

THE RUSKIN

LIBRARY, MUSEUM AND RESEARCH CENTRE

And in all things that we have an
certain proportion and balance
which are not only signs of life, but
sources of beauty.

Biennial Report
2019-2021

R
S U

Ruskin:

| K U

Museum of the Near Future

Look closely, see clearly, imagine freely:
parables and places to encounter our world

| N:

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Vice-Chancellor's Foreword

The Ruskin Whitehouse Collection is the world's largest collection of works by John Ruskin (1819-1900), the epoch-defining writer, artist, environmentalist and social thinker.

In 2019, following Lancaster University's purchase of this Collection, The Ruskin Library relaunched as a University Museum and Research Centre, in the iconic building designed for the collection by Sir Richard MacCormac CBE, positioned at the gateway to Lancaster's parkland campus. The Ruskin's flagship exhibition, '**Ruskin: Museum of the Near Future**' signalled its repositioning as a distinctive asset for Research, Teaching and Engagement at Lancaster. In the same year, during exhibitions and events marking the bicentenary of Ruskin's birth in 1819, the collection was experienced by c1.5 million across the UK, USA, East Asia and Europe.

Of national heritage status and global significance, The Ruskin's leading collection holds works by John Ruskin and his circle, from Prime Ministers to the Pre-Raphaelites. Public access is extended through international loans, and curated displays at Brantwood, Ruskin's former home on Coniston Water. Thousands of paintings and drawings, letters and manuscripts, photographs and daguerreotypes, alongside Ruskin's own library, document the foundations of artistic, social, scientific and political movements that define modern Britain. Since 2019, The Ruskin has raised more than £8m and played a significant part in Lancaster's mission to 'become a globally significant university, ... that engages on the issues and debates of the day and future.'

Through public programmes integrated with an international and interdisciplinary research agenda, in 2019 The Ruskin joined a global nexus of institutions piloting 'the museum of the future'. Centred in the collection, The Ruskin contributes new knowledge and understanding to the social, cultural and environmental challenges of the twenty-first century.

As we traverse new ways of working, learning and living post-pandemic, I look forward to supporting The Ruskin to build on their successes to date, and to seeing our shared vision for The Ruskin Whitehouse Collection at Lancaster take shape.

Professor Andy Schofield

Vice-Chancellor, Lancaster University

The Ruskin Whitehouse Collection

'Now at last [Ruskin's] genius has been resurrected by the dramatic rescue of his archive — and it is a permanent reminder of one of England's greatest visionaries.'

Daily Mail

'The Whitehouse Ruskin Collection is an incomparable resource, bearing witness to the impact of Ruskin and his legacy in shaping our views on art and its wider role within society, still resonating today. We are very proud to have supported this acquisition.'

Sir Stephen Deuchar CBE, Former Director, Art Fund

'2019 marks 200 years since the birth of John Ruskin and so the acquisition of this important collection is very timely. The Ruskin Museum of the Near Future, is the perfect home for the archive. The Museum's plan to digitise it and share the work and life of Ruskin with more people than ever before is one of the key reasons why we at the National Heritage Memorial Fund felt compelled to support it.'

Ros Kerslake CBE, Chief Executive, The National Lottery Heritage Fund

'200 years after his birth, Ruskin matters to us more than ever. The acquisition of this vitally important collection will enable Lancaster University to make his work as a writer, thinker and artist more fully accessible to scholars, in both physical and digital formats. I'm greatly looking forward to seeing this exhilarating potential translated into reality.'

Professor Dinah Birch, Pro-Vice-Chancellor for Cultural Engagement, University of Liverpool and Chair, Ruskin Advisory Board

In 2019, the purchase of The Ruskin Whitehouse Collection at Lancaster University was made possible by the generosity of the Education Trust Limited and the Whitehouse Trust and with the support of the following benefactors:

The National Heritage Memorial Fund, Art Fund, Garfield Weston Foundation, Bowland Trust, Friends of the National Libraries, John R Murray Charitable Trust, Guild of St George, Aldama Foundation, Pilgrim Trust, Cohen Foundation.



Director's Report

**'Through Ruskin's eyes
and words, I could imagine
the world differently.'**

Visitor, The Ruskin



Ruskin once said: 'There is no wealth but life.' These words have resonated powerfully during the Covid-19 pandemic. As we do now, Ruskin lived during an era of rapid change. From minerals to mountains, cornices to cathedrals, his work was aided by the most advanced technologies of the day. At the same time, his concerns about the dehumanising effects of technology, and the impact of industrialisation on the health of the planet, were prescient. Inviting us to look closely, see clearly and imagine freely, his works take us into the nature of seeing and the multidimensional nature of knowledge itself. Parables and places for imaginative encounters, they reflect our relationship, both modest and magnificent, to the world in which we live.

'My grandson and I could explore the same thought, from different perspectives ... something for us to share.'

Visitor

'So many little detonations in this show if you look. Juxtaposition of Ruskin's first tree drawing, aged 8 with Wu Chi-Tsung slow 'Landscape in the Mist.'

🐦 @elizabethjamesz

'A very informative exhibition. Good access for the disabled.'

🐦 @deacon_gaenor

'Despite the challenges and vicissitudes that Covid has brought with it, The Ruskin team have been dedicated, creative and fleet of foot in keeping the collection in the public eye through digital platforms attracting wide interest, locally, nationally and internationally.'

Sue Ashworth,
Project Manager, 'Showtown',
Blackpool Museum Project

'Ruskin's radicalism looks urgent again.'

The Guardian on
'The Power of Seeing'

The Ruskin – Library, Museum and Research Centre opened on 26 September 2019 with a launch exhibition, '**Ruskin: Museum of the Near Future**', to mark the bicentenary of Ruskin's birth in 1819. This exhibition explored Ruskin's intense processes of visual observation through works rooted in the particularities of the natural world, and their relation to change and transformation. Commissions by contemporary artists, testifying to the relevance of Ruskin's ideas today, were interspersed amongst Ruskin's paintings and drawings, diagrams and models, books, daguerreotypes and woodcuts, manuscripts and letters.

The exhibition closed just as the first lockdown began in March 2020. The final graphic, quoting William Morris on Ruskin's legacy – 'A new road on which the world should travel...', anticipated how different life was about to become – in ways that we had not imagined when we planned the exhibition.

Life during lockdown has demonstrated the crucial importance of the arts in a world stretched to the limits, and the need for what Ruskin called 'the really precious things ... thought and sight'. While the museum had temporarily closed its doors during lockdown and now while we upgrade the building, we've found new ways of staying connected.

Exhibitions

Ruskin's bicentenary year was notable for participation in a number of high-profile international exhibitions and events. The Ruskin was the largest single lender to two major exhibitions in the build-up to Ruskin's bicentenary: 'Eye on Nature: Wyeth and Ruskin', **Delaware Art Museum** and 'John Ruskin: The Stones of Venice', **Doges Palace**, Venice.

Other bicentenary exhibitions included: 'Parabola of Pre-Raphaelitism', **Mitsubishi Ichigokan Museum**, Tokyo, Japan and **Abeno Harukas Art Museum**, Osaka, Japan; 'John Ruskin: The Power of Seeing', **Two Temple Place**, London; 'Pre Raphaelite Sisters', **National Portrait Gallery**; 'The Arts and Crafts of Politics', **Blackwell, Lakeland Arts**; 'Ruskin, Turner & the Storm Cloud', **York City Art Gallery** and **Abbott Hall, Lakeland Arts**; 'John Ruskin: Art and Wonder', **Sheffield Millennium Gallery**; 'John Ruskin: Nineteenth-century Visionary, Twenty-First century Inspiration', **The Huntingdon Library, Art Museum and Botanical Garden**, Los Angeles.

'Amazing works, the birth of a technology we take so much for granted today. Thank you @the_ruskin for making them available for so many to enjoy.'

📷 @jmrobbins1724

'Brilliant, informative and inspiring.'

Kate

'Wish this and so many of your fascinating workshops, exhibitions and talks weren't so very far away...'

📷 @hizzabaker

'The relaunch of The Ruskin was accompanied by a rich outreach programme, which began with workshops engaging 4-8 year olds and their grown-ups to be creative on Saturday mornings and lead to innovative public programmes during lockdown as part of the global MuseumFromHome campaign.'

Jenny Robbins,
Director, Guild of St George

'Thank you again for all the Community Engagement you are undertaking, as well as being personally uplifting, it has helped me keep [my own projects] alive.'

Anita

Following '**Ruskin: Museum of the Near Future**', research and planning for our next major exhibition, '**Tomorrow's World Today: Ruskin, Art and Science**', is underway. Ruskin's oeuvre is widely known in relation to art and architecture. However, Ruskin was a polymath and works on geology, botany and meteorology capture the explosion of knowledge resulting from the 19th century voyages of discovery, which shaped our scientific understanding of the natural world today. This exhibition will create new pathways for engagement with Ruskin's art and ideas, which counterpoint the scientific orthodoxy of his day.

Key works will include Ruskin's 1854 daguerreotype series, amongst the first photographs of the Alps and evidence of glacier retreat, and his interpretations (visual, verbal and 3D) of the natural world, and of the collections and scientific imaging he studied, from Charles Darwin's evolutionary biology to Charles Lyell's ground-breaking geology. This exhibition will be curated in partnership with Brantwood, Ruskin's former home on Coniston Water and an accredited museum, where parts of the collection are on permanent and rotating display.

Programmes

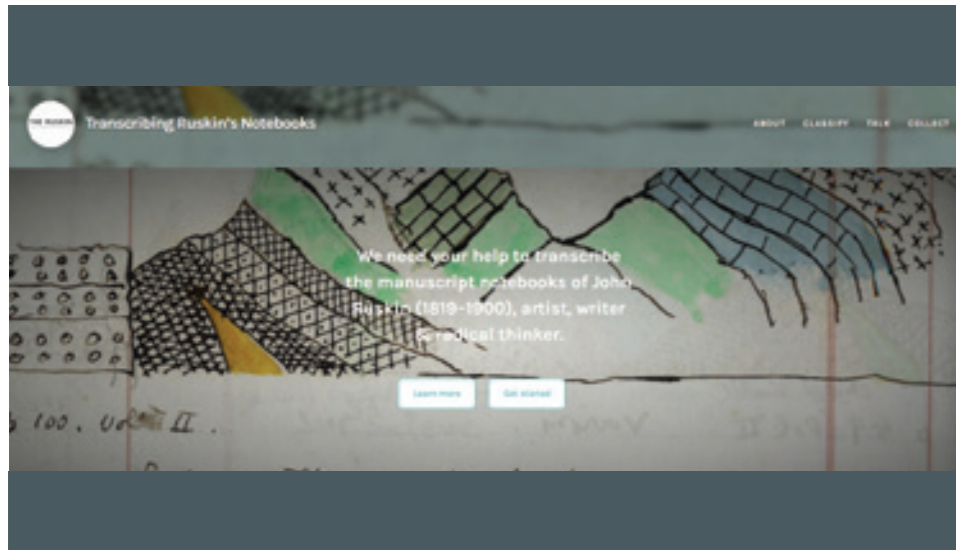
Prior to the purchase of the collection in 2019, The Ruskin's audiences were primarily scholars. In 2019-20, as part of the launch **public programme of events (Late / Live / Lab series)**, we have extended our programmes to wider and more diverse audiences, including activities in Mandarin Chinese and British Sign Language.

