



V&A Collecting Plan Including Acquisition & Disposal Policy

Victoria & Albert Museum
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EXECUTIVE SUMMARY

The Victoria and Albert Museum (V&A) is the world's greatest museum of art and design. It holds the national collections of textiles, fashion, furniture and woodwork, post-classical sculpture to 1914, jewellery, metalwork (including silver), ceramics and glass, architectural drawings, British watercolours and drawings, pastels, portrait miniatures, commercial graphics (including posters), the art of photography, and the art of the book. It also holds the national collections of childhood and the performing arts, and world-class collections of Asian art.

As the national museum of art and design, the V&A takes a lead in attempts to ensure that public collections acquire key heritage objects that would otherwise be exported. The Museum will also continue to acquire historical objects which add to the overall understanding of our existing collections or challenge established understandings of a particular period, style or artist/designer's work. In practice, this means a renewed focus on the history, provenance and individual quality of a specific object, and a greater stress on its documentation. A major focus of the Museum's collecting is, however, the 20th and 21st centuries. The V&A reaffirms its commitment to respond to changes in technology and design practice, and to embrace in its collecting the changing social contexts which have been the focus of much design innovation.

Each of the four collections departments, the Museum of Childhood and the Theatre Museum, has an active collecting plan. All work together on issues relating to contemporary collecting.

Asian Collections

The Asian collections, together with those of the British Museum, the British Library and the Percival David Foundation, make London the most important centre for the appreciation and study of Asian art and archaeology outside the various countries of origin. The V&A's particular strengths lie in the decorative arts and design history. We continue to build and develop these collections by acquiring new objects illustrating and documenting the history of art, craft and design throughout Asia, selectively acquiring a small number of objects significant for the development of key artistic and design traditions. In the post-1900 period the Asian Department works in close collaboration with the Museum's Western Departments in all spheres where designers are active in international arenas. The Department itself collects both South Asian work developing out of the indigenous tradition, and work which is self-consciously modern. In the case of Japan, it particularly concentrates on Japanese-style dress of the pre-1980 period and on Japanese studio crafts. In the case of Korea, it concentrates on contemporary Korean crafts in a traditional idiom, particularly focusing on textiles and dress, ceramics, lacquer, metalwork and paper. For China, it aims primarily to demonstrate 20th - and 21st -century design traditions by acquiring objects that develop historical crafts already represented in the V&A collections, i.e. ceramics, lacquer, textiles and metalwork, but also collects dress, material from the Cultural Revolution period, and items created by documented makers in the period 1940 to the present. The process of drawing together the Museum's collections from the Middle East, Islamic Central Asia, North Africa and Islamic Spain is still underway and a final assessment of acquisition priorities will be made as that work approaches completion.

Furniture, Textiles & Fashion Collections

The Western Furniture and Woodwork collections date from the medieval period to current times and are unique in their international scope, in contrast to the national collections of most countries, which concentrate primarily on the productions of the home country. However, our greatest strength lies in the holdings of British furniture made between 1700 and 1900. The Textile collection is the world's largest and the most wide-ranging of its kind, covering all parts of the world. The bulk of the collection, however, extends in date from the 3rd century AD to the present day, while geographically it concentrates on Western Europe. Since the 1960s curators of the now-combined Department that deals with furniture and domestic textiles have increasingly concentrated on the study of furnishing and interior design, and the choice of items for acquisition has reflected these interests rather than the narrower connoisseurship of objects that had characterized earlier scholarship. The Fashion collection is the premier

collection in the UK and consists of European (mainly French and English) fashionable clothes and accessories for both sexes. The need for additional high quality items of 18th - and 19th-century fashion remains a priority but our primary emphasis, however, will be on contemporary material, especially the development of technologically advanced fabrics and their use in the fashion industry.

