

EAMC 607, English Design History, 1530-1930

Spring Semester, 2017

Catharine Dann Roeber, Ph.D. with Tom Guiler, Ph.D., Winterthur staff and guest presenters.

January 9 – 28, with final project presentations, February 13 and final projects due February 20, see additional deadlines below.

Classroom at Winterthur, unless otherwise noted

The year is 1727...you sit on your chaise and open your newly bound book to read the following lines...

If novelty pleases, here is the present state of the country describ'd, the improvement, as well in culture, as in commerce, the encrease of people, and employment for them: Also here you have an account of the encrease of buildings, as well in great cities and towns, as in the new seats and dwellings of the nobility and gentry; also the encrease of wealth, in many eminent particulars.

If antiquity takes with you, tho' the looking back into remote things is studiously avoided, yet it is not wholly omitted, nor any useful observations neglected; the learned writers on the subject of antiquity in Great Britain have so well discharg'd themselves, that we can never over-value their labours, yet there are daily farther discoveries made, which give future ages, room, perhaps not to mend, yet at least to add to what has been already done.

But after all that has been said by others, or can be said here, no description of Great Britain can be, what we call a finished account, as no cloaths can be made to fit a growing child; no picture carry the likeness of a living face; the size of one, and the countenance of the other always altering with time: so no account of a kingdom thus daily altering its countenance, can be perfect.

Even while the sheets are in the press, new beauties appear in several places, and almost to every part we are oblig'd to add appendixes, and supplemental accounts of fine houses, new undertakings, buildings, &. and thus posterity will be continually adding.

Preface, Daniel Defoe, A tour thro' the whole island of Great Britain, divided into circuits or journies (London: JM Dent and Co, 1927; originally published between 1724 and 1727)

We now return to 2017...

290 years ago, the writer, journalist, and sometimes spy, Daniel Defoe understood well that the material culture of England was ever-changing. For the 2017 session of the Winterthur English Design history course we will retrace steps that Defoe, and many others since, took as they journeyed through England. As we do so we will explore for ourselves the confluence of the past and present as embodied in the English landscape.

This course examines English design history in the context of Atlantic World/Global Culture beginning with the destruction of the monasteries and continuing to the Great Depression. Over those four centuries, England became a world power and an empire that absorbed, processed, and exported design ideas from around the world. It made lasting contributions to architecture, art, landscapes, decorative arts, technology, and navigation disseminated via exports, emigrants, troops, and books. This past, as evidenced through material remnants such as books, chairs, churches, houses, and recipes, is not only a past of success and achievement, but also of struggle and exploitation.

Your role in the course is of student, traveler, observer, and interpreter. Like Daniel Defoe and other travelers who set out to journey across England to observe the country and share an account of their findings, you, too, will study the country's past, record observations, then craft thoughtful and provocative "dispatches" in digital, oral, graphic, and written forms.

The course will begin with a week of study at the Winterthur Museum, followed by two weeks of field-based learning in London, the West Midlands, Bristol, and Bath. The course will include one round of student presentations, on February 13th, 2017 and a final project due February 28.

In preparation for the UK trip, we will explore the development of London, its architecture, crafts, decorative arts, and culture and introduce the basic materials and methods adopted by British tradesmen in the production of buildings, landscapes, furniture, textiles, ceramics, metals, glass, and prints. We will also explore similar themes and provide a basic introduction to the other locations we will visit.

The daily trip itinerary while we are in the UK will be handed out during the week of class. A basic block schedule is included to share with family and satisfy your initial curiosity, but please note that there may be slight changes as we confirm details of our visits.

PLEASE NOTE:

Winterthur is closed to the public from January 9 through February 28. There will be no on-site food service other than vending machines for sodas and snacks in the lunch room. Two refrigerators, two microwave ovens, and hot and cold water, and vending machines are available for student use in the lunchroom.

On Wednesday, January 11 we will be making a half-day field trip to Germantown, PA to see Stenton, the 1720s country house of James Logan.

Pre-January Assignments:

Readings:

The first book is an essential resource for the study of English design and decorative arts. It is a great reference book, so it will be helpful to own it if you do not already. There is a copy available for checkout at Morris library and one on reserve at Winterthur and one in the reference section at Winterthur.