Contributors to our pilot series of talks, tours, live performances and workshops included **Jane Beck**, expert in, collector and trader of heritage Welsh textiles; multi-award winning poet **Andrew McMillan**; author **Zoe Gilbert**, **Keith Moore** (Head of Collections, the Royal Society); **Professor Helen Parr** (Keele University); **Professor Elettra Stimilli** (Sapienza University of Rome); Japanese/Lake District artist **Hideyuki Sobue**; and **Professor Nicholas Vincent** FBA (University of East Anglia).

Leading cultural historians **Professor Sir Christopher Frayling** and **Professor Jeffrey Richards** gave the **2019 Mikimoto Lecture**, 'Ruskin on Film' at The Ruskin and at the Kendal Mountain Literature Festival. An international conference on contemporary drawing practice in partnership with LICA, '**Drawing Conversations 3: Drawing Talking to the Sciences**' took place in January 2020.

'The building is glowing with new energy'

Andrew Hill, *Financial Times*



'Transcribing Ruskin's Notebooks' on Zooniverse

'Thank you so much for the opportunity to work with the collections over the last few weeks! It was a great experience and I had a fantastic time.'

MA Placement Student

'We may be social distancing, but we can still all look to the skies... Here's our skyscape for @Ruskin_LU's #MuseumFromHome, an engraving by Frederick Christian Lewis I in 1823, showing cirrus and cumulus clouds.'

🐦 @royalsociety

'We're delighted here at #JudgesLodgings and #LancasterCastle to be part of this new online exhibition by @Ruskin_LU celebrating #InternationalMuseumDay'

🐦 @LancsMuseums

'Already thrilled to be helping transcribe Ruskin's unpublished notebooks. Grateful to @Ruskin_LU for the unique opportunity.'

🐦 @WriterNamedMatt

Digital

In March 2020, as a result of Covid-19, The Ruskin paused on-site activities, and pivoted to digital delivery, launching campaigns under the global hashtags, #MuseumFromHome ('Look to the Skies') and #CollectionsUnited, which were profiled by partner collections (the Royal Society, the Morgan), arts organisations (BBC Arts, the Art Fund), research councils (AHRC; UKRI) and schools. On 18th May we made a film of The Ruskin's launch exhibition available digitally for International Museum Day, and created a virtual tour with Google Arts and Culture for Heritage Open Days and to welcome the students back on campus in September 2020. In partnership with Google Arts and Culture we are developing a series of online exhibitions, starting with a collaboration linking Lancashire museum collections, **'Recover and Reimagine: Lancaster's Future Heritage,'** initiated for International Museum Day 2021.

In August 2020, with Edinburgh University Library, Cambridge University Library and the Royal Society, The Ruskin began work on a project to connect art and science collections, exploring the ways in which linking historical arts and science collections digitally can reach new audiences, and their relevance to social and environmental issues today. Engagement is also at the heart of our transcription projects on Zooniverse, the world's largest platform for people-powered research, supported by students on the MA Student Placement scheme in the Faculty of Arts and Social Sciences. Starting with Ruskin's 'Rocks' notebooks, these crowd-sourced projects also exemplify our future digital strategy, giving users the tools for sustained and deeper engagement with the Collection itself and connections to cognate collections, for research or leisure.

As part of our five year programme to expand online access to and use of The Ruskin Whitehouse Collection amongst broader and more diverse publics, we have initiated a pilot for Lancaster University Digital Collections, which will enable users to view, explore and manipulate ultra-high quality digital images, extended through a parallel interpretation display of text, audio and video.

'The Ruskin, the Institute for Social Futures, and the Centre for Mobilities Research at Lancaster University all supported my application, and I was hosted by The Ruskin, in an institutional environment which was supportive and stimulating.'

Dr Barnita Bagchi,
British Academy Visiting Fellow
at The Ruskin

'Our findings demonstrate that we can begin to train software to identify patterns in Ruskin's writings across the collection, [giving] us a new way of assessing Ruskin's writing in different contexts over the course of his life. These possibilities will allow us to reveal new links across the collection, providing researchers and visitors with deeper insights into both Ruskin's works and his world.'

Dr Robert Smal,
AHRC Creative Economy
Engagement Fellow

'Such a rich day that I was really glad to be part of. Jam packed with fascinating presentations and stunning art works.'

📍 @lawilsonco

Research

The Ruskin's new, university-wide research centre, the Ruskin Research Centre, is integrated with our international public-facing programme, producing 'live' research through exhibitions, events, publications, engagement and digital activities. New research pages on our website profiling interdisciplinary research based in the collection have also attracted new researchers, including an increasing number of early career researchers from the arts and humanities (Literature, History, Art, Architecture) and environmental, material and data sciences. Postgraduate student projects funded by the arts and humanities Research Council and the Friends of the National Libraries include using machine learning to trace connections across Ruskin's letters, and development of a Ruskin chat-bot, to explore extending audience engagement using AI.

Generous funding from the National Manuscript Conservation Trust has enabled us to research and conserve a number of the Lecture Diagrams, used for some of Ruskin's most famous lectures: for example, 'The Storm Cloud of the Nineteenth Century' (1884), described by a member of the audience as 'coloured enlargements thrown on a screen by limelight ... a dazzling maze of frosty filaments intermittent in fire, emerald and ruby ... and painted in Messrs Newman's extra-luminous watercolours'. Many of these diagrams were repurposed for publication in *Modern Painters* using woodblock engravings, but some are not published and the diagrams themselves complement the published text. These 44 lecture diagrams are a unique part of The Ruskin collection which in some instances has the manuscript sketch and notes, the lecture diagram itself, the woodblock of the engraving, the first edition of the published lecture, and journal and newspaper reviews.

The diversification of research – from specialist research into the collection, to research using the collection as the basis for interdisciplinary research – has been a hallmark of The Ruskin Research Centre. From art history to artificial intelligence, research projects rooted in the collection reflect Ruskin's diverse interests across architecture and the arts, political economy and the natural sciences, generating new perspectives on his works and legacy. The value of The Ruskin Whitehouse Collection for interdisciplinary application is also reflected in The Ruskin's rapidly developing international network of partners ranging from major museums, learned societies and institutions on both sides of the Atlantic, including the Universities of Oxford, Cambridge, Edinburgh and Imperial in the UK, and Yale, Chicago and Notre Dame in the USA.



'Printing with Rust' workshop with artist Natalie Linney



Primary School visit to The Ruskin (Photo: Lancaster University Students' Union)



‘A wonderful exhibition marking the relaunch of the newly outward facing The Ruskin and the acquisition of this outstanding collection by Lancaster University.’

Friends of the National Libraries

‘Thank you so much again from @LancasterHistory – the tour was a real hit and we really appreciate the time you took. I have been raving about the exhibition to all I meet!’

🐦 @CPenistonBird

‘The workshop was wonderful! Art was presented as something for all. Looking closely at the natural world was clearly encouraged, and the children were guided on how to do so.’
Class Teacher

‘Thank you so much for the images. They are going to be a great inspiration to all.’

🐦 @RHSBArtSchool

‘I just stepped foot inside @Ruskin_LU for the first time ever! Well worth a visit – lots of brilliant things to see and there’s a lovely new shop.’

🐦 @DrCarlaBanks

‘Great appeal, great idea, love everything about it.’
Xanthe

Learning

During lockdown we initiated the development of a series of activity sheets with local and national school networks to develop curricula-based activities and share Collections-based learning resources; and targeted broader and more diverse audiences. We have extended this work through primary-school workshops supported by Museum Development North West as part of the **Eden Project North ‘Morecambe Bay Curriculum’**, an innovative place-based curriculum.

The range of **course modules** taught at undergraduate, postgraduate and PhD levels in The Ruskin has also increased and diversified this year, including students from the environmental and material sciences as well as history, literature and the arts. Published in **The Ruskin Review**, The Ruskin Seminar series ‘Thinking Fast and Slow’, features article-length versions of a selection of the papers presented as part of the previous Seminar Series, in 2018-19. Capturing the cross-disciplinary focus of these seminars, the contributors to the issue include specialists in history, cultural studies, management studies and material science. The 2020 seminar speakers included **Franziska Schenk** who opened the series by casting a close eye on Ruskin’s nature-centric artwork to extend the Victorian’s sharp-focused vision into the contemporary nano-realm; and **Dr Mark Frost** who discussed the eco-crisis in Victorian Britain and the relevance of Ruskin’s thinking to understanding ecological concerns today. In 2020/21, the seminar series **‘Ruskin Beyond Britain’** placed Ruskin’s legacy in a global context, featuring presentations from an international community of researchers who are exploring how Ruskin’s ideas have affected societies from Russia to Brazil, from India to Italy, and from France to China.

Commercial

In December 2019 we launched the first **museum shop** at The Ruskin to profile the collection (including commissioned merchandise inspired by the Collection, and products from other Ruskin-related organisations), and held our inaugural **Winter Craft Fair**, featuring artists, designers and makers from across the North West.

Support

Working with the University’s Alumni and Development Office, we have initiated a new ambitious fundraising campaign: starting with a Christmas campaign for the conservation of Ruskin’s lecture diagrams and daguerreotypes. Across print and digital, targeted asks and applications, we aim to focus on raising funds for on-going conservation and digitisation of the collection, research and programme costs.

In the following pages, you will find a detailed review of all our activities from 2019 to 2021, from launch to lockdown.

Professor Sandra Kemp

Director, The Ruskin – Library, Museum and Research Centre

Exhibitions

‘Peeking into the world of the near future through the mind of a visionary.’

Visitor, The Ruskin



Exhibitions

'A wonderful transformation of the space. The new stunning exhibition **Ruskin: Museum of the Near Future** highlighting the potential for The Ruskin to reinvent engagement with the collection.'

🐦 @jennymrobbins

'What's so interesting about Ruskin today? This exhibition is packed with work showing the extent of his interest and influence, through works by Ruskin, his contemporaries and artists working today.'