Sculpture, Ceramics, Metalwork & Glass Collections

The Western Sculpture collection is the most comprehensive holding of post-classical European sculpture in the world. The Metalwork collection contains over 45,000 examples of decorative metalwork, silver and jewellery ranging in date from the Bronze Age to the present day. It includes the national collection of English silver. The Ceramics collection is without parallel in the world and, by virtue of its size, quality and range, may be considered pre-eminent in its entirety. The Glass collection is the most comprehensive in Europe, and the stained glass holdings are unparalleled anywhere in the world. There are many links between sculpture and the decorative arts, and the recent amalgamation of the three collections into the Sculpture, Metalwork, Ceramics & Glass Department offers the chance to revisit past priorities – while continuing to fill gaps in the historic collections – and to place additional emphasis on collecting the contemporary across the collections.

Word & Image Collections

The Word & Image collections encompass design, drawings, paintings, prints, photography and the art of the book, and aim to represent the design process from conception to consumption. They provide a national centre for primary source material for the study of design. The Design collection has no national rivals for historical material except in respect of architectural drawings, where the holdings complement those of the Royal Institute of British Architects (RIBA), which from late 2004 will be housed at the V&A. The collection of 19th - century British oil paintings, which includes the principal collection of John Constable, is second only to that of Tate, and foreign oil paintings are also of national significance. The Museum has the national responsibility for collecting watercolours and English portrait miniatures. The Photography collection is international and spans the whole history of the subject from 1839 to the present. The Prints collection, uniquely in Britain, embraces 'fine' prints and commercial production. It is one of the world's foremost collections of printed designs for the decorative arts, and is the only Museum collection that aims to represent modes in presenting prints. Holdings of the art, craft and design of the book encompass every aspect of the book from illuminated manuscripts to paperbacks.

The Word & Image Department aims to focus its collecting on the areas in which it has national responsibilities and established strengths. Historic collecting continues to prioritize British work. Contemporary production is a priority in all relevant fields, equal weight being given to 'high' design and popular culture. Digital media represent a current challenge. Conscious of the Museum's role as the national museum of art and design, the Department is especially active in areas where the fine and applied arts interact.

Childhood Collections

The Museum of Childhood is the National Museum of Childhood. Its collections range from nursery collections, children's costume, dolls, games and puzzles, toys, paintings, drawings, engravings, and photographs, items representing world religions and festivals, and ephemera. The Museum restricts its collecting of historic material, seeking wherever possible to identify key objects and types which enhance use of the collections. It does however have a policy to expand the Museum's contemporary collecting within the parameters of a clear collecting plan relating to each of these categories.

Performing Arts Collections

The Theatre Museum is the National Museum of the Performing Arts. Dedicated to the history, craft and practice of the performing arts in the UK, its primary emphasis is on drama, dance, opera and musical theatre. In providing the national record of performance, it combines the functions of museum, archive, library and educational resource. Since live performance is ephemeral, the Museum documents its production and reception by gathering a variety of evidence in different media. Since 1992, for example, the Museum has made

archival recordings of current theatre productions under a unique agreement with the Federation of Entertainment Unions. It will seek to make contemporary and 20th -century collecting a priority by collecting graphic, photographic, video and audio material relating to the performing arts and, selectively, designs, models, costumes, archives, theatre architecture/stage technology and library materials.

INTRODUCTION

The Victoria and Albert Museum (V&A) is the world's greatest museum of art and design. It holds the national collections¹ of textiles, fashion, furniture and woodwork, post-classical sculpture to 1914, jewellery, metalwork (including silver), ceramics and glass, architectural drawings, British watercolours and drawings, pastels, portrait miniatures, commercial graphics (including posters), the art of photography and the art of the book. It also holds the national collections of childhood and the performing arts and world-class collections of Asian art.

The V&A Acquisitions and Disposals Policy (approved at the meeting of the Board of Trustees and adopted in July 1989, amended, approved and adopted by the Board on 17 April 2003) is an integral part of the Museum's overall Collections Management Policy (authority delegated from the Board of Trustees to the Director and the Management Board at its meeting on 11 September 2003 and approved by the Management Board in October 2003). The Acquisitions and Disposals Policy (2003) is intended as a public document for the information of Government, Museum staff, and other interested parties, such as other museums and grant-giving and funding bodies. It describes the criteria by which material is selected, for instance the concept of excellence, the chronological boundaries, and identifies which types of object are collected. It also spells out the legal framework within which the Museum operates and the legal obligations of the Board of Trustees. Finally, it describes the parameters governing de-accessioning. The Acquisitions and Disposals Policy appears as the first appendix of this document.

