are monstrous in their uniformity, and lack that human touch, interest, and individuality for which the artistic mind craves.' This is ethical consumerism rooted in craft.

### 81. LANGDALE LINEN INDUSTRY, **2-ply hand-spun flax thread**, late 19<sup>th</sup> or early 20<sup>th</sup> Century

*Collection of the Guild of St George / Museums Sheffield*

82. PHOTOGRAPHER UNKNOWN **Photograph: a spinner, probably Marion Twelves, at the doorway of St George's Cottage, Keswick**

*Collection of the Guild of St George / Museums Sheffield*

83. ALBERT FLEMING (1846-1923) **Letter to Miss Dove, June 7 1890**

*Private Collection*

The letter includes information about Ruskin's ill health as well as the linen industry. It also includes a double-sided account of the Langdale Linen Industry to that date.

84. RUSKIN LINEN INDUSTRY **Trade card**

*Collection of the Guild of St George / Museums Sheffield*

85. ELIZABETH PRICKETT

Book: ***Ruskin Lace & Linen Work*** (1985), revised edition (Bowness-on-Windermere: Badger Press, 1999)

*Private Collection*

86. MURIEL DRISCOLL **Ruskin Lace lavender sachet**

Linen fabric and thread *Private Collection*

## Embroidery and Ruskinian Principles

87. MAY (MARY) MORRIS (1862-1938).

**Maids of Honour**, Designed, 1880-1892, and embroidered before 1909

Framed embroidery panel: Coloured silks on silk gauze *Manchester Metropolitan University Special Collections*

The text, in circular band with floral and bird decoration, is 'To Violets (or Welcome, maids of honour)', a poem by Robert Herrick (1591-1674). It reads: Welcome Maids of Honour You do bring in the spring and wait upon her.'



(Cat. 87)





(Cat. 88)

88. CRISTINA RODRIGUES

**The Kingdom of Heaven: ‘The Rosary’, 2017**

Linen and natural silk *Courtesy of Manchester Cathedral and the artist*

This altar frontal is one of a series of seven, forming *The Kingdom of Heaven*. Produced in sympathy with Ruskin’s ideas, architect, artist and Manchester School of Art alumna Cristina Rodrigues worked with traditional embroiderers in the Municipality of Castelo Branco, Portugal. Her collaborations with these artisans is helping to revive a skilled craft tradition at risk of being lost.

Considered the noblest of Portuguese embroideries, when Queen Elizabeth made a State Visit to Portugal in 1957, she was given a traditional bedspread of Castelo Branco embroidery. In 2017 the People of Portugal gifted *The Kingdom of Heaven* to Manchester Cathedral and the People of England in honour of the reign of Queen Elizabeth and the friendship between the two countries.

The other components of *The Kingdom of Heaven* are on display at Manchester Cathedral, and visitors to this exhibition are encouraged to go there to see them in the setting for which they were designed.

The photographs on this page are of ‘The Rosary’, and of one of the companion tapestries, ‘The Kingdom of Heaven: The Garden of Eden (autumn)’ set in the Gothic setting of Manchester Cathedral.



## The Festival of Ruskin in Manchester

Events and activities delivered by partners celebrating the legacy of John Ruskin in Manchester, 2019.



### Exhibitions

**'Joy For Ever: How to Use Art to Change the World and its Price in the Market'**

The Whitworth, 29<sup>th</sup> March to 9<sup>th</sup> June

**Ruskin's Manchester: Devil's Darkness to Beacon City**

Manchester Metropolitan University Special Collections, 24<sup>th</sup> June to 23<sup>rd</sup> August

**Agent of Change: John Ruskin Prize 2019**

The Holden Gallery, Manchester Metropolitan University, 12<sup>th</sup> July to 24<sup>th</sup> August

**"My Dear Mr Ruskin..." Friendship, Inspiration and Scandal**

Elizabeth Gaskell's House, 17<sup>th</sup> July 2019 to 30<sup>th</sup> June 2020

### Workshops, Tours and Talks, including

#### **Ancoats Photography Walk**

42nd Street / The Horsfall, Saturday 18<sup>th</sup> May, 10.30 - 12.30

#### **'Writing the Cathedral', Ruskin-inspired poetry writing workshop**

Manchester Cathedral, Saturday 25<sup>th</sup> May, 10.30 - 11.30

#### **Andrew Hill (FT Management Editor) on 'Ruskin Today: How a Victorian Visionary Shapes the Way We Live, Work and See the World'**

Manchester Art Gallery (in front of Ford Maddox Brown's *Work*) Saturday 8<sup>th</sup> June, 14.00 - 14.45