The web site and online videos will help you understand historical and political context.

Please finish reading/watching all of these BEFORE you start class on January 11th.

Please acquire: Michael Snodin and John Styles, *Design & the Decorative Arts: Britain 1500-1900* (London: V&A Publications, 2001). Also available on reserve at Winterthur.

- Skim the entire book
- Focused reading of one section (see assignments below). Keep in mind and take notes on the major design innovations, changes, key figures, etc. that characterize the section you focus on. We will draw on this during the entire class.

Section 1: Rachel, Alba, Rebecca, Tess

Section 2: Sara, Allison, Catherine, Trent

Section 3: Erica, Cait, Candice, Allie

“Early Modern London” to “Conclusion,” from “People in Place; families, households and housing in early modern London, 1550-1720” Project, Centre for Metropolitan History, <http://www.history.ac.uk/cmh/pip/pip.html>.

Watch:

United Kingdom vs Great Britain vs England? (from 2011...so does not account for Brexit)

<https://www.youtube.com/watch?v=rNu8XDBSn10>

What is Brexit?

<http://www.bbc.com/news/uk-politics-32810887>

Do:

Each of you will be sent digital versions of three rulers of England. Over break, please read up on your three rulers and construct a one-page or less “online dating profile/personal ad” for each ruler. Type these up on individual sheets and bring them to class on January 11. KEEP YOUR NAMES SECRET...DO NOT SHARE YOUR NAMES with other people in the class. These should follow this format:

- 1- DO NOT list the ruler’s name
- 2- Sex
- 3- 2-3 Physical attributes

- 4- Likes
- 5- Dislikes
- 6- What they are looking for in a match (use the ruler's biographical info to construct a short paragraph of what they seek...for example for Henry VIII)

Class and Trip Assignments:

- Three pound challenge. All fun, little money. Instituted by the Class of 2016, the three pound challenge requires you to use your skills of consumerism and sense of fun to find the tackiest, most hilarious, most amusing or some other superlative souvenir for three pounds or less. These will be placed on display during the **February 13th** presentations and voted on by the esteemed crowd. The winner will get the best darn prize known to humankind (maybe).
- Notebook/Sketchbook. Each student will be provided a notebook and kit for creating sketches, taking notes and recording observations. While your phones and cameras certainly will also serve this function, sketching and notetaking engages your eyes and mind in different and complimentary ways to digital tools. These will serve as diaries of your trip, as formal or informal as you like, and will be mementos you will appreciate when you become old and nostalgic for the adventures of your younger days. I will ask you to put these on display during the **February 13th** presentations and turn them in for me to see, but you are NOT graded on artistic merit...rather on participation.
- Facebook. Each student will report on one day of the trip to capture in words and images the events and learning while in the UK. We will simply follow an alphabetical schedule so that Rachel Asbury will report on our first day in London, **January 15th**, Allie Cade would report on **January 16th**, and so on. Because there are only 13 days that don't involve travel and 14 students this year, the final student, Cait Sofield will blog about our visit to Philadelphia on January 11th when we will visit Stenton and the week of class. The Facebook entry must be posted within 24 hours of the day on which each individual reports. The entry will be short (no more than about 50 words), include as many images as the writer wishes (minimal number is 2), and should emphasize what was learned. The world can access your entry so write clearly and proofread carefully. Please provide a title/identifying information for each image posted (people want to know where we are!). Rebecca Duffy is the WPAMC Class of 2018 social media rep. and can help troubleshoot postings.
- Blog entry. Upon return, each student will prepare one blog post to be submitted to Catharine and Tom by **Monday, February 6** for light editing and to Rachel (2018 blog rep) and Libby (2017 rep) shortly thereafter. This will be a regular post: approximately 300 to 600 words, with multiple photos. This is an opportunity to reflect more substantially on our trip and on a theme that can either be related to your larger project, or on a completely different subject. We will have an informal meeting near the end of the trip to share ideas and craft a coordinated plan for postings so topics do not greatly overlap.