Dr Sarah Casey

'This visit has given my understanding of Ruskin a new dimension. The exhibition shows how [he] encouraged a way of learning which was so creative and progressive.'

Visitor

'Really enjoyed the exhibition at The Ruskin. Too much to fit into a tweet ... sketches, notes and photos from the writer, artist and leading critic of the Victorian age.'

🐦 @Benj_Wightman

'I could gain a fuller understanding of Ruskin's way of thinking. [The exhibition] encouraged you to look at the links across the artworks, but wanted you to make your own connections.'

Visitor

'Go now! Brilliant illustration of Ruskin's oscillation between macro and micro scales of perception. And some beautiful contemporary art works too.'

🐦 @elizabethjamesz

'Highly recommend The Ruskin's exhibition **Ruskin: Museum of the Near Future**. A triumph of leadership for Sandra Kemp and lovely to hear appreciation for the expertise and support of the NHMF'

🐦 @SueBow94

Ruskin: Museum of the Near Future 25 Sept 2019 – 28 Feb 2020

Curated by Professor Sandra Kemp, Director, The Ruskin and Howard Hull, Director, Brantwood

Assistant Curator: Harriet Hill-Payne

Design: Margot Lombaert Studio

Fabrication: Arciform with vPPR

Thanks to lending artists, Abbot Hall, the Guild of St George, Peter Scott Gallery Charitable Trust and Museums Sheffield

Made possible by John Murray

Lancaster University's purchase of The Ruskin Whitehouse Collection was celebrated with two exhibitions and private views in London and Lancaster. The purchase of the collection was announced in London in March 2019 at a private view of **'John Ruskin: The Power of Seeing'** at Two Temple Place. This exhibition, illustrating how Ruskin's attitude to aesthetic beauty shaped his radical views on culture and society, featured significant loans from The Ruskin Whitehouse Collection. Lancaster University's own launch exhibition **'Ruskin: Museum of the Near Future'** followed in September 2019. Taking as its strapline: 'Look closely, see clearly, imagine freely: parables and places to encounter our world', **'Ruskin: Museum of the Near Future'** explored the relevance of Ruskin's thinking for our own time. Works by contemporary artists were displayed alongside Ruskin's closely observed studies of form in natural and built environments. At the Private View, Interim Vice-Chancellor, Professor Steve Bradley, renamed the galleries at The Ruskin 'The Whitehouse Gallery' and 'The Cann Gallery' in recognition of the Whitehouse family and EdTech pioneer Tony Cann's longstanding association with the collection.

This exhibition drew a wide range of visitors nationally and internationally. 'The Collection helps us understand climate change, natural beauty, historic preservation' noted a *Financial Times* podcast interview titled 'John Ruskin's Message for our Times'. Visitors from the U.K., Europe and China testified to the power of Ruskin's 'astonishing' artworks: 'so many little detonations in this show if you look'. The accompanying catalogue, now available online, was accessioned by the National Art Library.



Left: 'John Ruskin: The Power of Seeing' Private View, March 2019

Right: 'Ruskin: Museum of the Near Future' Private View, September 2019



Top left: The Ruskin's Director, Professor Sandra Kemp, with exhibition sponsors, Mr and Mrs John Murray (Photo: Hallam Murray)

All other images: 'Ruskin: Museum of the Near Future' Private View and Installation View (Photos: Fusion Design (top and bottom right); Leon Chew (middle left))

Artist Spotlight:
Emma Stibbon RA

Works and words by six contemporary artists in 'Ruskin: Museum of the Near Future' testified to the relevance of Ruskin's vision in the twenty-first century: Sarah Casey, Rebecca Chesney, Janet Manifold, Emma Stibbon RA, Patricia Townsend and Wu Chi-Tsung.

As Ruskin's own works across media continue to do today, Emma Stibbon's drawings dramatise the effects of human intervention and natural phenomena on monumental structures, exploring the fragility of existence. Stibbon writes, 'Ruskin's recognition that he was living through a time of unprecedented climate change now appears like a premonition of what was to come. His fascination with glacier morphology informed his writing and drawing in equal measure. Ruskin appreciated the tactile qualities of drawing, and the 'unfinished' quality of many of his drawings, where the margins of the sheet are left unworked and open, speaks to contemporary approaches in drawing practice.'



John Ruskin, Frederick Crawley, *Chamonix. Mer de Glace, Mont Blanc Massif* 1854 © The Ruskin, Lancaster University



Emma Stibbon, *Chimborazo II* 2019 © Emma Stibbon



Opposite: Personal mineral collection of John Ruskin (Brantwood Trust) in 'Ruskin: Museum of the Near Future' (Photo: Leon Chew)

'The new partnership between The Ruskin and Brantwood has greatly increased the intellectual exchange and helped define the interplay between academic and public-facing objectives.'

Howard Hull,
Director, Brantwood

Master of Topography: John Ruskin's Debt to Samuel Prout

22 Nov 2019 – 15 March 2020
Brantwood

In partnership with Brantwood. Showcasing The Ruskin Whitehouse Collection.

Samuel Prout (1783-1852) was one of Ruskin's early drawing masters and probably the most influential on the development of his ability to render architecture and human habitation in town and country when travelling. This exhibition shows examples of paintings and drawings by Ruskin and Prout.



Samuel Prout, *Calais* (detail) © The Ruskin, Lancaster University

The Making of the Mountains: John Ruskin and the Geology of the Hills

18 March – 25 May 2020
Brantwood

In partnership with Brantwood. Showcasing The Ruskin Whitehouse Collection.

Mountains inspired and obsessed Ruskin his entire life. To him they were evidence of the living nature of the earth. Childhood encounters of the Lake District and the Alps created an insatiable appetite to understand the geology and geomorphology of mountains. At the same time, his reading of Wordsworth and discovery of the artist JMW Turner led him to explore the spiritual power of the hills and the way in which art conveys this.



John Ruskin, *Mount Pilatus* (detail) 1854 © The Ruskin, Lancaster University

Pattern / Patwrn

25 Sept – 31 Dec 2019

From the collection of Jane Beck.

Part of a new programme in partnership with Lancaster Institute for the Contemporary Arts, connecting Ruskin's ideas to other artists, designers and makers, in his time and our own.

Welsh textiles tell a story of people and place, material and means of production, through rich colour and pattern.

Explore the history of the Welsh woollen industry through eight tapestries, including a rare example of a hand-woven, raw cotton and wool bed cover dyed with Indigo, woven in North Wales c. 1830, and a selection of vibrant commemorative blankets.



Penmachno Caernarfon and Star Quilt tapestries from the collection of Jane Beck in 'Pattern / Patwrn'

Drawn to Investigate

10-17 Jan 2020

Curated by Sarah Casey and Gerry Davies, 'Drawn to Investigate' brings together a range of examples of contemporary drawing with a relationship to 'scientific' research in contexts around the world. 'Science' is used in the most inclusive sense, embracing all forms of thorough investigation, spanning archaeology to astrophysics and anatomy.

Drawing is historically associated with knowledge generation and critical investigation in the sciences. Today, art-science collaboration has become a burgeoning area of interdisciplinary research. The exhibition takes a timely look at how drawing today continues to work across the porous boundary between observation and expression, empiricism and invention in a range of investigative practices. This approach builds on John Ruskin's advocacy of drawing as a way of seeing and understating the world and his prescient understanding of the impact of industrialisation on the natural environment.



Works on paper created from glacier flour, pigment and ink by Emma Stibbon RA, featured in 'Drawn to Investigate'

Hideyuki Sobue: Conversation with Ruskin

23 Jan – 28 Feb 2020

In partnership with Brantwood. Supported by Arts Council England.

With new works exploring the Lake District landscape by artist Hideyuki Sobue, this exhibition sets Ruskin's love of nature in conversation with our contemporary period of ecological crisis.

Programme

'I joined Lancaster University as Dean of the Faculty of Arts and Social Sciences in 2019. In its first year, I found The Ruskin's vibrant programme of exhibitions, events and engagement already making an impact on our campus, city and county. From my own research into the social worlds of preschool and primary-age children, and the impact of educational programmes and interventions, I know that access to cultural experiences at this stage of development can make a difference lifelong. Looking ahead, I am excited to see how The Ruskin continues to open up cultural opportunities, centered in this world-leading collection, for communities here in Lancaster and, digitally, further afield.'

Our vision for The Ruskin is closely aligned with another of our flagship initiatives: Eden Project North and its place-based learning programme, the Morecambe Bay Curriculum. Based on the United Nations Sustainable Development Goals, this innovative curriculum is designed to equip children and young people with the skills to look after themselves and the planet. At its centre are ideas that Ruskin himself would recognise: sustainability, 'slow' living, and our shared responsibilities as stewards of the natural world.

I am delighted to be working with Professor Sandra Kemp to execute our vision for a 'museum of the near future' at Lancaster University.'

Professor Paul Connolly

Professor of Education and Executive Dean of the Faculty of Arts and Social Sciences,
Lancaster University

'Printing with Rust' workshop with artist Natalie Linney



'[The textiles] enable an appreciation of the connections between resources and means of production, [generating] rich conversations around how to preserve knowledge, skill and memory for the future.'

Selvedge Magazine



Installation of 'Pattern / Patwrn', a display of heritage Welsh textiles

'On behalf of The Education Trust and The Whitehouse Trust, we are pleased and proud that it has been possible for the stewardship of this comprehensive Ruskin collection to transfer into the care and ownership of Lancaster University, after decades of association with my family. In this way we believe the University will be able to develop and enhance public access to, and engagement with, Ruskin's legacy.'

Charlotte Robins,
Head of The Education Trust Limited

'The Ruskin Foundation is absolutely delighted in this bicentenary year that the future of the Whitehouse Ruskin Collection is to be assured in perpetuity by this transfer of title. Trustees are grateful to the NHMF and other funders, and to ETL, for making this possible, and especially to Lancaster University, whom we are confident will both continue to care for the collection and to promote the works and ideas of John Ruskin to an even wider public and academic audience.'

Jacqueline Whiteside,
Chair of The Ruskin Foundation

'Just to say 'Thank you' for putting together such a brilliant session this morning. It had me jumping up to find connections and references.'

Kate

'Thanks @AndrewPoetry for a fab poetry reading at The Ruskin. Your insights [were] really helpful for aspiring poets. Can we have more of these events please!'

🐦 @halliday_ew

'...pause for thought...'

Des

'Stimulating and inspiring.'

Christopher

From 2019 to 2021, The Ruskin's first public programme of live events, workshops and museum 'lates', organised by The Ruskin's Programmes Manager, Harriet Hill-Payne, reached people of all ages.

