



COURT BARN

Chipping Campden

A MUSEUM OF CRAFT & DESIGN

from the Arts & Crafts movement onwards

Teachers' Resource Pack



Supported by
The National Lottery[®]
through the Heritage Lottery Fund



Heritage
Lottery Fund

Contents

Practical information	4
Curriculum links	6
Suggested activities	8
Handling boxes.....	9
Fact sheets	10
Fact sheet 1: The Exhibition, the Court Barn story	10
Fact sheet 2: Charles Robert Ashbee (1863-1942), architect, designer and charismatic leader of the Guild of Handicraft.....	11
Fact sheet 3: Katharine Adams (1862-1952), bookbinder	12
Fact sheet 4: F. L. Griggs (1876-1938), architect, illustrator and etcher.....	13
Fact sheet 5: Paul Woodroffe (1875-1954), illustrator and stained-glass artist	14
Fact sheet 6: Alec Miller (1879-1961), carver and sculptor	15
Fact sheet 7: Gordon Russell (1892-1980), furniture designer and manufacturer ...	16
Fact sheet 8: The Winchcombe Pottery: Michael Cardew (1901-1983) and Ray Finch (1914-).....	17
Fact sheet 9: The Hart family of silversmiths (George 1882-1973), Henry (1912-1990) and David (1938-)	18
Fact sheet 9: Robert Welch (1929-2000), silversmith and industrial designer	19
Starting points	21
1. Private Eyes (KS2)	21
2. Containers (KS2).....	22
3. Back to nature (KS2)	23
4. Hand & Machine (KS2)	24
5. Sun City (KS2 & 3).....	25
7. Like this/Like that (KS3)	28
8. Divine Designers and Cool Creators (KS3)	30
Follow-up ideas	32
1. Private Eyes (KS2)	32
2. Containers (KS2).....	32
3. Back to nature (KS2)	32
4. Hand & Machine (KS2)	32
5. Sun City (KS2 & 3).....	33
6. Court Barn (KS3)	33
7. Like this/Like that (KS3)	33
8. Divine Designers & Cool Creators (KS3)	34
Websites to visit	34
Disclaimer	35
Acknowledgements.....	35

Information for Teachers

Introduction

Court Barn is a small but beautifully renovated seventeenth century barn nestling in the heart of the town of Chipping Campden in Gloucestershire. It is now home to a glorious celebration of the artists, designers and craftspeople who worked in Chipping Campden and the north Cotswolds, and the impact that they had, both on the design world and the immediate locality.

This pack provides resources to support the National Curriculum at Key Stage 2-3, but can be adapted for older students and for working in cross-curricular ways.

The resource pack provides ideas, information and practical advice. It also introduces some key learning themes for engaging with the key concepts in the exhibition. There are ideas for pre- and post-visit activities alongside museum-based activities.

We welcome school visits but as we are a small museum run mainly by volunteers we are not able to offer led-sessions in the galleries at present. However information on how to have a successful 'self-directed' visit is available in this pack.

Some guidelines

We do not charge entrance fees for schools but to help you make a case for funding a trip out of school here are a few justifications for coming to visit:

- ⊗ **Knowledge and understanding** - increase access to a high-quality learning opportunity across the curriculum, improve visual literacy
- ⊗ **Skills** - enable pupils to develop a range of critical skills, promote the development of transferable skills such as language, communication, team working and problem solving
- ⊗ **Attitudes and values** - explore opinions and attitudes about themselves and other people, develop skills in empathy towards others
- ⊗ **Enjoyment and creativity** - extend pupils' imaginations and range of creative skills
- ⊗ **Progression** - encouragement to want to find out more, use their museum visit to inform further studies at school

Court Barn provides a rich and vibrant source of material for exploring Art and Design and Design and Technology. It also provides a vehicle for learning across other curriculum areas including History and Social Studies, Science, English and Citizenship.

Practical information

Learning spaces

Space is limited to one class of up to 30 pupils at any one time. Classes will need to be divided into two to enable all the pupils to enjoy both working in the gallery and exploring handling boxes and other activities, so please bring enough adults to help support you on your visit.

Booking

As spaces are limited booking must be made at **least two weeks** before you plan to visit.

Telephone 01386 841951
Fax 01386 848802
Email admin@courtbarn.org.uk
Website www.courtbarn.org.uk
Address Court Barn
Church Street
Chipping Campden
Gloucestershire
GL55 6JE

We will send you confirmation by email or post.

Make an advance visit

Plan to make an advance visit if possible. There is no charge for the planning visit.

Facilities

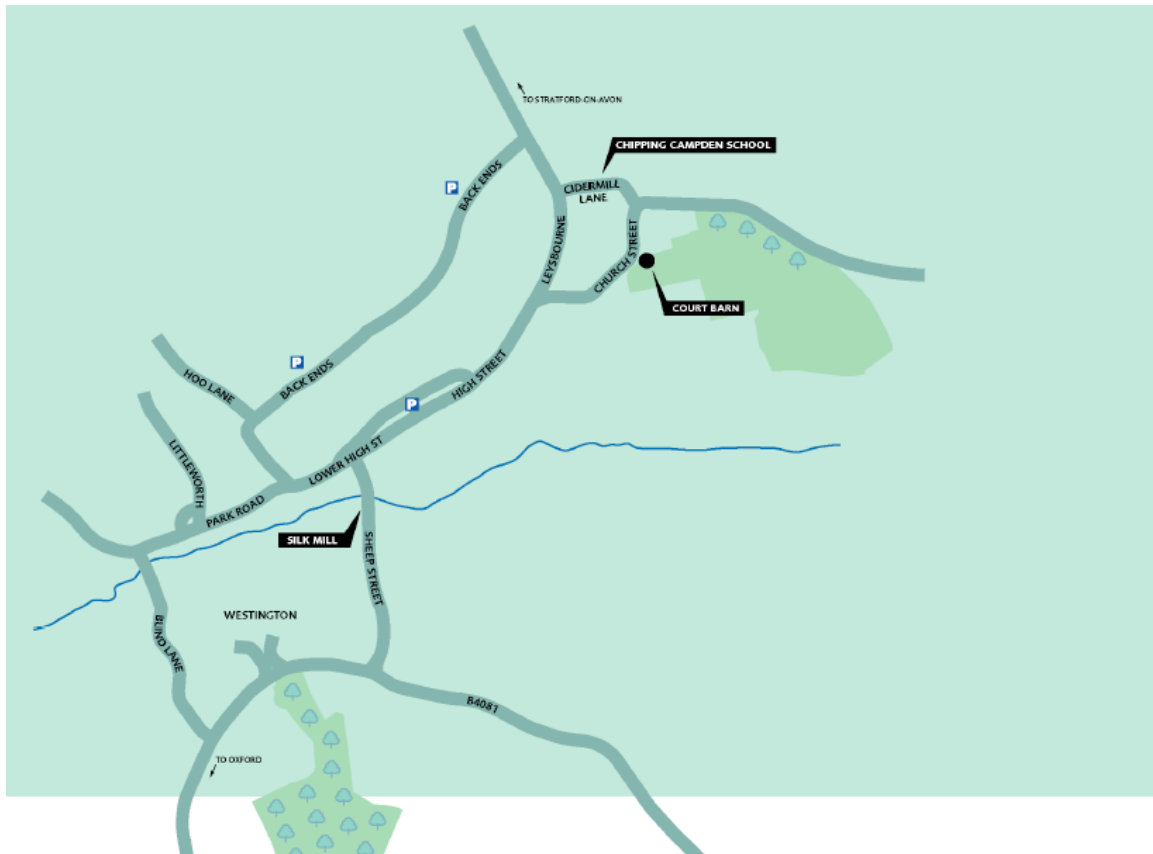
A limited range of giftware, books and postcards are on sale in the gallery.