Final Project

What is English Design History? How do people experience design? What counts as “design”? A chair designed by Thomas Chippendale? A planted field? A scrap of fabric? A verse of music? The shape of a pie crust? A trade bead? An auction block? A gesture? And what are the varied meanings did these objects, places, and events evoke for historical figures...and for modern interpreters today? For your final project, you will choose a topic related to English design history to explore through Winterthur’s collections and during the two weeks of field experiences in England. You will create a substantive modern travel account that specifically highlights Winterthur collections in the context of English design. It is part research project on an aspect of historical material culture/narrated essay on contemporary interpretation of the chosen topic.

As Defoe suggested, to all accounts of England “we are oblig'd to add appendixes, and supplemental accounts.” Your projects will not only provide a historical context and grounding for your selected topic and collections object/s, but also provide a contemporary reading of these materials from your viewpoint as a student and a traveler. While your project should include a historical overview of your topic, your personal reactions and observations from the trip are fair game for inclusion in your presentation and final written product.

The goals for the projects are for each student to:

- Explore a topic of interest related to English Design history.
- Craft creative and compelling presentations of their work through written, oral and visual forms.
- To engage deeply with Winterthur’s library and museum and garden collections related to English and to make substantive connections to the field-based portion of the course (through objects, museums, general observations).
- To make comparative observations between English design and that in the Americas.
- To write and present in a style that is rich in description and sensory details. Sight, sound, taste, touch, and smell should all be evoked in your project as these are key to both historical understanding of the world and to your own observations during the trip.

How will this work?

- Project topics vetted. On the morning of the second day of class, **January 10**, you will bring two ideas for your project to class for discussion. By the end of day you will make a selection and send it to Catharine and Tom.

- Pre-trip bibliography and statement of purpose. On **Friday, January 13th**, you will submit an annotated, single-spaced bibliography of 5 primary and 5 secondary works related to your topic. You will begin the document with a one-paragraph statement of purpose outlining your goals and the merit of your topic for research and exploration. The purpose of this exercise is to encourage each individual to look for possible content rich or graphic sources in Winterthur's library collections, and to have on hand a beginning knowledge of your topic prior to the trip to England. Please bring this bibliography with you (digital form is fine) on the trip as part of your note taking kit. **Please hand in a paper version and send as an email attachment on January 13th.**
- Final Project presentation. On **Monday, February 13th, from 1-3 p.m.** in Winterthur's Rotunda, students will present for **5 minutes** (with ~2 minutes following for questions) on their topics through a focused, well-written and researched, creative, comparative travel account/narrative. You will explore your topic through one object from Winterthur placed in context of objects/places/spaces/events observed or learned about in England. This presentation must include a powerpoint or other visual and/or performative element/s, not simply a written script. While you can, and should, mention or weave in reference to your broader topic, this is to be a more tightly focused case study. For inspiration of such work see examples on the Met's app *82nd & Fifth*: a couple nice examples are: <http://82nd-and-fifth.metmuseum.org/identity>; <http://82nd-and-fifth.metmuseum.org/compassion>; <http://82nd-and-fifth.metmuseum.org/open-minded>; <http://82nd-and-fifth.metmuseum.org/in-conversation> You should also take inspiration from historical and contemporary travel accounts, too...we will see more of these and talk about them in class. While there is no expectation of professional videography or fancy bells and whistles, you should make every effort to make this a visually-compelling, interesting, and thought-provoking presentation.
- Final project. **Due via email/dropbox on February 20th.** The final written product is a 10-12 page paper (this can have other components: graphic, digital, etc.) that explores your topic of choice through Winterthur collections. This can focus on one primary object or a group of objects...but you should be substantively examining/studying at least 5 primary examples from the museum, library, and garden/estate collections in context of English design. This should be composed in a well-written, smart, but conversational/readable style in the spirit of a travel account/history of place that is rich in description and material culture focused. As examples, you will be reading selections from Amanda Vickery's *Behind Closed Doors* and Zara Anishanslin's *Portrait of a Woman in Silk*, which are both evocative sensory-rich histories that keep material culture at the center of the narrative. We will also look at and read other selections of historical and modern travel accounts that can serve as inspiration. You need to include a title, foot or endnotes, and a bibliography of sources consulted.