Events

Reflecting a growing national interest in sustainability, the 'local' and the revival of craft, our programme explored Ruskin's interest in craft practices and the rural economy. Talks included '**Remnants of an Industry – The Big Sell**' with expert, collector and trader Jane Beck, and '**Craft – a word to start an argument**' with Professor Sir Christopher Frayling, exploring the value of making. The craft trend has accelerated through lockdown and our online workshop, '**Making a Model Archive**', created for the 2020 Economic and Social Research Council Festival of Social Science, capitalised on this. Former director of The Design Museum and Distinguished Professor of Design and Architecture Studies at Lancaster University **Deyan Sudjic** introduced the public workshop with artist and curator **Jamie Holman**, designer-maker **Dalia James**, Festival Director of the National Festival of Making, **Lauren Zawadzki** and Director of LICA at Lancaster, **Professor Judith Mottram**. The workshop explored the interconnection and tension between archive and collection, craft and mass industry, and heritage and future facing skills. Funded by the ESRC, we have commissioned **Dalia James** to create a textile in response to the material qualities of The Ruskin's building.

As a newly established University Museum, we explored Ruskin's lifelong campaigns for education for all through a wide-ranging programme of arts, culture, society and science. Live events included multi-award-winning poet **Andrew McMillan** reading from his collections, *physical* and *playtime*, 'not only see-through but see beyond poetry' (Guardian); and a talk by **Professor Jianxin Zhou** on Ruskin's reception in China, marking a new partnership between The Ruskin and the Confucius Institute at Lancaster. Artist **Hideyuki Sobue**'s exhibition tours included guided ink-drawing in response to Ruskin's works; while a talk by **Keith Moore** (Head of Collections, The Royal Society) reconsidered the Royal Society collections through the lens of a partnership project with The Ruskin on the nineteenth-century Burlington House exhibitions.

A year-round programme on landscape started with Vietnamese writer **Nguyễn Phan Quê Mai**'s reading, for a global online audience, from *The Mountains Sing*, her acclaimed portrait of twentieth century Vietnam and 'a feat of hope' (Ocean Vuong), in partnership with the English Literature & Creative Writing Department. For the Arts and Humanities Research Council's '**Being Human**' Festival 2020, the online workshop '**Mountains of the Future**' invited participants to explore Ruskin's works in the context of the history, ecology, cultural value and future of upland landscapes. Speakers included **Maxwell Ayamba**, founder of Sheffield Environmental Movement and co-founder of 100 Black Men Walk for Health Group, **Dr Sarah Casey** exploring 'the archaeology of the glacier', and **Professor Charlie Gere** on reading mountains in literature, philosophy and spiritualism. Leading cultural historians **Professor Sir Christopher Frayling** and **Professor Jeffrey Richards** gave the 2019 Mikimoto Lecture, 'Ruskin on Film'. Cutting together Ruskin's guest appearances on screen from the silent-film era to our own, the talk – given at The Ruskin and at the Kendal Mountain Literature Festival – explored the many meanings of 'Ruskin' on film.

'Thank you for a really enjoyable and challenging workshop. It really was a lovely experience and [Natalie] was an inspiring teacher, full of original ideas and so enthusiastic!' Anita

'At the fabulous Ruskin for a cyanotype workshop with @emmastibbon. Quite a variety of beautiful blue shades and images were achieved with the process.' @jacquidodds_printmaker

'Had a brilliant day, fantastic workshop, thank you so much.' @katebentley21

'Inspiring and simply brilliant.' Gillian

'Such a powerful voice! Thank you!' Jennifer

Workshops

The Ruskin launched a Saturday-morning monthly workshop programme for families under the banner Make, Build, Share, led by diverse practitioners. 'Share' workshops focus on working together, 'Build' on creating structures and objects, and 'Make' on creative processes. Inspired by The Ruskin's collection and designed to support children's communication and development, activities included collaborative poetry writing and paper collage, creating experimental sculptures from found materials, and printmaking using natural resources.

For the Arts and Humanities Research Council's 'Being Human' Festival 2019, The Ruskin delivered a workshop for all ages at Keswick Museum & Art Gallery, 'Graphite: Drawn from the Ground', in partnership with LICA.

Participants travelled 100miles+ to attend a sold-out, pilot series of artist-led workshops for adults, inspired by the Collection. Emma Stibbon RA, whose Project Pressure commission to document receding glaciers in Ecuador (2017) featured in 'Ruskin: Museum of the Near Future', led the workshop 'Drawing with Light'. Following Ruskin, participants captured the silhouettes of natural materials and explored the historic photographic process, cyanotype, using the sun to create prints to take home. In 'Printing with Rust' with artist, botanical printer and natural dyer Natalie Linney, participants explored the centuries-old natural process of rust as a printing agent, creating beautiful resist rubbings using found materials, printed onto silk in a spectrum of earthy tones. We are taking this series online in 2021, with Dalia James' online contemporary weaving workshop.



Primary School visit to The Ruskin (Photo: Lancaster University Students' Union)



Family workshop at The Ruskin



'Printing with Rust' workshop with artist Natalie Linney



Primary School visit to The Ruskin (Photo: Lancaster University Students' Union)

'Being here shows our students this is for them - it raises aspirations.' Teacher Feedback

'Fantastic and very informative tour explaining the links between drawing and the sciences in modern art.' @_SLHR_

'Had the privilege to see this exhibition and listen to the speakers this afternoon... so inspiring!' @katebentley21

'What a great event! Thanks - very moving in so many ways...' Graham

'Inspiring and insightful lecture on the cultural history of John Ruskin from the 19th - 21st century.' @DrPennyBradshaw

Schools

In collaboration with Lancaster University Students' Union (LUSU), The Ruskin developed a new format for primary (KS2) and secondary (KS4) school visits, successfully trialled with local primary schools (including Widening Participation target schools). The new approach is centred in object-based learning and connects to the National Curriculum.

In Spring/Summer 2020, we took advantage of the digital turn, compelled by Covid-19, to initiate a digital partnership with a secondary school in Bath to develop thematic activity sheets based on the collection. In collaboration with students and teachers, we co-developed content and creative activities for five themed worksheets. As a result of this, in Autumn 2020 we were awarded a Museum Development North West/Art Fund grant to extend our learning activities: to publish the worksheets online, and to develop a series of workshops. 'Ruskin's Stones, Sky, Sea: towards a Morecambe Bay Curriculum' for Lancaster & Morecambe primary schools. This project will enable us to explore ways of embedding The Ruskin Whitehouse Collection in the Morecambe Bay Curriculum, a place-based, alternative curriculum for students aged 3-25, led by Eden Project North.

Colleges & HE

The Ruskin has given talks and tours for external (University of Cumbria, Teaching and Learning Students) and internal (English & Creative Writing Department; History Department) higher education groups; and continuing learning groups (Lancaster University Continuing Learning Group, Friends of Brantwood).

'For many students, this was their first archival experience. The opportunity to learn how an archive works, and the protocols around studying archival material, all form part of their training.'

Lancaster University
Course Convenor

'Fantastic careers' training and work experience.'

Volunteer

'Invaluable learning opportunity.'

Volunteer

'Listening to Sandra Kemp, Director of @Ruskin_LU give a lovely talk on Ruskin: Museum of the Future for the Ruskin Art Club [Los Angeles]. It is a talk filled with Ruskin's scientific drawings and newly digitized resources. Very inspiring for Ruskin scholars.'

🐦 @AnnGagne

The Ruskin contributed to a record number of Lancaster University courses, all of which have seen teaching take place within our building, using items from the Collection. Lancaster Institute for the Contemporary Arts **Documentary Drawing** students created hand-drawn transcriptions of Ruskin's works; **Art, Site and Interaction** students used the building as inspiration for site-specific interventions; while post-graduate Arts Management Research students worked with The Ruskin to establish our first museum shop. Students on **Literature and the Visual Arts** (English Literature & Creative Writing Department) and **Digital Texts and the Humanities** (History Department) courses were able to explore the interrelation of word and image, and between traditional and digital humanities, through archive materials; while students on **From Mining to Mountaineering: the history of the Lake District** (History Department) used archive sources to interrogate the 'making' of the Lake District through a range of themes from environmental activism to landscape aesthetics.

Regional

The Ruskin led curation of a joint digital exhibition by Lancashire Museums, launched on International Museum Day 2021.

Inter/National

The Ruskin participated in all inter/national 2019 bicentenary events, including '**John Ruskin, Science and the Environment**' (University of Oxford Museum of Natural History, 8th February 2019), '**Ruskin and the Polygon**' (British Association of Victorian Studies, Liverpool University, 8th May 2019) and '**Ruskin: Museum of the Near Future**', Birmingham Midland Art School and Birmingham City University, 17th May 2019.

International activities in Winter 2019 included '**John Ruskin: Nineteenth-century Visionary, Twenty-First century Inspiration**' (The Huntingdon Library, Art Museum and Botanical Gardens, Los Angeles, USA, 14th-15th December 2019) and '**Ruskin at 201: Prophet of the Anthropocene**' (John J. Reilly Center for Science and Technology at the University of Notre Dame, USA, 7th-8th February 2020).