There is ramp access to the building. It should be noted that although the museum is on one floor there is a slight gradient. The archive section is on a mezzanine floor and the Court Barn staff are happy to arrange to bring material down to the lecture/study areas on request.

Toilet facilities are available.

As we are a small museum we do not have a cafe.
Refreshments can be obtained in Chipping Campden, just five minutes walk away.
Unfortunately food and drink cannot be consumed at the museum.

How to find us



Preparation

Have a clear focus and learning intention to the visit. Plan to involve any adult helpers who are accompanying the class so that they have a clear idea about the visit.

Discuss with pupils their expectations of the visit. What experiences do they already have of museums and galleries? What do they know about the exhibition and the Court Barn already?

Visit the website at www.courtbarne.org.uk for further information about the exhibition and events.

Allow approximately one and a half hours for the visit.

One of the volunteers will greet you and show you to the lecture area where you can leave coats and bags. They will go through 'housekeeping' including fire evacuation instructions, location of the fire exit and toilets. They will have arranged for the two handling boxes to be available in the lecture area where there are seats and tables. The class will need to divide into the minimum of two groups, one to work on the handling boxes and the other group to go into the exhibition area. The groups can then change over. Please allow some time towards the end of your visit for a plenary session in the lecture area and to look around the gift and bookshop.

Curriculum links

Activities have been designed to make links to the programmes of study in the National Curriculum (for England and Wales). Others are linked to the pre-prepared QCA schemes of work. They can be adapted for different key stages and differentiated to meet differing abilities.

There are suggestions for pre-visit explorations, gallery-based tasks and post-visit activities.

Curriculum Links	Key Stage 2		
Subject	National Curriculum Teaching Objectives	QCA Schemes of work	Suggested gallery activity
Art and design	Knowing about <ul style="list-style-type: none"> ⊗ Colour, pattern ⊗ Texture, line, shape, form 	Unit 3B Investigating pattern	Back to nature
	Compare ideas, methods and approaches in their own and others' work	Unit 5B Containers	Containers
	Knowing about the roles and purposes of artists, craftspeople and designers working in different times	All units	Private Eyes Containers Back to nature
	Understanding about materials, processes used in art, craft and design and how these can match ideas and intentions	Unit 5B	Hand & Machine
	Visit a museum	General	All activities
Design and technology	Generation of ideas for products <ul style="list-style-type: none"> ⊗ Who will use them? ⊗ What will they be used for? 	Unit 3D Photograph frames Unit 5A Musical instruments Unit 6A Shelters	Containers
	Explore the sensory qualities of materials and how to use materials and processes	Unit 4A Money containers	Back to nature
	Know how the working characteristics of materials affect the ways they are used	Units 3D/4A//5A/6A/	Hand & Machine
History	Chronological understanding	Unit 12 How did lives change in our locality in Victorian times?	Sun City
	Know and understand events, people and changes in the past Investigate local history and how it was changed by a significant individual or event from Victorian Britain	Unit 18 What was it like to live here in the past?	
English	Research and study skills	N/A	All activities
	Reading for meaning	N/A	

	Writing to help their thinking, investigating, organising and learning	N/A	
	Speaking and listening	N/A	
Science	Exploring materials and their properties	Unit 3C Characteristics of materials	Private Eyes Containers
	How materials can change		Hand & Machine
ICT	Exploring a variety of information sources and ICT tools	Unit 3C Introducing databases	All activities
	Finding information and different methods of presentation	Unit 5B Analysing databases	All activities
Curriculum Links	Key Stage 3		
Subject	National Curriculum Teaching objectives	QCA Schemes of work	Suggested activity
Art and design	Explore ideas and feelings about building spaces Investigating the work of architects and designers	Unit 7B What's in a building?	Court Barn
	Exploring ideas, beliefs and values shared and communicated through art, craft and design	Unit 8C Shared views Unit 9C Personal places, public spaces	Sun City Like this/Like that Divine Designers and Cool Creators
	Visiting a museum	General	
Design and technology	Developing an understanding of designing and manufacturing products	Unit 07bii Designing and making for yourself	Like this/Like that
	Learn about the work of designers who have influenced the development of products in the past	Unit 08f The world of professional designers	Divine Designers and Cool Creators
	Learn about designing for manufacture and the main commercial processes used by manufacturers	Unit 09bii Designing for markets	Divine Designers and Cool Creators
History	Chronological understanding	Unit 11 Industrial changes	Sun City
	Know and understand ⊗ Events ⊗ People ⊗ Changes in the past Historical enquiry	Unit 12 Snapshot 1900	Sun City
	Organisation and communication		
English	Research and study skills Reading for meaning	N/A N/A	All activities
	Writing ⊗ To inform, explain, describe ⊗ To persuade, argue, advise ⊗ To analyse, review, comment	N/A	
	Group discussion and interaction	N/A	

Suggested activities

Self-directed visit format

Arrival (lecture area)

You will be welcomed by a member of the Court Barn staff and given a brief introduction to the Court Barn, the exhibition, location of amenities and health and safety issues.

Handling box session (part of the class remains in lecture area)

A handling box or boxes will be available for one half of the class to work with and will include discovery-based sheets and relevant information about the contents (list of handling box themes follows). It would be useful to have an adult helper with each group to help focus the activities.

Gallery session (part of the class work on focused activities in the exhibition area)

Having pre-selected which workshop to use, teachers will have downloaded the relevant support activity sheets and printed enough for each class member. *(Court Barn will provide clipboards and pencils).*

The groups can then change over after approximately 30 minutes so that the whole class has an opportunity to use the handling boxes and explore the exhibition.

Plenary session (lecture area)

All the class comes together in the lecture area to exchange ideas and information on what they have discovered about their particular learning theme.

Visit duration: approximately 1 hour and thirty minutes.

Handling boxes

Four practical hands-on boxes are available for use with part of the visiting class. The boxes are full of examples of objects that can be closely examined, background support information on different making techniques and materials and inspiration to explore personal ideas. There are also challenge questions (with answers) to test their knowledge and suggestions for holding activities during your visit.

Just select the box you feel most appropriate to your visit. There is enough material inside each box for fifteen pupils working in small groups of five or six.

Curriculum Links	Key Stage 2 & 3	
Handling Boxes	Contents	Link to gallery activity
Ashbee Box	Original silver and enamel box designed by Ashbee and made in 1899. There is information on enamelling and hand-craft metalwork techniques plus examples to examine	Back to nature (KS2) Containers (KS2) Private Eyes (KS2) Hand & Machine (KS2) Sun City (KS2 & KS3)) Court Barn (KS3) Like this/Like that (KS3) Divine Designers and Cool Creators (KS3)
Twentieth Century Designer Box	Focusing on the work of Robert Welch this box explores the designs and inspiration of this designer. It also looks at hand and machine techniques	Private Eyes (KS2) Hand & Machine (KS2) Court Barn (KS3) Sun City (KS2 & KS3) Like this/Like that (KS3) Divine Designers and Cool Creators (KS3)
Winchcombe Box	A large selection of contemporary pottery demonstrates the craft of clay in pre- and post-firing examples. There is support information on clay, glazes and production methods	Containers (KS2) Private Eyes (KS2) Hand & Machine (KS2) Court Barn (KS3) Like this/Like that (KS3) Divine Designers and Cool Creators (KS3)
Court Barn Project	There are early concept sketch ideas and finished drawings from the exhibition designers, Gareth Hoskins Associates. Also included are drawings from the architect of the Court Barn, Reg Ellis and source material looking at listed building status and the history of the building	Court Barn (KS3)

Beyond these walls

There are many places of interest in the north Cotswolds related to the designers and the crafts to visit within walking distance or further a field.