1. Identify your topic and address the questions, interests, hypothesis that inspired the topic
2. Identify the Winterthur collections you will use as primary case studies.
3. Identify how the object/s relates to the aspect of English design history in a broader context of global culture.
4. What can this topic/ and the collections you selected, tell us about the people who made, used, altered, or destroyed them? About England as a place in a global culture?
5. How are these collections and their history/ies relevant today?

Grading Weights:

Class participation (including notebook)	15%
Social media (Facebook and blog)	20%
Presentation	30%
Final paper	35%

Location:

All sessions will take place in the classroom, the Library or other locations as listed or announced. Most of these rooms are in the Research Building.

This outline is subject to change as conditions or circumstances require.

Readings:

All readings on reserve. Please do readings before class on the day they are listed. The first day’s readings will be scanned and sent via Dropbox by Thursday, January 5th.

Class Meetings

Monday, January 9

Amanda Vickery, *Behind Closed Doors, At Home in Georgian England* (New Haven and London: Yale University Press, 2009), Introduction and Chapter One, 1-48; 257-290.

Alan Crawford, “United Kingdom: Origins and First Flowering,” Chapter 2 in Wendy Kaplan, *The Arts and Crafts Movement in Europe & America: Design for the Modern World* (New York : Thames & Hudson, in association with the Los Angeles County Museum of Art, 2004.)

9:00 am	Introduction to the course and field study, Catharine Dann Roeber, Tom Guiler, 2 nd floor Classroom.
10:45	Break
11:00	<i>Rare book bibliography I</i> , Emily Guthrie, NEH Librarian European and British Design Books, 1600-1750, Rare Book Reading Room, Library
12:00 noon	Lunch
1:00 pm	Introduction to woods in English furniture, Gregory J. Landrey, Dwight and Lorri Lanmon Director of Academic Affairs, Classroom

- 2:00 *Rare book bibliography 2*, Emily Guthrie
Classical and Early Revival Periods, 1750-1850, Rare Book Reading Room, Library
- 3:15 Depart for the University of Delaware Library-personal vehicles
- 4:00 Presentation on late 19th century British Print Culture by Mark Samuels Lasner, Senior Research Fellow, University of Delaware Library. He oversees a special collection, housed in the Morris Library, which focuses on British literature and art of the period 1850 to 1900, with an emphasis on the Pre-Raphaelites and on the writers and illustrators of the 1890s. Its holdings comprise more than 7,000 printed books, manuscripts, letters, artworks, and ephemera.
- 5:00 Adjourn

Tuesday, January 10

Adam Bowett, *English Furniture, 1660-1714: From Charles II to Queen Anne* (Woodbridge: Antique Collector's Club, 2002), 12-35.

Adam Bowett, *Early Georgian Furniture, 1715-1840* (Woodbridge: Antique Collector's Club, 2009), 10-53.

Wendy Kaplan, *The Arts and Crafts Movement in Europe & America: Design for the Modern World* (New York : Thames & Hudson, in association with the Los Angeles County Museum of Art, 2004.) Chapters 1 and 8.

Giles Waterfield, *The People's Galleries: Art Museums and Exhibitions in Britain, 1800–1914* (New Haven: Yale University Press, 2015) Introduction, Chapter 1, and Chapter 5.

- 9:00 Final project topic selection session, Classroom
- 9:30 am *Rare book bibliography 3*, Emily Guthrie
Victorian London, the Crystal Palace Exhibition of 1851, the Aesthetic Movement and Leighton House, 1850-1900, Rare Book Reading Room, Library
- 10:30 am Break
- 10:45 am Introduction to Arts and Crafts, Tom Guiler, Classroom and Library
- 12:45 pm Lunch, Free time to work on projects
- 2:00 pm Introduction to English furniture/Chippendale, Brock Jobe, Professor Emeritus, Student Classroom
- 3:30 Break
- 3:45 Case studies English Furniture, Josh Lane, Lois F. and Henry S. McNeil Curator of Furniture, TBA
- 4:45 Adjourn

Wednesday, January 11

Stephen Hague, "Building Status in the British Atlantic World: The Gentleman's House in the English West Country and Pennsylvania" in Daniel Maudlin and Bernard L. Herman, eds. *Building the British Atlantic World: Spaces, Places, and Material Culture, 1600-1850* (Chapel Hill: UNC Press, 2016) p.231-252.