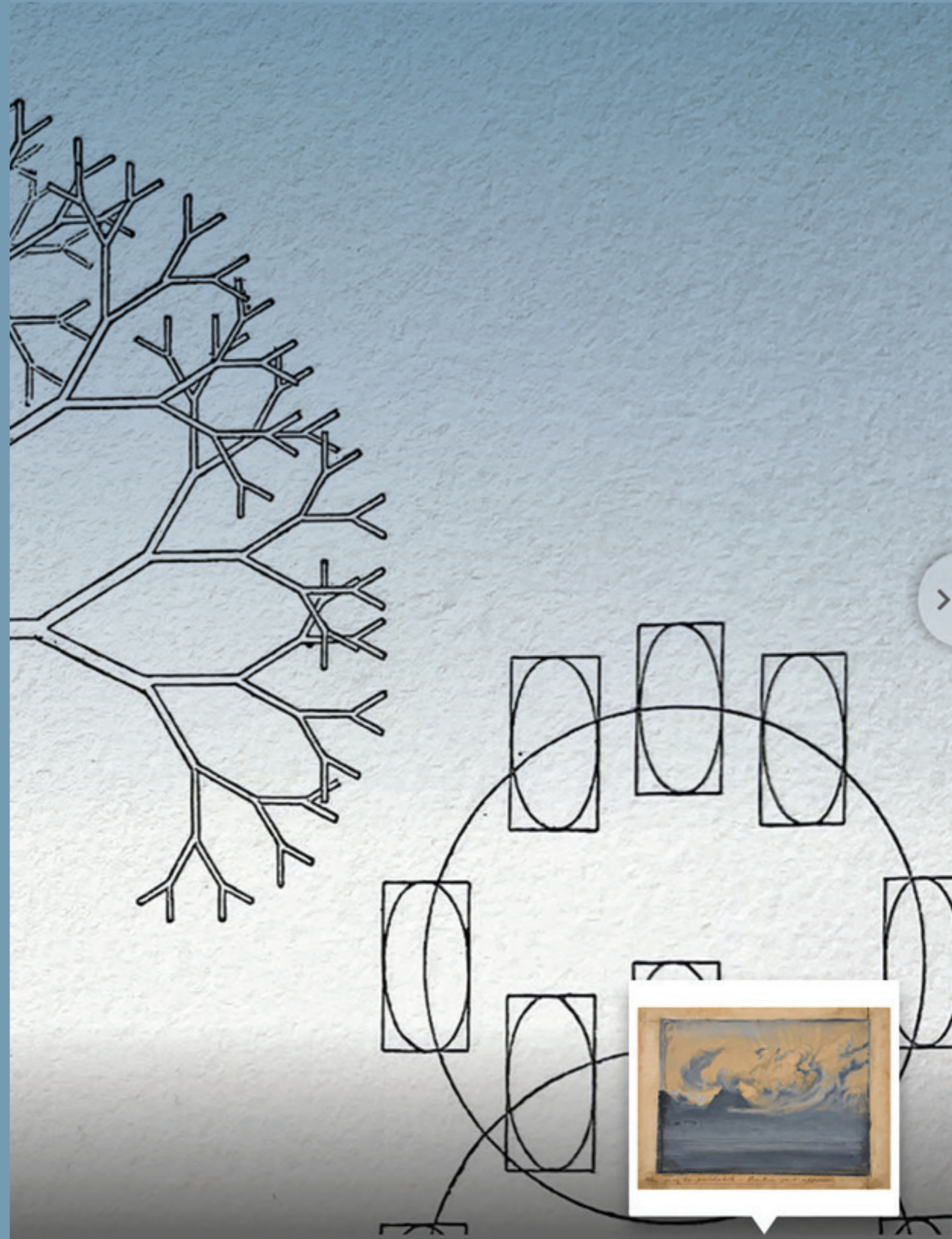
'The session was wonderful. The timing was impeccable and very well managed. The session moved through the activities with a great pace, and was extremely interactive. The learning was put into practical realisation swiftly. I was inspired by the session and it has informed my own practice!'

Teacher Feedback



‘Paintings, books, photographs and drawings by the Victorian polymath John Ruskin have been acquired by Lancaster University, which will digitise his archive and open it up for wider access.’

Financial Times



The Ruskin's Digital Strategy, developed in 2019-20, aims to give a broad range of users the tools for sustained and deeper engagement with The Ruskin Whitehouse Collection for research or leisure, by linking across research, exhibitions and engagement. Within an overall remit of expanding online access to and use of the Collection, the strategy reflects the accelerated shift toward a blended, on-site/on-line experience economy catalysed by Covid-19.

'Do watch this short film, it's wonderful!'
Friends of the National Libraries

'Beautifully filmed and curated ... perfect music too!'
YouTube comment

'Brilliant! This reached me at the right moment.'
@Christina_C20

'This is the beautiful skyline from my home as we isolate from the world. Beauty is everywhere – we just have to lift our eyes and look @Ruskin_LU.'
@ProfSueBlack

'This account is a gem!'
@josie.channing

Google Arts and Culture

In March 2020, we pivoted to digital delivery of programmes following lockdown as a result of Covid-19. A short film of 'Ruskin: Museum of the Near Future' launched on International Museum Day 2020, accompanied by the digital publication of the exhibition guide. In partnership with Google Arts & Culture, we launched a virtual tour of the exhibition for Heritage Open Days 2020.

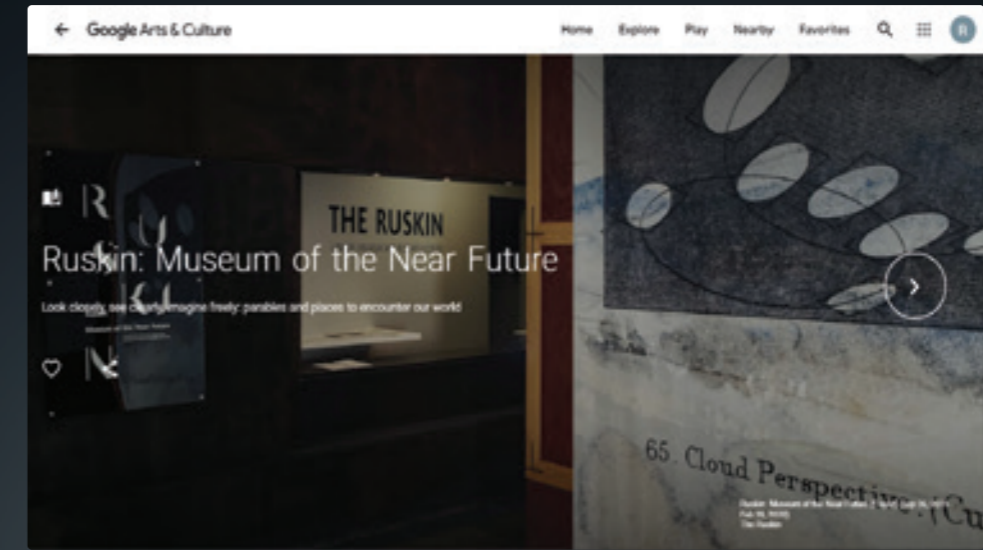
A further series of Google Arts & Culture exhibitions are in preparation, including an edition of the exhibition '**Recover and Reimagine: Lancaster's Future Heritage**', curated by The Ruskin in partnership with regional museums and heritage sites.

Social Media

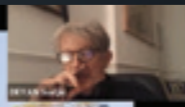
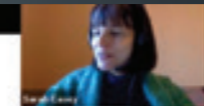
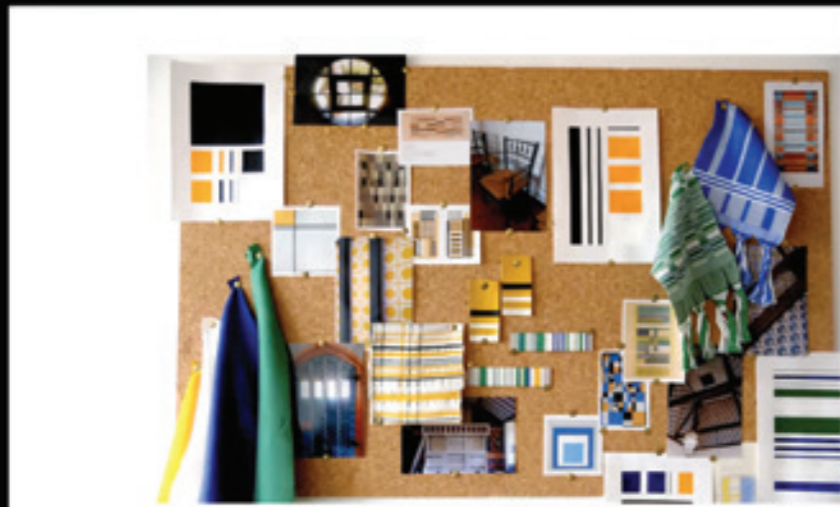
The Ruskin joined Twitter and Instagram in 2019 and rapidly established a following on both platforms. In 2020, we joined the global #MuseumFromHome Twitter initiative with the 'Look to the Skies' campaign, inviting followers to share their skyscapes with us. Inspired by Ruskin's ethos of close looking, individuals and institutions sent views of clear blue skies, cirrus clouds, sunrises and sunsets from the UK, Europe and USA, offering a moment of pause during the first months of global lockdown. Through ArtUK's #OnlineArtExchange and AHRC's #CollectionsUnited, we found new connections between The Ruskin's and cognate collections worldwide, and expanded The Ruskin's digital network. Twitter impressions have grown from 20,000 to nearly 80,000 per month, with individual tweets generating an average of 5-8,000 impressions, and a high of 22,000.

Collections Online

Ruskin's letters place him at the centre of a network of the nineteenth century's most important social, political and cultural figures exchanging ideas by letter, including Charles Darwin, J.M.W. Turner, and founder of the National Trust, Octavia Hill. In 2019, generous funding from the Friends of the National Libraries and AHRC resourced a pilot study using AI and machine learning to trace connections across Ruskin's letters. This enabled us to digitise and develop an algorithm to analyse and detect differences in the way Ruskin wrote to his correspondents.



Stills: 'Ruskin: Museum of the Near Future' on Google Arts & Culture
'Ruskin: Museum of the Near Future' on YouTube
Lancaster Future Heritage exhibition on the Ruskin website homepage



Stills: Dafia James (Making a Model Archive)
Sarah Casey (Mountains of the Future)
Deyan Sudjic (Making a Model Archive)

In 2020/21, we worked with one of our PhD students to develop a **conversational Twitter bot**, piloted in 2021. The automated social media account can post a predefined set of messages, share digitised images from, and engage online users with, The Ruskin's collection. The novel and experimental aspect of the project is in that the bot will attempt to engage with users, rather than share content 'at' them, trailing methods for driving audience development through AI.

In 2021, we launched the **Ruskin Transcription Project on Zooniverse**, the world's largest platform for people-powered research, to work with online communities to transcribe Ruskin's unpublished notebooks. The transcription project was supported by students on the MA Student Placement scheme in the Faculty of Arts and Social Science.

We are developing a pilot for the **Lancaster Digital Collections** project, which will enable users to view, explore and manipulate ultra-high quality digital images, extended through a parallel interpretation display of text, audio and video.

Online Events

Online talks and workshops have reached specialist and non-specialist audiences alike in the UK, Europe and USA.

The 2020/21 Seminar Series '**Ruskin Beyond Britain**', exploring Ruskin's global legacy, has attracted international interest from participants describing the series as 'Enlightening', 'Terrific presentation and discussion', and 'wonderful.' The online format has enabled us to reach new audiences, and generate rich discussion, encouraged by an expert 'response' bridging the presentation and Q&A. Topics ranged from the interconnections between Ruskin's observations of changing Alpine skies and landscapes with his own concerns about personal decline, to the 'Ruskinian' construction of Russia that emerged in England in the years preceding the 1917 Revolution, to Ruskin's impact on the creation of craft-based and utopian communities in mid-19th century California.