A map detailing other places of interest relating to the themes of the exhibition to be found in and around the north Cotswolds area is available from Court Barn, free to educational organisations.

Fact sheets

Fact sheet 1: The Exhibition, the Court Barn story

The museum at Court Barn exists to tell people about the talented artists, designers and craftspeople who have worked in Chipping Campden and the north Cotswolds since about 1900; and to care for their work.

In one way there are nine Court Barn stories, for the permanent exhibition focuses on the lives and works of nine leading individuals or workshops: C. R. Ashbee, architect and designer; Katharine Adams, bookbinder; F. L. Griggs, illustrator and etcher; Paul Woodroffe, illustrator and stained-glass artist; Alec Miller, sculptor and woodcarver; Gordon Russell, furniture designer and manufacturer; the Winchcombe Pottery; the Hart family of silversmiths; and Robert Welch, silversmith and industrial designer.

In another way there is one story: the exhibition as a whole explores the issue of 'hand and machine' - the different attitudes and practices of the craftsperson, who works by hand, and the designer, who works with machines and industrial production.

In the background of all these stories is the Arts and Crafts movement, which developed in Britain in the late nineteenth century. The Arts and Crafts was a movement away from industrialisation. Arts and Crafts people wanted simpler tastes and ways of working; they idealised the Middle Ages, working with the hands, the countryside. The gathering of artists and craftspeople in the north Cotswolds that Court Barn celebrates was inspired by this movement. Ashbee, Adams, Griggs, Woodroffe, Miller were all part of it.

But Court Barn is not simply an Arts and Crafts museum. There is the bigger story: Gordon Russell started as an Arts and Crafts enthusiast but turned to modernism and machine production. Robert Welch was a silversmith and an industrial designer, involved with hand- and machine-production all his life. Court Barn is, in the words of our logo, 'a museum of craft and design'.

In a sense what Court Barn presents is not a story but a question. One of the last panels in the exhibition points to the decline of manufacturing industry in Britain and the post-industrial society in which we live. It asks 'Who knows what the balance of hand and machine will be in the future?'

Fact sheet 2: Charles Robert Ashbee (1863-1942), architect, designer and charismatic leader of the Guild of Handicraft

For C. R. Ashbee the Arts and Crafts movement was as much about making better lives as about making beautiful things.

In 1888 he started a craft workshop called the Guild of Handicraft in the slums of East London - craft as an alternative to factory work. Ashbee did most of the designing, and as the workshop grew in the 1890s, starting with furniture and base metalwork and then taking on silver, jewellery, blacksmithing and printing, his skill as a designer grew. His silverwork and jewellery was radically simple, yet elegant. By 1900 the Guild was about forty strong and successful both as a business and as a social experiment.

In 1902 Ashbee moved the Guild from East London to Chipping Campden, so that his craftsmen could enjoy a healthier life. They took over a disused silk mill in Sheep Street. At first things went well. Business was good, and Ashbee went about the town improving things, building a swimming pool, starting a school of arts and crafts, staging Elizabethan plays. But from about 1905, sales began to fall off, and the Guild, a large urban workshop transplanted to a small country town, could not respond. In 1908 it went into liquidation and most of the craftsmen went back to London.

In the story of the Guild, the move to Campden was a false move, ending in the break-up of the workshop. But in the story of Campden, the coming of the Guild was the beginning of a local craft tradition that has gone on ever since. Some of the most skilled and determined craftsmen, including Alec Miller and George Hart, stayed on working under their own names, and the Silk Mill has housed craft workshops ever since.

After the First World War Ashbee enjoyed a second career, doing building-conservation and craft-revival work in Jerusalem under the British Mandate.

Making and designing: Ashbee designed almost all the objects made by the Guild of Handicraft, but he liked there to be give-and-take between designer and maker and with the silversmiths there was.

Reading: Fiona MacCarthy, *The Simple Life: C. R. Ashbee in the Cotswolds* (London: Lund Humphries, 1981)

Alan Crawford, *C. R. Ashbee: Architect, Designer and Romantic Socialist* (New Haven and London: Yale University Press, 2005)

Felicity Ashbee, *Janet Ashbee: Love, Marriage and the Arts and Crafts Movement* (Syracuse, NY: Syracuse University Press, 2002)

Fact sheet 3: Katharine Adams (1862-1952), bookbinder

Katharine Adams grew up in Little Faringdon in the south Cotswolds, where her father was the vicar. William Morris's family lived nearby at Kelmscott, and she used to play with his children.

In 1897, aged thirty-five, she took up bookbinding, to earn some money. She learned the pre-industrial method of binding in which the sheets are stitched, and then bound by hand using leather and strong boards. By 1890 almost all published books were bound by machine, and craft bookbinding was only a small luxury trade in London.

She set up a workshop in Lechlade, but in 1901 her father became vicar of Weston-sub-Edge near Broadway. She moved with him and worked in Broadway for the next fourteen years. She did some work for local people, but much of her work was for book collectors, fine printers and people in the London book world. Most of the bindings on show at Court Barn were done for the London printer Emery Walker, who said he wanted to see her recognised as the finest artist binder in England. She charged reasonable prices for her work and it helped pay for little comforts, but she never earned her living by it.

Her books were strongly constructed and of good materials. Decoration was less important to her, and she left most bindings plain. This means that exhibiting her work behind glass, as we must do at Court Barn, is a bit of a nonsense. To feel the quality of her books, you really have to handle them.

For much of her life Katharine Adams was single, living with her parents and cherishing her friends. She said she 'felt rather keenly the ups and downs of life'. In 1913, aged 56, she married, and in 1915 went to live near Oxford. She had bound more than 200 books in Broadway, and they include most of her finest work.

Making and designing: Katharine Adams had two women working with her in Broadway. One helped with the stitching, the other with the later processes, but overall responsibility for materials, construction, decoration and workmanship lay with her.

Reading: Marianne Tidcombe, *Women Bookbinder, 1880-1920* (London: The British Library, 1996), Chapter 7.

Fact sheet 4: F. L. Griggs (1876-1938), architect, illustrator and etcher

Frederick Landseer Griggs was born in Hitchin. He trained as an architect but worked more as an illustrator. He came to Chipping Campden in 1903 to illustrate a book called *Highways and Byways in Oxford and the Cotswolds*, fell in love with the town and moved there in 1904.

Griggs could be cheerful in the pub, but there was a melancholy, visionary side to him that fed his art. He dreamed of a lost medieval world in which man and nature, work and worship, had been in harmony. He called this vision 'England'.

From about 1912 onwards he created a series of etchings of medieval buildings, which are his greatest work. Some are actual buildings and some he imagined, but both are equally convincing. Here he was an architect, building a lost world. As an artist, Griggs stands head and shoulders above other figures at Court Barn.

Sometimes, in certain lights, or when he heard the church bells, Griggs felt that Chipping Campden was still 'England'. He fought hard to save the town from the modern world. He set up a trust to buy and restore old buildings. He planned a memorial 'Book of Campden'. He bought Dover's Hill to save it from development. He got the telephone lines in the High Street put underground. The ancient, curving High Street that we all admire is partly Griggs's work.

In the late 1920s and 1930s much of his creative energy went into the building of a house for his family, hidden away behind the main street. His dreams of fine workmanship far outstripped his purse, and he died in 1938 before the house was finished. It still stands, now called Dovers Court, but it was partly destroyed by fire in 1971.