In late 2001, the Museum re-organized the nine collections Departments set up at South Kensington in 1909 into four major Departments – three Western Departments (Furniture, Textiles and Fashion, Sculpture, Metalwork, Ceramics & Glass, and Word & Image), and a single Asian Department, embracing the arts of the whole of Asia, including the Middle East. These Departments, along with the Theatre Museum and the Museum of Childhood at Bethnal Green, are together responsible for building the Museum's collections.

Acquisitions remain the heart blood of a museum. The amalgamation of the South Kensington Departments, the refocusing of the Museum's activities through the FuturePlan and the planned public programme, have all reinvigorated the work of the collecting Departments, and encouraged the development of new perspectives and a reassessment of their collecting plans.

As the national museum of art and design the V&A takes a lead in attempts to ensure that public collections acquire key heritage objects that would otherwise be exported. The Museum will also continue to acquire historical objects which add to the overall understanding of our existing collections or challenge established understandings of a particular period, style or artist/designer's work.

In practice this means a renewed focus on the history, provenance and individual quality of a specific object, and a greater stress on their documentation.

A major focus of the Museum's collecting is, however, the 20th and 21st centuries. The V&A has a long and distinguished history of collecting and exhibiting objects that comprise a history of design. We reaffirm our commitment to respond to changes in technology and design practice, and to embrace in our collecting the changing and diverse social contexts which have been the focus of much design innovation. In doing this we also aim to ensure that our collections embrace the artistic and design heritage of our diverse audiences.

¹ For the full list of national collections see Appendix 2 below. As curators of national collections, senior members of all Departments have responsibilities to act formally as Expert Advisors to the Government's Reviewing Committee on the Export of Works of Art, to offer expert advice to the CTO and other national bodies and to represent the Museum on a range of professional committees. These obligations are also summarized in Appendix 2.

The following document² briefly describes the collections to provide the background to current plans for acquiring further objects for the Museum and for building its collections. The description for each collecting Department and branch museum looks in turn at the scope, history and standing of the collection, and the collecting aims of the Department. A subsequent section looks more broadly at issues relating to contemporary collecting, and the need for more extensive intra- and inter-departmental working. Appendices look at the implications of long-term borrowing for building the collections and detail the numerical and relative strengths of parts of each collection, and their priority in terms of active collecting.

Certain issues cover all the collections and are not itemized individually. These include the fact that research on new objects and publishing information about them in both traditional and electronic media is an essential part of responsible collecting, to communicate these findings. Equally, we have not detailed the Museum's obligation to make its collections available to the public. The Museum is committed to making all its collections publicly available, through display on its own sites, via its library, study room and other reference facilities, and through short and long-term loans and exhibitions³, both throughout the UK and internationally. New initiatives to make the collections available in the UK regions and via its website include a number of externally funded collaborative projects⁴ and the Museum's Collections Online programme, which aims to make available images and explanatory text for about 50,000 objects on line by 2007.

Similarly, it has not been considered necessary to refer in every instance to the Museum's official obligations. The V&A is both a member of the International Council of Museums and the Museums Association of the United Kingdom, and hence is guided by their respective codes of ethics, which outline ethical constraints such as the acquisition of illicit material, particularly illegally exported material.

Objects enter the Museum in a variety of ways – by gift, bequest, in lieu of tax, exchange, commission – but largely through purchasing. The financial position of the Museum, and its ability to raise funds from individuals, the public, through arrangements in lieu of duties, and especially from grant-making bodies, is therefore of paramount importance in the realistic construction of any collecting plan. In recent years, despite significant financial constraints, particularly at the time of the development of the British Galleries, we have had some spectacular successes and we owe thanks to the Friends of the V&A, the National Art Collections Fund, the National Heritage Memorial Fund and the Heritage Lottery Fund. We are also immensely grateful to numerous individuals for their generosity. However, the V&A does need more resources if it is to retain its position as an international centre of excellence. In this context we welcome the Government's initiative in sponsoring the Goodison Review, *Securing the Best for our Museums: Private Giving and Government Support* (HMSO, 2004).