Zara Anishanslin, *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World* (New Haven: Yale University Press, 2016) pp.1-161.

8:15 Meet in Visitor Lot, Depart for Stenton
9:30 am Tour: Stenton with Laura Keim, Curator
 Talk: *The Gentleman's House in the British Atlantic World*, Steven Hague,
 Instructor, Rowan University Department of History.
12:00 Lunch TBA
2:00 Return to Winterthur/Afternoon- project work

Thursday, January 12

David Barker and Steve Crompton, *Slipware in the Collection of The Potteries Museum and Art Gallery* (London: A & C Black, 2007), 7-20.

Brian D. Gallagher, *British Ceramics, 1675-1825* (Charlotte, North Carolina: The Mint Museum ; London : in association with D. Giles Limited, 2015) read overviews of ceramic types, skim all

John Bold and Tanis Hinchcliffe, *Discovering London's Buildings* (London: Francis Lincoln Limited, 2009), pp. 19-64.

William Whyte, *Oxford Jackson: Architecture, Education, Status, and Style 1835-1924* (Oxford: Oxford University Press, 2006) 88-130.

9:00 am Introduction to West Midlands and Oxford, Catharine Dann Roeber
9:30 am Introduction to English Ceramics, Leslie Grigsby, Senior Curator of
 Ceramics & Glass, C & GS study
11:00 am Break
11:15 am Introduction to English music, Tom Savage, Director of Museum Affairs,
 Student Classroom
12:15 p.m. Lunch
1:00 p.m. Introduction to British Architecture and Landscape, Ritchie Garrison,
 Director, WPAMC
2:00 Seeing the Landscape, British Prints and Maps, Stephanie Delamaire,
 Curator of Fine Arts and Catharine Dann Roeber
3:30 Project time

Friday, January 13

Philippa Glanville, ed., *Silver* (London: Victoria and Albert Museum, 1996), 82-107.

Linda Parry, *Textiles of the Arts and Crafts Movement* (Thames and Hudson, new edition, 2005), read text on p. 25-64; skim the rest.

Linda Eaton, *Printed Textiles in America: British and American Cottons and Linens, 1700-1850* (New York: printed by the Monacelli Press for The Henry Francis du Pont Winterthur Museum, 2014), 41-79.

John Styles, *Threads of Feeling: The London Foundling Hospital's Textile Tokens 1740-1770* (London: The Foundling Museum, 2010), read 11-17, skim rest

Roger H. Leech, *The Town House in Medieval and Early Modern Bristol* (Swindon: Published by English Heritage, 2014), 357-375; also glance at:
<http://maps.bristol.gov.uk/kyp/index.html?maptype=js&layer=Archaeological%20reports&mapbase=undefined&x=357533&y=172712&extent=420.29>

Garth England, *Murdered With Straight Lines: Drawings of Bristol* (Bristol:Redcliffe Pres, 2016) browse.

9:00 am	Introduction to Bath and Bristol, Catharine Dann Roeber
9:30	Gardens and Follies, an Introduction-Chris Strand, Garden and Estate Director and Carol Long, Associate Curator, Gardens; Student Classroom
10:30	Break
10:45	Workshop on English silver and hallmarking with Ann Wagner, Curator, Collections, Silver Study (Eighth Floor)
12:00 noon	Itinerary overview/Logistics, Classroom
1:00 pm	Introduction to British Textiles, Linda Eaton, John L. & Marjorie P. McGraw Director of Collections & Senior Curator of Textiles, Textile Study
2:30 pm	Break
2:45	British Transportation, Gregory J. Landrey, Dwight and Lorri Lanmon Director of Academic Affairs, Classroom
3:45	Project time

Saturday, January 14

We are off!! Meet at Winterthur Visitor lot at 3:00 p.m.
See the separate Trip Itinerary.