Making and designing: Griggs's book-illustrations were printed mechanically along with the text. An etching is created by an artist's own hand working the surface of the plate, but the acid-etching of the plate (check) and the printing of sheets can be done by another. As an architect, Griggs did not need to be a builder, but he had a good understanding of materials.

Reading: Jerrold Northrop Moore, *F. L. Griggs (1876-1938): The Architecture of Dreams* (Oxford: Oxford University Press, 1999)

Fact sheet 5: Paul Woodroffe (1875-1954), illustrator and stained-glass artist

Woodroffe came from a middle-class Roman Catholic family. He trained as an artist at the Slade School in London in the 1890s and played a part in the flowering of book illustration in London in the 1890s, based on advances in the technology of picture- and colour-printing. He made a speciality of song-books for children, for which he drew illustrations, decorations, words and music. He was also good at crisp, graphic work, such as bookplates and trade marks.

In the late 1890s he took up stained-glass work, and trained under Christopher Whall, the leading stained-glass artist of the Arts and Crafts movement. His windows are disciplined and architectural in their overall design, and rich in colour and inventive imagery. For the rest of his career, his attention was divided between books and windows.

Woodroffe worked on the song-books with his brother-in-law, the musician Joseph Moorat. Moorat lived in Chipping Campden, and in 1904 Woodroffe moved to the town, taking over a cottage in Westington next to Moorat's house, which C. R. Ashbee repaired and enlarged for him. Ashbee also repaired an outbuilding which Woodroffe used as a stained-glass workshop. He had a staff of about eight apprentices and assistants.

He was a stiff but kindly figure and his staff mixed easily with the young men of the Guild of Handicraft. But he struck a rather different note in Campden from the more bohemian Ashbees, more careful, more conservative. Ashbee's wife Janet thought he did not have enough stuff in him to be her *Bête noire*, so she called him *Bête grise*.

Woodroffe lived and worked in Chipping Campden until 1935. His largest commission by far came in 1909, fifteen windows for the Lady Chapel at St Patrick's Roman Catholic cathedral in New York, where they are almost completely wasted because the surrounding skyscrapers cut out most of the light. They were finished in 1934.

Making and designing: Woodroffe's work as a book illustrator would have been reproduced mechanically; as a stained-glass artist, he would normally produce the design and oversee its production in his own workshop.

Reading: Peter Cormack, 'Paul Woodroffe, stained glass artist' in Mary Greensted and Sophia Wilson (eds), *Originality and Initiative: The Arts and Crafts Archives at Cheltenham* (Cheltenham: Cheltenham Art Gallery and Museum, 2003), pp. 61-71.

Fact sheet 6: Alec Miller (1879-1961), carver and sculptor

Alec Miller grew up in Glasgow, where his father was a cabinetmaker. He left school at twelve, and was apprenticed to a remarkable woman, Miss Anstruther, who trained him as a woodcarver and fostered his intellectual curiosity. In 1902 she took him to London to meet C. R. Ashbee, who offered him a job at the Guild of Handicraft, then about to move to Chipping Campden. He travelled to Campden by himself and remembered walking up the High Street: 'I could not "read" the history embodied in these stone-built houses, so rich, so substantial and of such beautiful stone. I simply walked on, in an ecstasy of pleasure with no thought but just wonder.'

For C. R. Ashbee, Alec Miller was a find. Ashbee devoted his life to his craftsmen, but he had never come across a craftsman with whom he had such an immediate intellectual rapport. He could argue with Miller about things that really mattered. He could read Shelley and Plato with him. Miller's careful, Scottish, reasoning mind delighted him.

After the failure of the Guild of Handicraft in 1908, Alec Miller's career developed along two paths. He continued as a carver, working for architects in churches and public buildings. The little church of St Mary and St Michael, Great Urswick in Cumbria has almost twenty years of his work in it, all strong and individual in character.

But he also began to work as a sculptor. The little 'Mother and Baby' at Court Barn, showing his wife Eleanor and their eldest child Alastair, is one of his earliest works. He made portraits, and specialised in portraits of small children. It was as if, having carved so many saints and soldiers in public places for architects, he needed more domestic themes when working for himself.

Miller got an increasing amount of work in the United States in the 1920s and 1930s, and in 1939 he emigrated to California.

Making and designing: as a carver, Miller would expect to work to an architect's design, though he would usually enjoy some freedom; as a sculptor, the design was his own.

Reading: Jane Wilgress, *Alec Miller: Guildsman and Sculptor in Chipping Campden* (Chipping Campden: CADHAS, 1998)

Fact sheet 7: Gordon Russell (1892-1980), furniture designer and manufacturer

When he came to the Cotswolds in 1904, Gordon Russell was already a sharp-eyed boy. He understood the antiques his father collected to furnish the Lygon Arms in Broadway. He could see the workmanship in dry-stone walls. And he knew about the Arts and Crafts movement.

In 1919 he set up a furniture-making workshop in Broadway where craftsmen made individual pieces to his designs, a mixture of fine cabinet-making and country woodworking typical of the Arts and Crafts. But Russell liked machines. He liked their exactness. He thought the Arts and Crafts had demonised them. Gradually he introduced machinery, and began to let his brother Dick, who worked in a more modern, machine-oriented way, do the designing. In the early 1930s Gordon Russell Limited began mass-producing cabinets for Murphy Radios, an appropriately modern, mechanical product. In 1935 they built a factory in London.

Russell had walked away from the Arts and Crafts. But there weren't two Gordon Russells, one looking back and the other forward. In 1925 he married and had a house built on Kingcombe Hill above Chipping Campden. It was a very Gordon Russell house, recognisably Cotswold and recognisably 1920s.

During the 1930s he began to spend more time lecturing on the importance of good design in industry. He would talk about simple usefulness, how materials influence design, the importance of workmanship, Arts and Crafts values applied to industry.

Lecturing changed Russell's life. In 1943 he joined the government's Utility Furniture scheme, chairing its Design Panel. From 1947 to 1959 he was director of the Council of Industrial Design (now the Design Council). He became a spokesman for good design and a national figure. His weeks were spent in London, weekends in the Cotswolds.

Over the years, at weekends, he built a remarkable garden at Kingcombe, much of it with his own hands, a mixture of garden rooms and terraces, concrete and Cotswold stone, radicalness and whimsy, looking down over Chipping Campden. It is his best memorial.

Making and designing: in the workshop Gordon Russell was purely a designer, though he was skilled in stonecarving.

Reading: Gordon Russell, *Designer's Trade* (London: George Allen & Unwin, 1968)

Jeremy Myerson, *Gordon Russell: Designer of Furniture* (London: The Design Council, 1992)

Fact sheet 8: The Winchcombe Pottery: Michael Cardew (1901-1983) and Ray Finch (1914-)

The Winchcombe Pottery was started by Michael Cardew, a young man on the run from a privileged middle-class upbringing. He wanted to make ordinary pots for ordinary people. He trained with Bernard Leach, the father-figure of studio pottery in Britain, and Winchcombe belongs to the studio-pottery world of small workshops, hand-throwing, aesthetic values, and scorn for industry. But Cardew wasn't going to make for art galleries, and that was unusual.

In 1926 he found a defunct country pottery near Winchcombe, and started it up again, shifting production from flower pots and chimney pots to jugs, plates, bowls, and teapots. Early Winchcombe pots were made of slipware, earthenware covered with runny clay to make it waterproof, and Cardew liked slipware's long association with English country pottery.