The series opened with presentations from **Professor Laurence Roussillon-Constanty** (Université de Pau et des Pays de l'Adour), 'Found in Translation – A French Perspective on Ruskin' with a response from **Professor Dinah Birch** (University of Liverpool); **Professor Claudio Amaral** (Universidade São Judas Tadeu), 'John Ruskin, Rui Barbosa and the Industrialization of Brazil' with **Professor Ruth Conroy Dalton** (Lancaster University); and **Dr Nan Zhang** (Fudan University/University of Hong Kong), 'The Cultivated and Observant Eye' – Ruskin, China, and the Art of Living with **Professor Jianxin Zhou** (Lancaster University). 'Ruskin Beyond Britain' concluded with presentations featuring new research from **Dr Suzanne Fagence Cooper** (York University), 'Storm Clouds and the Sea of Ice – Ruskin in the Alps' with **Andrew Hill** (Financial Times); Professor Michael J. Hughes (Lancaster University), 'A Ruskinian View of Russia?' with **Professor Charlotte Alston** (Northumbria University); and **Gabriel Meyer** (Executive Director, Ruskin Art Club, LA) with **Dr Christopher Donaldson** (Lancaster University).

'Exciting to see the way that Zoom connects intellectual centers internationally ... virtual technologies have the capacity to create a space for exploring ideas and hearing scholarship otherwise difficult to access.'
Patrick

'Enlightening!'
Andrew

'Terrific presentation and discussion'
Claude

'Thank you so much for a stimulating discussion!'
Laurence

'Wonderful.'
Anna Marie

'Thanks again for the opportunity to work in The Ruskin! I had an amazing time and the experience is something I'll carry with me for a long time.'

MA Placement Student

John Ruskin, *Part of the Facade of San Miniato al Monte, Florence 1846*
© The Ruskin, Lancaster University



**‘As holders of Ruskin’s vast archive,
a cultural treasure of European
significance, The Ruskin is a vital
home of Ruskin scholarship
and understanding.’**

@RuskinToday

John Ruskin

Artist, writer, social thinker and environmentalist, John Ruskin (1819-1900), was born in London and was a student at Oxford University in the 1830s, before travelling extensively in the UK and Europe. He spent the last 28 years of his life at Brantwood, his house, garden and estate on Coniston Water in the Lake District. Today, The Ruskin Whitehouse Collection is on display at Brantwood as well as in the iconic building, The Ruskin at Lancaster University, designed for the collection by Richard MacCormac.

Through his ideas, philanthropy and networks, Ruskin informed the development of cultural, social and environmental movements that have defined modern Britain. Ruskin's first love was geology, and it was through his writing on 'truth to nature' that he turned to art criticism. The nineteenth century's most prolific and perceptive art critic, Ruskin notably promoted J. M. W Turner and the Pre-Raphaelites in the landmark series *Modern Painters* (Vol. I 1843 - Vol. V 1860). In *The Stones of Venice* (Vol. I 1851 - Vol. III 1853), he considered architecture as a social question, influencing future conservation practice and campaigners.

Ruskin was equally well-versed in the sciences, particularly geology and meteorology. He drew attention to our need to protect the natural world, laying the foundations of the National Trust and foreshadowing the work of modern ecologists, and was amongst the first to document the impact of industrialisation on the planet. He was also a passionate educator. He taught at the London Working Men's College and at Oxford University as the first Slade Professor, and established the Guild of St George, the charity for the arts, crafts and the rural economy, still active today, in 1878.

Ruskin was also a curator, a cataloguer, and a museum designer. In the 1850s, he donated a substantial body of works for the collection of the new Architecture Museum in London, and he also contributed to the design of the Oxford Museum, now known as the Oxford Museum of Natural History. As Slade Professor of Fine Art in Oxford in 1869, he founded the Drawing School and endowed it with a large number of works which he both catalogued and designed cabinets to hold. In 1875 he funded the purchase of a house in Walkley, Sheffield, to serve as a museum for the Guild of St George to which he donated drawings, plaster casts, minerals and photographs. In addition, he gifted mineral trays and other works to schools and colleges across the country. At his death in 1900, Ruskin's own works and his own unique collection were auctioned in a series of sales at Brantwood and Sotheby's. However, some of the most significant parts of the collection were purchased by the Liberal MP and collector, John Howard Whitehouse, and these form the basis of The Ruskin Whitehouse Collection.

Looking to the future, as the leading Ruskin collection world-wide, part of the ambitious project of The Ruskin is to create a shared online platform to reassemble works by Ruskin, and his collections, nationally and internationally.

'The nineteenth century has its presiding intellects ... but after the publication of the first volume of *Modern Painters* in 1843, it had only one nervous system and that was Ruskin's.'

Vernon Klinkenborg

The New York Review of Books, 2019



As we work on documentation, digitisation and conservation of The Ruskin Whitehouse Collection, we are using our activities to reposition the collection strategically in the context of widening access to Ruskin's works for both public audiences and researchers. Ruskin's works are widely known in the disciplines of art and architecture. However, Ruskin was a polymath whose interwoven careers as artist and art critic, well-versed in science, enabled new forms of making and communicating knowledge. Our focus on science, through the 'Tomorrow's World Today' programme enables us to conserve and display underused parts of the collection, to extend The Ruskin's networks to new user groups from climate activists to guerrilla gardeners, and highlight the relevance of The Ruskin Whitehouse Collection to urgent global challenges of today and tomorrow.

'Irresistible invitation!'

🐦 @elizabethjamesz

'Fantastic appeal for support by @Ruskin_LU - "Give the gift of art this winter, and unlock this historic collection for future generations.'

🐦 @DrGillianDa

'This exhibition is a timely reminder of the tortured genius of the most complex and gifted art critic who ever lived.'

The Guardian on 'The Power of Seeing'

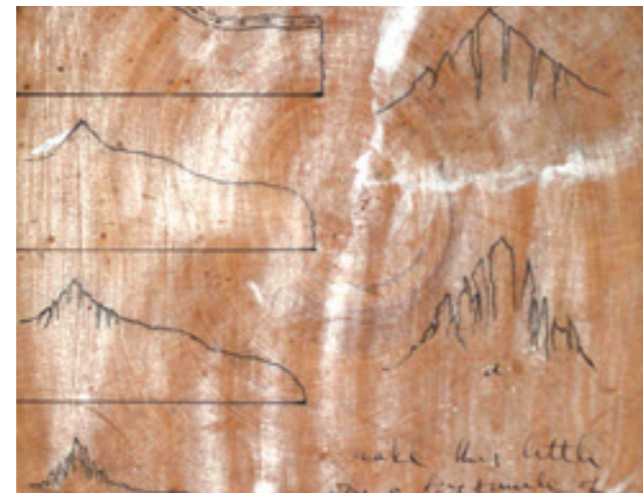
Conservation

With generous funding from the National Manuscript Conservation Trust, two lecture diagrams have been conserved for display in 'Ruskin: Museum of the Near Future' and the project continues with five more under conservation.

We have undertaken an audit of all works in The Ruskin Whitehouse Collection on display at Brantwood, and worked with a conservator to assess the conservation needs of the collection. We have identified two groups of artworks in need of urgent care: one of the most important sets of early photographs of Venice and the Alps in the world, and the sole surviving cache of Ruskin's lecture diagrams. Together, the daguerreotypes and lecture diagrams encapsulate our vision for The Ruskin as a 'museum of the near future'. The 2020 Winter Appeal launched a long-term fundraising drive to conserve and display these works.

Loans

The Ruskin was the largest single lender to the major exhibitions celebrating Ruskin's bicentenary, and to the two exhibitions in America and Italy which preceded it. Bringing together the works of artists a century and a continent apart, Delaware Art Museum's 'Eye on Nature: Andrew Wyeth and John Ruskin' featured the largest number of Ruskin's drawings seen in the United States for 25 years; while Ruskin 'returned' to Venice for the first exhibition exploring his relationship with the city in 'John Ruskin: The Stones of Venice' at the Doge's Palace.



John Ruskin, *Ferns On A Rock* 1875 © The Ruskin, Lancaster University

John Ruskin, *Mountain Peaks: Six Diagrams Drawn For Modern Painters* 1855 © The Ruskin, Lancaster University



The Ruskin's Shop features products inspired by the collection



Gift Box for patrons of the 2020 Winter Appeal, the 'Gift of Art'

With significant loans from The Ruskin's collection, 'John Ruskin: The Power of Seeing' at Two Temple Place, London and 'John Ruskin: Art and Wonder' at Sheffield Millennium Gallery explored how Ruskin's attitude to aesthetic beauty shaped his radical views on culture and society. 'Ruskin, Turner and the Storm Cloud' at York City Art Gallery and Lakeland Arts examined Ruskin's relationship with Turner's work and the impact Ruskin had in highlighting climate change. In Japan, 'Parabola of Pre-Raphaelitism' at Mitsubishi Ichigokan Museum, Tokyo and Abeno Harukas Art Museum, Osaka told the story of the Pre-Raphaelite Brotherhood; while in London, the National Portrait Gallery's 'Pre-Raphaelite Sisters' explored the overlooked contribution of twelve women to the movement, featuring the only surviving artwork by Effie Millais, loaned from The Ruskin's collection. At Lakeland Arts, 'The Arts and Crafts of Politics' traced an evolving line of political thought through the writings, designs and illustrations of key Arts & Crafts figures including Ruskin.

The Ruskin Shop

In 2019, we launched The Ruskin's first museum shop. The shop contains a changing range of commissioned products that reflect the collection and programme, alongside hand-crafted products from local makers, artists and small-scale producers. The online shop will feature a selection of our most popular products: from collection inspired postcards and wrapping papers, to 'Geology' fine bone china mugs and Ruskin KeepCups, to sketchbooks and art materials.

Contemporary Craft Fair

In 2019, The Ruskin's first contemporary craft fair featured the work of individuals, collectives and small businesses whose products connect us to the possibilities of modern craft and embody some of Ruskin's ideas about making which feel so relevant to the twenty-first century, including sustainability and 'slow' living. Coinciding with new weekend opening hours in December, the event attracted a new visitor demographic.

'I'm very happy with this Christmas gift - from @Ruskin_LU's new collection, decorated with John Ruskin's hand-drawn geological diagrams from his notebooks.'

🐦 @ruskinland

**Conservation
Spotlight:**
Lecture Diagrams

Throughout his career, Ruskin used large-scale diagrams to further his visual arguments. He directed their preparation, commissioning associates including the Pre-Raphaelite painter John Everett Millais, and choreographed their display. Their diverse subject matter reflect Ruskin's wide-ranging thought, from architecture to natural science, myth to military history. The technical studies offer a tangible insight into Ruskin's innovative, multi-media pedagogy. Many of the diagrams have not been publicly displayed Ruskin himself used them on stage.