#### **Ruskinian Choral Evensong with address by Clive Wilmer, Master of Ruskin's Guild of St George**

Manchester Cathedral, Wednesday 12<sup>th</sup> June, 17.30 - 18.30

#### **Hannah Williamson Curator's Tour – Ruskin Reviews: 'Perfectly Painted or Catastrophe?'**

Manchester Art Gallery, Monday 17<sup>th</sup> June, 12.15 - 13.00

#### **Artist's Tour of 'The Kingdom of Heaven' tapestries with Dr Christina Rodrigues**

Manchester Cathedral, Monday 24<sup>th</sup> June, 14.00 - 15.00

#### **Hannah Williamson Curator's Tour – Ruskin Reviews: 'Perfectly Painted or Catastrophe?'**

Manchester Art Gallery, Tuesday 25<sup>th</sup> June, 11.30 - 12.15

#### **Artist's Talk: The Contemplative Horizon of Cristina Rodrigues**

Manchester Metropolitan University Special Collections, Tuesday 25<sup>th</sup> June, 11.00 - 12.00

#### **Hannah Williamson Curator's Tour Ruskin Reviews: 'Perfectly Painted or Catastrophe?'**

Manchester Art Gallery, Wednesday 3<sup>rd</sup> July, 12.15 - 13.00

#### **Reform-Play-Create**, interactive display with MA Arts students from Manchester School of Art

Manchester Art Gallery, Wednesday 3<sup>rd</sup> July, 17.00 - 21.00

#### **The Ruskin Lectures Re-Enacted: 'The Discovery and Application of Art'** Paul O'Keeffe re-enacts the first of Ruskin's Manchester art lectures

The Portico Library, Monday 8<sup>th</sup> July, 18.30 - 20.00

#### **Twilight Walk and Gawk Sketchcrawl with Dr Jonathan Foyle**

Start at Manchester Metropolitan University Special Collections. Wednesday 10<sup>th</sup> July, 17.30 - 20.00

**Private View & Prize Giving: The John Ruskin Prize**

The Holden Gallery, Manchester Metropolitan University, Thursday 11<sup>th</sup> July, 18.30 – 20.30

**The Ruskin Lectures Re-Enacted: ‘The Accumulation and Distribution of Art’** Paul O’Keefe recreates the second of Ruskin’s famous Manchester art lectures on the date Ruskin originally delivered it  
Manchester Art Gallery, Saturday 13<sup>th</sup> July, 12.00 - 14.00

**Manchester: Ruskin-Free-City**

The Portico Library, Wednesday 17<sup>th</sup> July, 18.00 - 19.30

**The Mysteries of the Manchester Art World** tour by New Manchester Walks  
tour at Manchester Art Gallery, Thursday 18<sup>th</sup> July, 11.00 - 13.00

**Drawing Democracy: The Art of Observation and its Power to affect Change & Agent of Change**  
discussion & John Ruskin Prize exhibition tour

The Holden Gallery, Manchester Metropolitan University, Thursday 18<sup>th</sup> July, 18.00 - 20.00

**Art Workshop Dr Doris Rohr: An Afternoon’s Drawing with Ruskin**

Grosvenor Building, Manchester Metropolitan University, Saturday 20<sup>th</sup> July, 13.00 - 16.00

**Family Crafts: Cloud Observation,**

Elizabeth Gaskell’s House, Wednesday 24<sup>th</sup> July, 13.00 - 15.00

**Curator’s Tour - ‘Ruskin’s Manchester’, with Dr Rachel Dickinson**

Manchester Metropolitan University Special Collections, Thursday 25<sup>th</sup> July 14.00 - 15.00

**Spinning workshop**

Elizabeth Gaskell’s House, Friday 26<sup>th</sup> July, 10.00 - 16.00

**Manchester Stories: zine making with Dr Jennie Bailey**

Manchester Central Library, Tuesday 29<sup>th</sup> July, 14.00 - 15.30

**Family Crafts: Weaving**

Elizabeth Gaskell’s House, Wednesday 31<sup>st</sup> July, 13.00 - 15.00

**King of the Golden River: zine making with Dr Jennie Bailey**

Manchester Central Library Tuesday 6<sup>th</sup> August, 14.00 - 15.30

**Family Crafts: Drawing Nature**

Elizabeth Gaskell’s House, Wednesday 7<sup>th</sup> August, 13.00 - 15.00

**Sketching Elizabeth Gaskell’s House**

Elizabeth Gaskell’s House, Friday 9<sup>th</sup> August, 10.00 - 16.00

**Creative Writing Workshop: The Poetry of Observation**

Elizabeth Gaskell’s House, Sunday 6<sup>th</sup> October, 12.00 - 15.00

**Ruskin, Manchester and the Gothic** lecture by Dr Rachel Dickinson & Prof. Dale Townshend, part of Manchester Gothic Festival

Elizabeth Gaskell’s House. Thursday 10<sup>th</sup> October 18.30 - 20.00



The exhibition formed part of the festival of Ruskin in Manchester, a series of events in celebration of Ruskin's bicentenary, hosted by partners across the city and sponsored by Manchester Metropolitan University and the Guild of St George. For more information about Ruskin in Manchester and bicentenary events more widely, visit [Ruskin200.com](http://Ruskin200.com).

This catalogue was produced by Jennie Bailey and Rachel Dickinson. Funded by the Festival of Ruskin in Manchester budget, it is a commemorative document for contributors and supporters of the exhibition.

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