

William Morris: in pursuit of beauty

Start date 02 February 2018 **End date** 04 February 2018

Venue Madingley Hall
Madingley
Cambridge

Tutor Joanna Banham **Course code** 1718NRX040

Director of Programmes Emma Jennings

For further information on this course, please contact Clare Kerr, Public Programmes Co-ordinator
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Jo Banham is Director of the Victorian Society Summer School and an independent curator and lecturer. She was Head of the Adult, Students and Creative Industries programmes in the Learning Department at the Victoria & Albert Museum from 2006 to 2016. Previously she was Head of Learning at the National Portrait Gallery, and before that, Head of Public Programmes at Tate Britain. Her curatorial and research posts have included being Curator at Leighton House, Kensington, Archivist at Arthur Sanderson & Sons, and Curator of historic wallpapers at the Whitworth Art Gallery, Manchester. She has edited and written several books on art and design – including *William Morris & the Middle Ages* (1986), *Victorian Interior Design* (2000), *Encyclopaedia of Interior Design – 2 vols* (2002), *Dictionary of Artists Models* (2006). She lectures regularly on V&A courses and study days and contributes to conferences and research seminars on 19th century design. She has taught at BA and MA level for Birkbeck College and University College, both University of London, the Open University, and Manchester Metropolitan University. Her current research is on Artists and London in the 19th century. She has just finished curating an exhibition on William Morris and the Arts and Crafts in Britain for the Juan March Fundacion, Madrid, and the Museu Nacional d'Arte Catalunya, in Barcelona and is currently researching an exhibition on The Roaring Twenties to open in 2020.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	The Many Faces of William Morris: Artist, Designer, Socialist
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Reform before Morris: Medievalism and the Gothic Revival
10:30	Coffee
11:00 – 12:30	John Ruskin and William Morris - Guest lecturer, Clive Wilmer
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	A Band of Brothers: Red House and Morris, Marshall, Faulkner & Co
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	A Passion for Pattern: Wallpapers and Textiles
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Morris and the Home Beautiful
10:30	Coffee
11:00 – 12:30	Morris, Books and the Arts and Crafts Legacy
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

- To provide students with an understanding and appreciation of the significance of William Morris's work within the context of Victorian art and design
- To examine the development and importance of Morris's ideas
- To explore Morris's influence on his contemporaries and the legacy of his career

Content:

The weekend will provide a social, cultural and aesthetic history of the main themes and ideas associated with the artist, writer, conservationist and socialist, William Morris. It will examine the legacy and influence of Medievalism in the initial shaping of Morris's ideas and the increasing importance of social and political events in refining his Socialist convictions. It will also explore in detail his genius as a master of flat pattern and his many experiments in reviving obsolete craft techniques. Finally, it will consider the impact of Morris's work on the broader middle-class interior.

Presentation of the course:

The weekend will consist of 7 x 90 minute multimedia presentations in which participation by students in the discussion of paintings, buildings, and designs will be encouraged. There will also be class discussion and analysis of some of the key works of art and students will be expected to compare and contrast chosen works. There will be a final discussion period to enable students to share feedback and personal views of Morris's legacy.

Outcomes:

As a result of the course, within the constraints of the time available, students should be able to:

- Recognise the variety of materials, techniques and designs associated with Morris's work
- Show an understanding of the connections being made by Morris and his contemporaries between art and society
- Demonstrate an appreciation of the richness and originality of Morris's designs and the work of his company

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Author	Title	Publisher and date
J. Banham & J. Harris (eds)	<i>William Morris and the Middle Ages</i>	Manchester 1984
Linda Parry et al,	<i>William Morris</i>	V&A, 1996
J. W. Mackail,	<i>The Life of William Morris</i>	London 1899
May Morris,	<i>The Collected Works of William Morris (24 vols)</i>	London 1910-15
Fiona MacCarthy	<i>William Morris: A Life for Our Time</i>	Faber, 1995
E. P. Thompson	<i>William Morris: Romantic to Revolutionary</i>	London, 1977
Linda Parry	<i>William Morris Textiles</i>	London, 1983
Charles Harvey & Jon Press	<i>William Morris: Design and Enterprise in Victorian Britain</i>	Manchester, 1991
Gillian Naylor	<i>William Morris by Himself: Designs and Writings</i>	London, 2004
Pamela Todd	<i>William Morris and the Arts and Crafts Home</i>	London, 2005

Website addresses

William Morris Society – www.williammorrisociety.org/

William Morris Gallery – www.wmgallery.org.uk

Victoria & Albert Museum – www.vam.ac.uk

Victorian Society – victoriansociety.org.uk

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 28 November 2017