The largest surviving cache of Ruskin's lecture diagrams is held at The Ruskin. The 2020 Winter Appeal launched a long-term fundraising drive, the 'Gift of Art' campaign, to conserve and display these works. **'Ruskin: Museum of the Near Future'** featured two newly conserved diagrams from the sequence created for Ruskin's 1861 lecture 'On Tree Twigs' at the Royal Institution, tracing the 'connection between the laws of nature and those of art'.



School of Ruskin, *Four Studies of Buds* © The Ruskin, Lancaster University



School of Ruskin, Diagram: *Branches – 3 Studies of Trees and 1 Study of Flower in Seed* © The Ruskin, Lancaster University

**Relocating
the Collection**

In May 2021, we relocated The Ruskin Whitehouse Collection temporarily off-site to specialist storage. Whilst The Ruskin building undergoes essential renovations, we will continue to increase the profile of the collection and public access to it through a programme of digital and touring exhibitions and a programme of activities linked to the collection, locally, nationally and internationally.



Collection Decant

Research

‘The Ruskin is offering a wide range of research, proving the collection to be a springboard for multiple opportunities for both the academic and the merely curious.’

Sue Ashworth

Project Manager, Showtown, Blackpool Museum Project





'The appraisal and digital recording of objects as part of the new partnership between The Ruskin and Brantwood has formed the basis of a deeper understanding of the relevance of the objects for both Ruskin scholarship and their value in public display.'

Howard Hull,
Director, Brantwood

'Under the leadership of Professor Sandra Kemp, The Ruskin has effected a successful transition from a specialist library serving a distinguished (if relatively small) international scholarly audience, to a museum and research centre effectively engaging with a public audience through exhibitions, events, learning and outreach activities, alongside a global community of specialist and, increasingly, interdisciplinary researchers. The Ruskin is already developing an impressive model of the simultaneity of public engagement and research facilitation with non-specialist audiences as co-creators of research and as genuinely important stakeholders in The Ruskin's strategic thinking and future development.'

Professor Michael Worton, CBE,
Chevalier de la Légion d'Honneur
Emeritus Professor of Arts and
former Vice-Provost, UCL

The new Ruskin Research Centre, based in the Museum, led by Professor Sandra Kemp, was launched in March 2019, following the purchase of the Collection, generously funded by the National Heritage Memorial Fund, Friends of the National Libraries, The Art Fund and others. In 2019 and 2020, The Ruskin received additional funding from the National Manuscript Conservation Trust and Friends of the National Libraries for conservation of Ruskin's lecture diagrams, and for AI machine learning to enhance collection-search functions for both specialist and non-specialist audiences.

The Ruskin Whitehouse Collection is of outstanding research interest in four main ways: (i) it documents almost an entire century of British cultural, economic, and social history; (ii) it reveals the voice and the vision of the era's most perceptive and ardent critic; (iii) it affords unique insights into the foundations of artistic, social, scientific and political developments that helped to define modern Britain; (iv) it offers a 360° view of the origins of Ruskin's thinking and his contemporary reception, and affirms his role as a catalyst of historically inspired innovation in social, political and environmental practices nationally and internationally. The collection is routinely consulted by international scholars from across the arts and sciences, working on both collections-based research and cross-cutting themes in response to 21st century challenges. It is a collection that has extraordinary potential for opening up new cross-disciplinary lines of research.

As with other research centres based in accredited university museums, the hallmark of The Ruskin's Research Centre is research produced through the Collection and across interdisciplinary research fields thematically linked to the collection. Ruskin was a polymath. The Ruskin Whitehouse Collection embraces art, architecture, and the environment but much more. There are over 15,000 items in the collection, along with a library including Ruskin's own collection and a complete repository of critical writing on Ruskin. Paintings and drawings, photographs and daguerreotypes, letters, manuscripts and books are displayed at The Ruskin and at Brantwood, Ruskin's former home in the Lake District. In 2019, after an absence of nearly a century, Ruskin's personal collection of over 2,000 museum-quality mineral specimens returned to Brantwood as part of the museum's collection.

Collection-Based Research

- adding to knowledge and understanding of the collection and to develop research-led programmes;
- digitising and making the collection interoperable with other collections through enhanced metadata;
- understanding more about the collection (media, preservation) through conservation.

Cross-Cutting Research

- Culture
- Heritage (Natural, Future, Digital)
- Environment

'As a charity dedicated to connecting people, in a rewarding, tangible and enjoyable way, with their location, heritage, landscapes, environment and history, having The Ruskin, home to a unique, world-leading collection and archive, on our doorstep is an invaluable resource. Since The Ruskin's relaunch in 2019, it is difficult to overstate the significance of being able to utilise a collection of global significance. Mirador is excited about continuing to work with The Ruskin to achieve magical experiences for communities across the North West and in creating programmes of work that have a significant impact locally, regionally and nationally.'

George Harris,
Board Member & Creative
Producer: Mirador

People

The Ruskin has an international cohort of Research Fellows, based in universities and museums; a cross-disciplinary academic Advisory Board; PhD Students based at Lancaster and partner institutions and postgraduate courses based in the collection.

As a University Museum and Research Centre, The Ruskin works University-wide. From 2019-2021, The Ruskin has partnered with Lancaster University's History department on the coordination of the specialist Research Seminars and *Ruskin Review*, with last year's programme entitled 'Ruskin Beyond Britain'. Our thanks to Dr Chris Donaldson for this, and to Dr Sophie Therese Ambler, and Professors Patricia Murrieta-Flores, Mike Hughes, Ian Gregory and Judith Mottram. Whilst continuing collaboration with the Faculty of Arts and Social Science, from October 2021, the Ruskin Research Centre will move to partnership with the Data Science Institute, extending the reach of cross-disciplinary research.

Publications

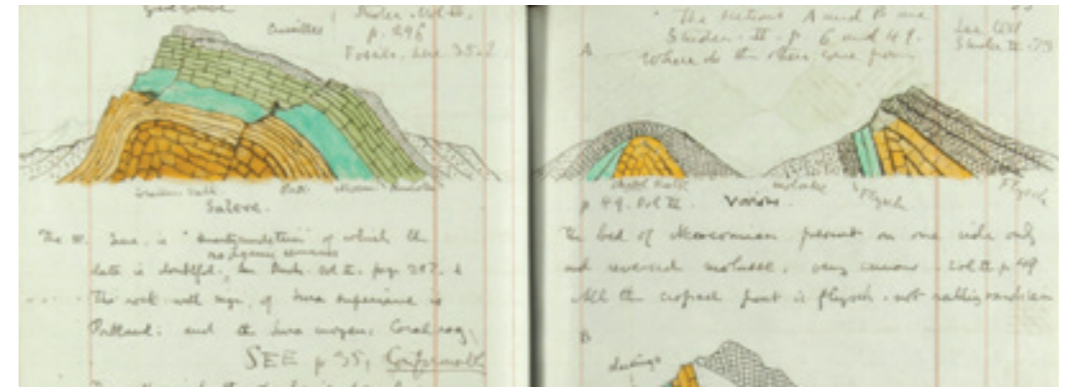
As part of the new Research Centre, we are relaunching The Ruskin's established journal as an open-source, peer-reviewed, cross-disciplinary journal; and will now run the seminar series with international partners in the USA and Japan. We use The Ruskin's seminar series to foster new research publications: for example, *Ruskin's Ecologies: Figures of Relation from Modern Painters to The Storm-Cloud* (London: Courtauld Books Online, 2021), edited by Kelly Freeman and Thomas Hughes. The Ruskin has also participated in University strategic funding applications with other departments and with Research Institutes and Centres, as well as working with researchers in a number of departments on individual applications to UKRI, the Leverhulme Trust, the British Academy and other funders.

Programme

The Ruskin Research Centre is integrated with The Ruskin's public-facing programme, producing 'live' research through exhibitions, events, publications, engagement and digital activities, often in partnership with local and regional museums, and interrogating the nature of audience-generated research with publics, as part of the Morecombe Bay Curriculum and national curriculum-based activities.



Research and digitisation of the collection



John Ruskin, Manuscript Diary, 1861-63 (detail) © The Ruskin, Lancaster University

'Despite being a resident of Lancaster for 22 years, my knowledge of The Ruskin Whitehouse Collection was low until its relaunch in 2019 and its targeted engagement of local communities and outreach events. I am excited by the potential for The Ruskin to have widespread knock-on effects for the appreciation of historical engagement around the arts and culture in Lancashire. As is evident by the community group 'Lancaster Past and Present', there are a significant number of residents of Lancaster and Morecombe who are interested in heritage, archive and local history.'

Martin O'Brien,
Local Resident

Collection

In 2020 we launched the Ruskin/Lyell/Darwin project with Edinburgh and Cambridge Universities to join up cognate university collections through new research and by bringing data science and digital technologies to heritage research and exhibition display. We extended this for International Museum Day 2021 through '**Recover and Reimagine: Lancaster's Future Heritage**', an online exhibition connecting The Ruskin Whitehouse Collection to collections in museums across Lancashire. This project draws on Lancaster University's world leading expertise internally in corpus linguistics, digital humanities and data science. We're working with the other Ruskin collections nationally and internationally, from libraries (The Bodleian Library, Oxford University); museums and galleries, from nationals (V&A) to city-wide consortia (Museums Sheffield), to independent, rural museums (The Ruskin Museum, Coniston) and university museums and collections: the Ashmolean (Oxford University) the Yale Centre for British Art (Yale University), together with The Huntington Library, U.S.A; and The Ruskin Library Tokyo, Japan.

From October 2021 starting with activities at the University COP26 at Lancaster Festival in conjunction with the UN Climate Change Conference (COP26) in Glasgow, we will continue the partnership programme '**Tomorrow's World Today: Ruskin and Science**' with research-led exhibitions and related activities to examine the ways in which Ruskin's interlinked practices as artist, art critic and ecologist enabled his farsighted contributions to cultural, social and environmental change, building to a touring exhibition travelling to the USA as part of the existing research collaboration with the Royal Society and the Universities of Edinburgh, Chicago, Yale and Notre Dame.



John Ruskin's Shell Box and Collection of River Shells © The Ruskin, Lancaster University



School of Ruskin, Segment of Arch with Fresco (detail) © The Ruskin, Lancaster University

'Looking ahead, our shared vision is to fully integrate – in innovative and inclusive ways – The Ruskin's dual functions of interdisciplinary research and engagement. Covid-19 has impacted both the Higher Education and Arts & Culture sectors. As we negotiate a post-pandemic future, we at Lancaster are committed to our leadership role in the North West in providing continued access to research, learning and cultural opportunity across our communities.'