But he was restless, always searching. In 1939 he moved to Wenford Bridge in Cornwall, saying that his family's roots were in Cornwall and the light in Gloucestershire wasn't right. The young Ray Finch was left in charge at Winchcombe, and today, almost seventy years later, he is still there. His son, Mike, takes care of the management, but Ray Finch, aged 93, turns up to work each day.

Winchcombe is a small workshop where individuals matter. Perhaps the two most important figures, after Cardew and Finch, have been Elijah Comfort, who had worked at the pottery before Cardew arrived - he provided experience and continuity; and Sidney Tustin, who came to the pottery in 1927, aged thirteen and left 51 years later, having made more than a million pots.

Finch is different from Cardew, still and reflective where Cardew was restless and quixotic. And production has changed to the more durable stoneware. But the point of Winchcombe remains the same: not profit, though it has to pay its way; not beauty, though shape and glaze are important; but useful pots for the customers and useful work for the potters.

Making and designing: occasionally at Winchcombe a pot may be thrown by one person and decorated by another, but generally design is not a separate process. Making a pot is designing it.

Reading: Michael Cardew, *A Pioneer Potter* (London: Collins, 1988)

Ron Wheeler, *Winchcombe Pottery: The Cardew-Finch Tradition* (Oxford: White Cockade Publishing, 1998)

Ron Wheeler and John Edgeler, *Sid Tustin: Winchcombe Potter* (Winchcombe: Cotswold Living Publications, 2005)

John Edgeler (ed.), *Ray Finch: Craftsman potter of the modern age* (Winchcombe: Cotswold Living Publications, 2006)

Fact sheet 9: The Hart family of silversmiths (George 1882-1973), Henry (1912-1990) and David (1938-)

Every day for the last hundred years a member of the Hart family has walked into the workshop on the first floor of the Silk Mill in Sheep Street, Chipping Campden, done a day's work and gone home in the evening. The continuity is extraordinary.

There is the room. It was photographed in 1906, when it was the silversmithing workshop of the Guild of Handicraft. It looks almost the same today.

There is the family, continuity from father to son through four generations.

There is the work, which draws on design drawings in the workshop going back many decades.

There is the mark on Hart silver, 'G of H'. It is the mark of the Guild of Handicraft, registered in 1908.

Here are the individuals who make up that continuity:

George Hart joined the Guild of Handicraft in 1901 as a metalworker. After the liquidation of the Guild in 1908, he stayed on, and in the 1920s and 1930s was the principal silversmith working in the Silk Mill. His reputation was boosted in 1926 when he produced one of the winning designs in a competition organised by the Worshipful Company of Goldsmiths to improve the design of racing trophies. The ornate gilded cup, based on an earlier design by Ashbee, shows his skill at patterning metal in relief.

Henry, George's son, joined the workshop in the early 1930s, out of loyalty to his father. He would rather have been a farmer.

Henry's son David joined in 1956 and has seen public interest in the workshop grow over the years, thanks partly to the atmosphere of the place, and partly to growing interest in the Arts and Crafts movement. The page in the visitors' book signed by the architect Frank Lloyd Wright in 1910 is much thumbed by American visitors.

The present members of the workshop, besides David, are his son William, his nephew Julian, and Derek Elliott, who joined in 1982.

Long may it continue!

Making and designing: usually the maker is also the designer, often drawing on the workshop's wealth of earlier designs.

Fact sheet 9: Robert Welch (1929-2000), silversmith and industrial designer

Robert Welch trained as a silversmith at Birmingham and the Royal College of Art in London, where his imagination was caught by Scandinavian designs in stainless steel. He left the college in 1955 determined to be both a silversmith and an industrial designer. He found a workshop on the top floor of the Silk Mill in Sheep Street, Chipping Campden and worked there for the rest of his life, moving creatively between different kinds of work.

Silversmithing was one, and he worked with silver all his life. (Drawing and designing interested him more than making, and from 1958 all his silverwork was made up by the silversmith John Limbrey.) As a designer, Robert Welch felt that silversmithing and industrial design were two different but complementary worlds. Silver was warm and a little self-indulgent, industrial design disciplined, pressured. He needed both. Some of his best silver echoes his stainless-steel designs.

Industrial design was another, and in his early years he produced a whole range of work, for people then thought that talented designers could improve all sorts of products. His Chantry knife sharpener, Merlin alarm clock and Lumitron lamps showed that he could. But from the 1970s onwards, as industrial design became more specialised, he did less of this work.

Stainless steel was a third, and he worked at this particular kind of industrial design all his life. For [how long] he was consultant to Old Hall, one of the few design-conscious British makers of stainless steel cutlery and tableware. They made some of Welch's classic designs, such as the Old Hall teapot and toast rack, and 'Alveston' and 'Bistro' cutlery. Welch's later work, with other firms, was more decorative, playing with tradition in the manner of the 1980s and 1990s.

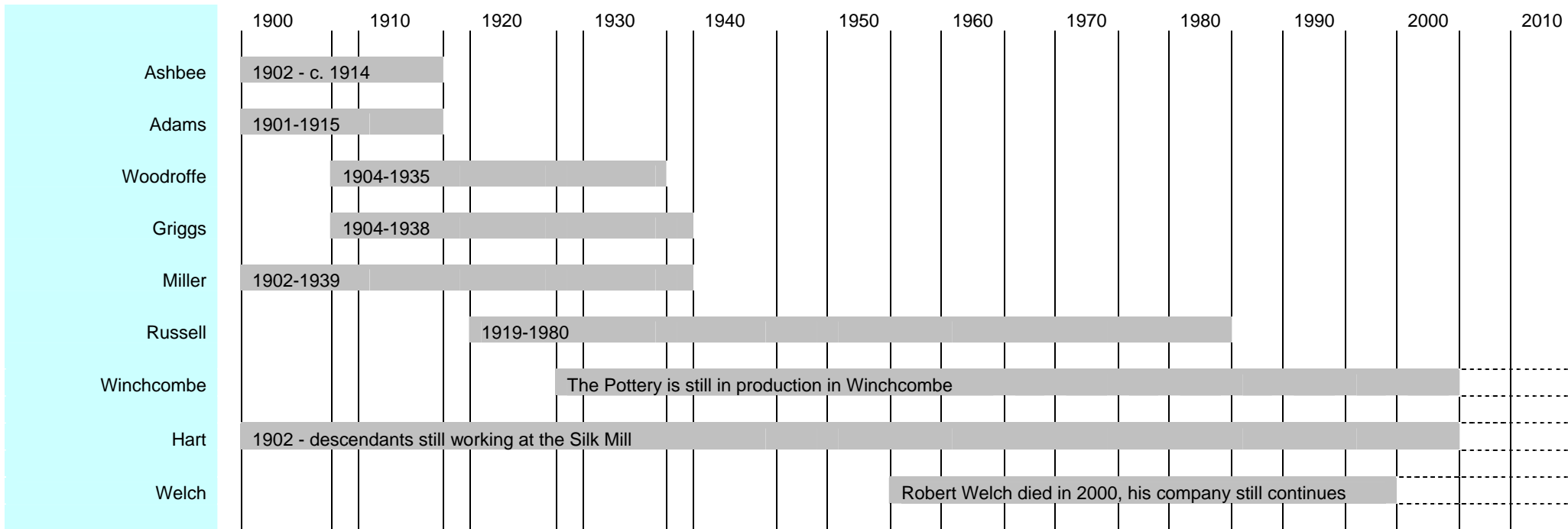
Marketing was a fourth. In 1972, he opened the Robert Welch Shop on the corner of Sheep Street, Chipping Campden, selling only his own designs. He saw it, among other things, as a way of meeting his customers. Since his death in 2000, this side of his business has been carried on by two of his children, Rupert and Alice Welch.

Reading: Colin Forbes (ed.), *Robert Welch: Design in a Cotswold Workshop* (London: Lund Humphries, 1973)

Robert Welch, *Hand and Machine* (Chipping Campden: Robert Welch, 1986)

Cheltenham Art Gallery and Museum, *Robert Welch: Designer-silversmith: A Retrospective Exhibition, 1955-1995* (Cheltenham: Cheltenham Art Gallery and Museum, 1995)

Timeline of designers working in the North Cotswolds



Starting points

1. Private Eyes (KS2)

By the end of the late nineteenth century the Victorians were enjoying the benefits of what was called the 'Industrial Revolution'. Machines were making everyday objects more quickly and much more cheaply. Some designers, artists and architects felt that people were 'losing touch' with the satisfaction of making things by hand – as a 'craft'. One of the leading figures of this movement, known as the Arts and Crafts movement, was a man called C. R. Ashbee.

Before you visit

Try making a collection of very ordinary everyday objects which could include objects such as a toothbrush, a piece of material, a pan scourer or a teapot. Choose one object and describe its appearance, what it is made of, who uses it and any other personal observations you may have.

Hide the objects in a covered box and get people to guess what the object might be through the answers to the questions they ask. Also try working in groups and using one object to come up with a list of 'analytical' questions such as:

- What material is it made of?
- How was it made? By hand or by machine?
- Is it unique? Is it valuable?
- What is it used for?

In the gallery you will need activity sheets 1.1 and 1.2

Find the introductory text panel

What were the members of the Arts and Crafts movement reacting to? Why did the leaders of the movement encourage craftworkers to come to the north Cotswolds, and Chipping Campden in particular?

Find the two Ashbee cases, one for metalwork and the other for books

Try out your questioning and investigative skills on these objects designed by Ashbee in this case. Support your investigations by taking photographs, making sketches or diagrams in sketchbooks.

What different sorts of objects did Ashbee design? Can you find the silver and turquoise buckle? Where do you think Ashbee got his inspiration from? What materials did he use? Who would have bought something like this to wear? Why do you think that?

Ashbee designed for many different materials and sizes of objects. He was an architect as well as a designer.



Supported by
The National Lottery[®]
through the Heritage Lottery Fund



Heritage
Lottery Fund

2. Containers (KS2)

The exhibition has many different types of containers, made from different materials in many different ways and uses.

Containers are designed with a 'function' in mind. This function also determines the type of materials it will be made from. The display cases are full of precious-metal one-off containers through to containers designed for everyday use in mind from the past hundred years of manufacture in the north Cotswolds.

Before you visit

Make a class collection of containers. They are going to be sorted using the Venn mathematical system so you will need a selection of large PE hoops and some space and paper to make labels for each sorting ring. Sorting may be driven by material, function, decoration, size or method of closure – try to agree a set of sorting questions before you begin, having looked at all the containers.

The aim is to make comparisons about materials, construction and design features.

In the gallery you will need activity sheets 2.1 and 2.2

There are many different types of containers within the exhibition so take time to look in all the display cases. Then, in groups select a favourite container, and make some quick notes and detailed line drawings. Think about what it is you like about your chosen container.

- What is its function – what is it supposed to do?
- What material is it made from? Why did the designer choose those materials?
- Who would have used the container?

Did you choose a tea-pot or a coffee-pot? Why are tea and coffee pots different shapes? Why is metal selected for the body of a tea- or coffee-pot but not necessarily for the handle? What are the similarities and differences in the way handles were designed for a coffee pot by Ashbee and by Robert Welch?

- Do you have tea- or coffee-pots at home? If so, what materials are they made from? Can you describe the design? Is it modern or old-fashioned, new or old, is it used all the time or only occasionally?
- Is the design good or bad – think about how easy it is to pour, hold without burning your hands and if it keeps the liquid hot?
- Think about why ceramic teapots have both a body and a handle in the same material?

3. Back to nature (KS2)

When Ashbee moved the Guild of Handicraft in 1902 from the overcrowded and dirty East End of London to the rural tranquillity of Chipping Campden he was encouraging the Guild workers and their families to look closer at, and be inspired by, nature. Natural forms and decorative images are a theme running throughout the work of the Guild, the Arts and Crafts movement and later designers.

Before you visit

Visit a park, garden centre or even the school grounds to discover why designers like to use natural forms in their designs. Take photographs including close-up shots of detail. Use a sketchbook to record your ideas.

In a corner of the classroom or art/design space create a still-life collection to use for close observational work – use a viewfinder to home in on certain areas rather than drawing the whole plant. Extend the collection to leaves, insects, flower or seed heads. The aim is to look at form, colour, patterns and structure.

In the gallery you will need activity sheets 3.1 and 3.2

Find the two Ashbee cases, one for metalwork and the other for books

The challenge is to find and draw as many different images and motifs that are based on nature. Are similar images represented in different ways? Why were certain images chosen e.g. the peacock or the oak leaf?

After looking around the exhibition would you agree that Arts and Crafts designers and artists loved the countryside and liked to use images of nature in their work?

Find the case ‘Winchcombe Pottery’

This pottery started back in the 1920s and still makes pots today. Look closely at some of the patterns – what do they look like to you? There are not many straight lines in nature. Look at the swirls and curves in the glazes on the stone and earthenware pots.

Find the case ‘Robert Welch’

Robert Welch set up his workshop in Chipping Campden in 1955. Can you spot some of his ideas from nature? A clue - think of fossils. What shapes from nature do you find interesting or beautiful? How would you use them in a design?

There is also an interesting top to a silver loving cup. Welch wanted something to resemble an oak tree and so ended up making a mould and cast from a cauliflower floret!

4. Hand & Machine (KS2)

One principle of the Guild of Handicraft was their dislike for the mass-production of the Industrial Revolution. Their aim was to return to the 'satisfaction of the soul' whilst creating an object made by hand and revelling in its beauty. Later designers returned to machines for manufacturing their objects but kept a hold on the rules of good design.

Before you visit

Make a class collection of objects that are hand-crafted or made by machine and create text labels to describe the objects, the surface texture, the structure and how it could have been made. Did someone make them by hand or with a machine, or even both? These do not have to be old objects. Invite someone into class who makes 'things' either for a living or as a hobby to talk and show what they do. Make sure you have prepared some good questions to ask before the visitor arrives.

In the gallery you will need activity sheet 4.1 and 4.2

Look around the whole exhibition at Court Barn.

Find the case 'The Hart Workshop'

Do you think any of the objects in this case were made by hand or machine? What can you see that makes you think that? These objects were made by silversmiths – people who work in metal, often silver or gold but also brass and copper. Four generations of the Hart family have been working in the same workshop for over a hundred years!

Find the case 'Robert Welch'

Robert Welch was a designer whose ideas were developed to be mass-produced – many made from the same design and made by machines.

- What is an 'industrial designer'?
- What materials did he use?
- How would you describe his ideas? Are they modern looking?

There are six short videos on the touch screens in the gallery which explain different manufacturing techniques. Each group watch a different video. Spend some time organising yourselves and then give a short presentation to the rest of the class by an appropriate display case. Use the activity sheet to help organise your group's ideas and fact finding.

5. Sun City (KS2 & 3)

This exhibition tells the story of design in the north Cotswolds spanning a hundred years. The Guild of Handicraft began in the East End of Victorian London and was led by the architect and designer C. R. Ashbee. People were encouraged to learn the crafts of making everyday objects by hand. This was a reaction to the Industrial Revolution and poorly designed and badly manufactured goods.