Professor Paul Connolly,
Executive Dean, FASS,
Lancaster University

Future

Ruskin was a renowned teacher, lecturer and public intellectual; and he campaigned for education for all. His oeuvre is rooted in humanity's relationship with the natural world. His ability to connect the social, the cultural and the scientific inspired some of the great social reformers of the twentieth century, from Gandhi to the architects of the welfare state. He was a transformative art critic whose ideas set the cultural agenda of his era. Ruskin challenged the ideals and values of his own time and, in the process, paved the way for modes of thinking today.

Moving forward, the Ruskin Research Centre will build on the new strategic direction centred in the contemporary relevance of this historical collection. Ruskin's archive is well-placed for experimentation regarding how, in a world increasingly dependent on blended forms of learning, working and living, museums can shape experiences of negotiating the increasingly porous digital and physical worlds of the future. The exponential increase in digital engagement during the pandemic has created a unique and time-sensitive context for museums to test digital engagement, audience development and data capture strategies before offering an online visitor experience post-lockdown. It also offers a remarkable opportunity to develop better understanding of audience needs and interests, which reflect this unique experience and inform future practice.

We will continue our virtual museum research programme to enhance access to and use of the collection through machine learning, data science and digital humanities in harnessing the power of historical collections and the role of museums as catalysts in reimagining society and our relationship to the planet after COVID-19 and in response to contemporary social and environmental challenges.

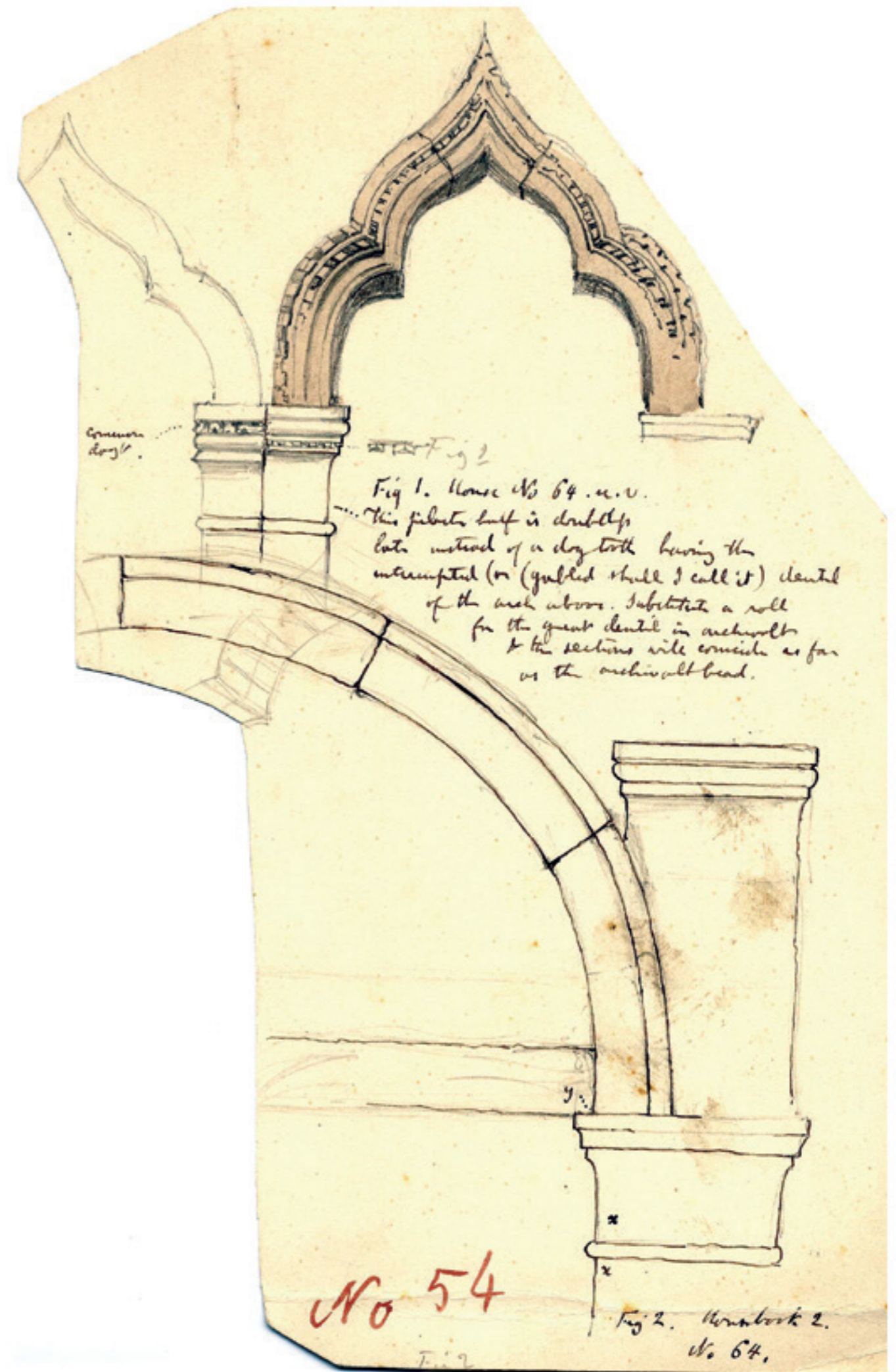
We will increase the volume of researchers and research funding linked to the Collection, and extend specialist museum and heritage research and interdisciplinary thematic research based in the collection and develop the programme of research-led exhibitions on-site and touring, including **'The Eye of the Mountain'**, in partnership with National Trust and the Alpine Club. **'Ruskin: Museum of the Near Future'** demonstrated how innovation of this kind can enrich the experience of existing audiences and reach new audiences through the cross-fertilisation of arts and sciences within collections, continuing to inspire contemporary art and motivating creativity in relation to the collection.

Opposite: John Ruskin, *A Vineyard Walk, Lucca 1874*
© The Ruskin, Lancaster University



‘Ruskin was one of those rare men who thinks ... what everyone will think and say in the future.’

Leo Tolstoy



Appendix A: Consolidated Statement of Financial Activities

Lancaster University Dean Arts and Social Science

For the year 01 August 2019 – 31 July 2020

Arts and Social Science	The Ruskin					
	Actual £	Budget £	Variance £	Annual Budget £	Out-turn £	Covid 19 Out-turn £
Income						
General Income	30,044	29,510	534	29,510	42,000	42,000
Project Gross Ups	10,805	15,000	(4,195)	15,000	10,600	10,600
	40,849	44,510	(3,661)	44,510	52,600	52,600
Total Income*	40,849	44,510	(3,661)	44,510	52,600	52,600

* Excludes Research, Project and Philanthropic income.

Lancaster University Attributed Costs

Attributed Costs – Estates	52,022	52,022	0	52,022	52,022	52,022
Attributed Costs – Depreciation	45,067	45,067	0	45,067	45,067	45,067
Attributed Costs – Interest	17,328	17,328	0	17,328	17,328	17,328
Attributed Costs – Central Professional Services	150,972	150,972	0	150,972	150,972	150,972
Total Attributed	265,389	265,389	0	265,389	265,389	265,389

Expenditure

Payroll	262,551	310,957	48,406	310,957	284,289	284,289
Fees	1,424	0	(1,424)	0	16,457	8,646
Non-Payroll	28,105	29,000	895	29,000	25,543	32,324
Project Gross Ups	10,805	15,000	4,195	15,000	10,600	10,600
Total Expenditure	302,885	354,957	52,072	354,957	336,889	335,859

I confirm that these figures for The Ruskin are an excerpt from Lancaster University's audited management financial statements for the financial year 2019/20 (1st August 2019 to 31st July 2020) and constitute a true and representative extract from Lancaster's accounts as audited by Deloitte.



Julie Raffaelli (CPFA)
Strategic Finance Partner (FASS/FHM)
7th January 2021

Lancaster University's full annual financial statements are available online.

Appendix B: Ruskin Advisory Board

Chair	Professor Dinah Birch CBE Professor of English Literature and Pro-Vice-Chancellor for Cultural Engagement, University of Liverpool
Secretary	Simon Jennings Director of Strategic Planning and Governance, Lancaster University
Ex Officio	Professor Simon Guy Pro-Vice-Chancellor Global (Digital, International, Sustainability & Development), Lancaster University <i>Vice-Chancellor's nominee</i> Professor Sue Black Pro-Vice-Chancellor for Engagement, Lancaster University Professor Paul Connolly Executive Dean, Faculty of Arts and Social Sciences, Lancaster University Andrew Barker Director, Library Services, Lancaster University Professor Sandra Kemp Director, The Ruskin – Library, Museum and Research Centre, Lancaster University Jocelyn Cunningham Director, Lancaster Arts, Lancaster University Andrew Burgess Director of Estates, Facilities and Capital Development (EFCD), Lancaster University
Appointed	Professor Judith Mottram Director of LICA, Lancaster University <i>A member appointed by the Senate</i> Professor Nigel Davies Distinguished Professor, School of Computing & Communications, Lancaster University <i>A representative of the University's research centres and institutes, appointed by the Pro-Vice-Chancellor for Research</i> Anna Cockman Head of Estate Development (Project Delivery), Lancaster University <i>A member of the Facilities Division, appointed by the Director of EFCD</i> Susan Ashworth Project Manager, Showtown, Blackpool Museum Project <i>A representative of users, appointed on the recommendation of the Director, The Ruskin.</i>
Independent External Members	Jenny Robbins Director, Guild of St George Director of the Wyre Community Land Trust Joan Winterkorn Archive and Manuscript Consultant <i>Delegated NHMF representative</i> Professor Michael Worton CBE Chevalier de la Légion d'Honneur Emeritus Professor of Arts and former Vice-Provost, UCL

Lessons of the Peacock Feather

Mostly, matters of any consequence are three-sided, or four-sided, or polygonal; and the trotting round a polygon is severe work for people any way stiff in their opinions.

...delight in the embryonic intricacy of resolution... the labyrinthine wanderings of the clue, continually lost, continually recovered...

...delight in the embryonic intricacy of resolution... the labyrinthine wanderings of the clue, continually lost, continually recovered...



Mission

The Ruskin is home to the leading collection of works by the epoch defining writer, artist, environmentalist and social thinker John Ruskin.

We believe in the power of this collection to explore the past and address the future. Through research, interpretation and preservation, working with visitors and specialists across the world, we will inspire creativity and promote debate across the arts and sciences on culture, heritage, landscape and the environment.

Values

Explore: making the collection available to everyone, everywhere

Exchange: encouraging debate and learning from each other

Experiment: embarking on new initiatives and nurturing new ideas

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 @Ruskin_LU

 @the_ruskin

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THE RUSKIN
LIBRARY, MUSEUM AND RESEARCH CENTRE

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