Ashbee believed that craft belonged in the countryside and decided to move the Guild and all the craftworkers from the grime and overcrowding of the East End of London to the open countryside and fresh air of the Cotswolds and in particular the town of Chipping Campden in 1902.

Before you visit

Look at maps to show where London and Chipping Campden are and use a web-based route finder to discover how many miles they are from each other.

- Do some class research on Chipping Campden to discover what it may have looked like in Victorian times - try the CADHAS website.
- Find out where the 'Cotswolds' are as they are an area that covers several counties.
- Think about what it is like to arrive in a new place (this could be a holiday or moving from a different area permanently). Create a journal, either fictional or real, to record those emotions and events. There are citizenship links to refugees and immigrants arriving in this country to start a new life.

In the gallery you will need activity sheets 5.1 and 5.2

Find the panels 'C. R. Ashbee and the value of handwork' and 'Arts and Crafts in Broadway and Chipping Campden'

Chipping Campden changed in 1902 as the influx of people from the Guild set up home.

- How do you think those first craftspeople felt moving away from London?
- How do you think the local people felt about all the Londoners arriving with their different accents and strange city ways?

Ashbee called Chipping Campden the 'Sun City' – why do you think he did that? A clue is the colour of the stone used in buildings around the Cotswolds. Can you think of any other reasons? Look at the work of Katharine Adams, F.L Griggs and Alec Miller and their reasons for living and working in the north Cotswolds. What problems do you think there were making things in the country to sell elsewhere?

Take a look at the timelines on the display cases to compare when designers, artists and craftspeople were working. Don't forget some still are!

6. Court Barn (KS3)

The Guild of Handicraft Trust was founded over fifteen years ago and originally housed its collection of objects and archive material in the Silk Mill in Chipping Campden, where Ashbee and his guildsmen had worked. Unfortunately, the Trust was not able to reach an agreement that would give it a secure future in the Silk Mill.

An alternative location was found in Court Barn, a seventeenth century Grade II listed building. It was originally built as a barn within the layout of Old Campden House. In the past it has been used for agricultural storage and as a builder's store. The Landmark Trust own and maintain the rest of the Campden House estate. This is one of the most important conservation areas in the Cotswolds.

Court Barn has undergone extensive restoration in keeping with conservation regulations. The walls are constructed from 'coursed, squared rubble' and the roof is Cotswold stone. The large double doors show that it was a threshing barn and store, making it one of the most important buildings on the site for the past three hundred years.

Much can be learnt from the use and fortunes of the site from analysing this one utilitarian building over the course of its history and, how it has evolved 'organically' to meet changing agricultural and other requirements. The transformation from threshing barn to museum has been a fascinating one.

Before you visit

Background research could include:

- Find out where Chipping Campden and the Cotswolds are
- Take a look at what types of agricultural buildings there are or have been.
- Do some research on possible building materials from three hundred years ago.
- Take a look around the town of Chipping Campden before visiting Court Barn to get a 'feel' for the immediate locality – what impressions do you have?

In the gallery you will need activity sheets 6.1 and 6.2

The visit should focus on recording and analysing first-hand observations of architectural detail, forms, purposes and the public spaces within Court Barn.

Use the activity sheets to guide discussions and observations to explore the external and internal parts to the building and the changes to the building's function. These can be used to support sketchbook work within the gallery. There are viewfinders available to help focus attention.

- What sensory responses do you have to the building? Think about temperature, surfaces, and sounds.
- What key features can you see?

- What features have been retained from the original building? What do think has been changed recently and why?

The building has undergone a major change in use – what have the exhibition designers had to consider when creating a ‘new’ museum space? Architect and exhibition designer drawings and exhibition plans are also available as part of the session in a **handling box**.

7. Like this/Like that (KS3)

One of the exhibition stories is about the Guild of Handicraft's arrival in Chipping Campden in 1902, and the designers and makers who came afterwards, and the creative tension between objects made by hand or by machine.

Ashbee and the Guild of Handicraft worked hard to reignite a love of everyday objects being honestly made by hand, using traditional craft methods and natural local materials. This was a reaction against the Industrial Revolution which swept Britain's workshops in the nineteenth century. Ashbee thought that in industry design and quality of production were sacrificed for cheap 'cracker' toys'.

Before you visit

Invite contributions from the class of objects that demonstrate either handmade or machine made methods of production.

- Create a display with labels that describe the different methods of production to expand their vocabulary of terms that may include carved, cast, spun, die-cast, thrown, hand-woven etc. Sort the terms into 'machine' or 'hand' made methods.
- Discuss the merits and de-merits of either one-off or short run production compared to mass-production.

In the gallery you will need activity sheets 7.1 and 7.2

Use the activity sheets to support working in the gallery.

The story about hand versus machine runs throughout the exhibition.

- What were the designers and makers of the Arts and Crafts movement reacting to?
- What may have motivated the Guild of Handicraft to move to the Cotswolds?

There are six short videos about making objects on two touch screens around the exhibition. Invite each group to watch a video and then present to the rest of the class. The videos are linked to the work in the display cases so they may like to present by the related objects.

- Which designers and makers were passionate about handmade objects and which were equally passionate that machines could also turn-out well-designed and produced objects?
- Which are still handcraft workers today?

Does using a mass-production method mean that the design will be poorly thought out or badly made? Does something made by hand make it better designed?

- What objects are made by hand or by machine? Think about which methods of making are more cost-effective, more practical or can produce multiples of one design?
- What do you think 'post-industrial' means?

Handling boxes are also available for hands-on experiences of a variety of hand and machine made objects and production methods linked to the exhibition.

There is also an opportunity to visit the original Guild of Handicraft workshop to see metalwork being made by hand in Sheep Street, at the end of the High Street in Chipping Campden. Space is limited to small groups only.

8. Divine Designers and Cool Creators (KS3)

This unit focuses on the working life and times of two designers represented in Court Barn exhibition. The first is C. R. Ashbee who set up the Guild of Handicraft in London and whose sphere of influence continues to this day. His moving the Guild to Chipping Campden in 1902 also influenced both the workers who came with him and those already in the North Cotswolds. His passion for returning to handmade objects using local materials, and nature as an inspiration, was a reaction to the poor quality of much industrial production of Victorian Britain.

The second designer is the silversmith and industrial designer Robert Welch who set up his workshop in Chipping Campden in 1955 in the Silk Mill – the same building occupied by Ashbee and the Guild of Handicraft. His was the world of both one-off commissions in silver but also mass-produced items like the Westclox plastic clock. Industrial Britain of the last half of the twentieth century was a very different place from Ashbee's. Work continues on new Welch designs at the Silk Mill.

Before you visit

Have a look at different metals and their qualities. Also take a look at metalworking techniques including hand and machine techniques.

- Create a class display of images of household objects made predominantly from metal.
- Why is metal the most appropriate material for the objects and what are the advantages or disadvantages of using metal – consider heat transference in handles, durability, etc?
- Research mass production methods using metals in industry.

In the gallery you will need activity sheets 8.1 and 8.2

Start with a general look around the exhibition as there is the work of several designers and makers to enjoy plus the interpretative text on the walls.

Find text panel and display case 'Ashbee and the value of handwork'

To explore the work of C. R. Ashbee use **activity sheet 8.1**

- Who do you think would buy Ashbee's work?
- How were the objects made and from what materials? Were all the objects handmade?
- Which 'market' was Ashbee designing for, do you think?

Find text panel and display case ‘Robert Welch: Hand and Machine’

To explore the work of Robert Welch use **activity sheet 8.2**. There is also a short video on the work of Robert Welch, including hand-production silversmithing on the touch-screens in the gallery.

- Who do you think would buy Welch’s work?
- How were the objects made and from what materials?
- Which ‘market’ was Welch designing for do you think?

Do you think that these two designers have influenced the way design has developed today? Make a visit to the Robert Welch shop at the end of the High Street to see more of his designs. The business is still carried on by members of his family.

Follow-up ideas

These activities are suggested for use by teachers back in the classroom to reinforce the themes of a visit to Court Barn. They are mainly linked to art, design, technology and history but can easily be adapted for use in a cross-curricular way and differentiated for varying abilities and interests. The website is another good resource for further and more extensive remote study.

1. Private Eyes (KS2)

Working in small groups, invite everyone to identify some of the main 'principles' they think came out of work of the designers in the exhibition. How did their questioning techniques work, do they need to refine some of their ideas?

The aim is to be able to identify key styles, features and principles. Start a class collection of a particular everyday object which has similar functions to one in the collection – it could be as simple as a mug (and could include a variety of materials, designs, manufacturing processes). They will then need to look at common features to make groupings and explanations through captions/labels.

2. Containers (KS2)

Create an exhibition of all the sketches of tea and coffee pots. What were the similarities and differences? The similarities should match the Guild of Handicraft principles – is there a theme running through all the sketches?

Having identified key features of a tea or coffee pot set the class the challenge of designing their own pot. They will need to research appropriate materials, lid, handle and spout shapes which are functional and how watertight their models are. Testing for heat resistance in handles is only appropriate for older pupils.

Models can be created in paper, card, plastic, mod-roc or papier-mâché over inflated balloons or wire frames.

3. Back to nature (KS2)

Using their own studies of nature, and ideas gathered from the exhibition the challenge is to create a piece of artwork or an object based on those ideas. e.g. a spoon or a polystyrene tile/linocut print (depending on the ability of the pupils).

4. Hand & Machine (KS2)

A simple project would be to make comparisons between a mass produced item and a similar hand-crafted item. You will need several identical small self-assembling posting cardboard boxes (the sort you can buy from a stationery shop), give one to each group

and ask them to examine the template and then construct the box. Compare each group's box to see if they have all turned out the same size and shape? Challenge each person in the class to construct a box to the same dimensions as the original posting box (but they cannot use the box as a template!). The design can be decorated in a way to illustrate what the box is to be used for.

Ask the groups to come up with a list of comparisons and observations about the mass-produced boxes and their own handmade models. Each group can then present their conclusions to the rest of the class, write up their ideas and create a class exhibition to show the key themes of the project.

5. Sun City (KS2 & 3)

Create a time line from the mid C19th to the C21st to show when and where craft and design activity started in Chipping Campden and the north Cotswolds, and what has happened since. Notes from the activity sheets should help. The timeline could be extended by adding layers of information about major events across Britain at the corresponding times.

The Guild often put on small theatrical plays in and around the village, and dramas have been written by other playwrights since. Think about the various issues that came out of the Guild moving from London to Chipping Campden and construct a short drama or re-enactment of what may have gone on. You may like to include the designers encountered at Court Barn.

6. Court Barn (KS3)

The challenge is to select an area of the school to be converted into a museum potentially relating to a school community theme. Sketches, detailed drawings and scale card models could be created to demonstrate how an area may be used for a different purpose, the architectural detail and using information gathered on their visit to the Court Barn.

Take a tour of Chipping Campden using the information from the 'Beyond these walls' text panel to see more about the place that inspired the designers and visit workshops and shops still involved in craft and design.

7. Like this/Like that (KS3)

Divide the class into two debating groups, one group led by C.R. Ashbee is arguing the case for hand made objects and the other group led by the fictitious character, Mr Samuel Gradgrind, an Edwardian Industrialist, arguing the case for mass-produced goods.

Each group will need to research their arguments using information gathered at the Court Barn and further research, either through books or the internet. Dressing in Edwardian costume would add some atmosphere and context to the debate!

8. Divine Designers & Cool Creators (KS3)

Link the visit to a design and set a project to create a spoon in the style of either:

- Ashbee and the Arts and Crafts Movement – a one-off hand crafted piece using the naturalistic elements of his design
- Robert Welch and the Modernist C20th – a piece to be mass-produced

Websites to visit

Museums and Heritage Sites

www.artsandcraftsmuseum.org.uk	Cheltenham Art Gallery & Museum Collections
www.tulliehouse.co.uk	Tullie House Museum
www.rodmarton-manor.co.uk	Rodmarton Manor, Gloucestershire
www.blackwell.org.uk	Blackwell House, Cumbria
www.owlpen.com	Owlpen Manor, Gloucestershire
www.emerywalker.org.uk	Emery Walker House, London (friend of William Morris)
www.wattsgallery.org.uk	Watts Gallery, Compton, Surrey
www.csc.ucreative.ac.uk	Craft Study Centre, Farnham, Surrey
www.hunterian.gla.ac.uk	Hunterian Museum, Glasgow
www.nationaltrust.org.uk	National Trust sites around the UK
www.kelmscottmanor.co.uk	William Morris' home in Lechlade
www.geffrye-museum.org.uk	Museum of domestic interiors in London
www.moda.mdx.ac.uk	Museum of Domestic Design and Architecture
www.gimson.leicester.gov.uk	Online exhibition of the work of Gimson
www.vam.ac.uk	Victoria and Albert Museum, London
www.24hourmuseum.org.uk	Online museum
www.designmuseum.org.uk	Design Museum, London

Designer-related sites

www.gordonrusselltrust.org.uk	Gordon Russell Trust Museum
www.morrisociety.org.uk	William Morris Society
www.winchcombepottery.co.uk	Winchcombe Pottery, Gloucestershire
www.hartsilversmiths.co.uk	Hart Silversmiths, Chipping Campden
www.welch.co.uk	Robert Welch, Chipping Campden

Other sites of interest

www.artsandcrafts.org.uk	
www.achome.co.uk	
www.decorativeartssociety.org.uk	
www.nadfas.org.uk	Decorative and Fine Arts Society, across the UK



Supported by
The National Lottery[®]
through the Heritage Lottery Fund



Heritage
Lottery Fund

www.artsandcraftsmovementinsurrey.org.uk

www.craftscouncil.org.uk

www.guildcrafts.org.uk

www.c20society.co.uk

www.designhistorysociety.org.uk

www.rac.ac.uk

www.design-council.org.uk

www.artscouncil.org.uk

Crafts Council, London

Gloucestershire Guild of Craftsmen, Painswick

Twentieth Century Society

Design History Society

Royal College of Art, London

Design Council, London

Arts Council, across the UK

Disclaimer

The Guild of Handicraft Trust and Lindsey Kennedy Portfolio are not responsible for the content of other websites. The information contained in this pack is believed to be accurate and reliable and The Guild of Handicraft Trust or Lindsey Kennedy Portfolio cannot be held liable for any errors or omissions.

Please note that no liability is accepted by The Guild of Handicraft Trust or Lindsey Kennedy Portfolio for any loss or injury arising from visits or field trips to other sites mentioned in this teachers' pack.

Acknowledgements

Lindsey Kennedy Portfolio, freelance heritage education consultancy, is grateful to the following people and organisations that have provided information, finance and support for the development of this pack:

The Heritage Lottery Fund

The Ernest Cook Trust for its financial support of learning at Court Barn

Frank Johnson, Guild of Handicraft Trust

Celia Jones, Guild of Handicraft Trust

Alan Crawford, Guild of Handicraft Trust

The Art of Memory

Cheltenham Art Gallery & Museum



Supported by

The National Lottery[®]
through the Heritage Lottery Fund



Heritage
Lottery Fund