Mark Jones
Director
August 2004

² This document now supersedes the Museum's 1993 Collecting Plans.

³ See the Museum's separate Access Policy. The Museum has ca. 600 objects on short-term loan to ca. 150 venues and over 2,000 objects on long-term loan to 165 venues at any one time.

⁴ For example: *People Play UK*, a Theatre Museum project supported by the New Opportunities Fund, *Moving Here*, a project involving the V&A's South Asian collections, led by the National Archives, and supported by the New Opportunities Fund, and *Every Object Tells a Story*, a project in collaboration with Channel 4 and Ultralab, supported by Culture Online.

Further Reading

Baker, Malcolm and Richardson, Brenda, eds. *A Grand Design. The Art of the Victoria and Albert Museum* (London, 1997).

Somers Cocks, Anna. *The Victoria and Albert Museum. The Making of the Collection* (London, Windward, 1980).

1. ASIAN DEPARTMENT

1.1. Scope, history and standing of the Asian collections

The Asian Department was created in 2001 by bringing together the Indian and South-East Asian and Far Eastern collections with the Museum's holdings of material from the Middle East, giving the Museum the possibility of a coherent strategy for all its Asian collections for the first time in its history. The scope of these collections is as broad as that of the Museum's Western collections and they will, when fully assembled, encompass over 140,000 objects and photographs.

The cultures of Asia, whose peoples today represent over 60% of the world's population, are of great historical depth. At different times and in different ways they have both influenced and been influenced by Western art and culture. Today, Asia is undergoing rapid change and is of great economic, political and cultural significance. The V&A's world-class Asian collections, together with those of the British Museum, the British Library and the Percival David Foundation, make London the most important centre for the appreciation and study of Asian art and archaeology outside the various countries of origin. The Museum therefore has an important role to play in helping to interpret both historical and contemporary Asian artistic, design and cultural traditions to a growing and changing audience – which includes many whose families originated in Asia.

The V&A's particular strengths lie in the decorative arts and design history, complementing the archaeological focus and numismatic strengths of the British Museum, and the British Library's focus on manuscripts and the printed book. There is considerable consultation with sister institutions in London and throughout the UK, as we continue to build our collections with a national framework in mind.

1.1.1. South and South-East Asia

The collections from the South Asian subcontinent (India, Bangladesh, Pakistan and Sri Lanka) range from the turn of the Christian era to the present and number ca. 40,000 objects. The Museum also holds rich collections (ca. 3,500 objects) from most regions of South-East Asia (Burma, Thailand, Vietnam, Cambodia, Laos and Indonesia) and ca. 1,500 objects from the Himalayan region (Sikkim, Bhutan, Nepal and Tibet).

The collection of South Asian textiles (ca.12,000 items) and decorative arts, arms and armour (ca. 10,000) is the largest and most important outside the region itself. The collections of South Asian paintings and works on paper (ca. 5,000) and sculpture (ca. 5,000) are, along with those of the British Library and the British Museum respectively, among the finest in the Western World. The V&A's distinctive strengths also include furniture (ca. 300), musical instruments (ca. 650) and objects relating to the performing arts. The collection is strong in metalwork and decorative arts of the second half of the 19th century, especially items made for exhibition purposes, but does not comprehensively cover earlier periods. The Museum has smaller collections of 20th-century and contemporary material, with works by 20th - and 21st-century artists, (both artists based in the Indian subcontinent and artists of South Asian origin working in the UK) and a significant holding of 20th-century and contemporary Indian film posters – a genre which is one of the keys to an understanding of the modern and contemporary visual world of South Asia.

In addition to the ca. 40,000 objects from South Asia already cited, the collection of 19th-century (predominantly architectural site) photographs (ca. 20,000 prints and a large collection of negatives) of South Asia, along with photographic documentation of items of Indian art elsewhere in the V&A, is now recognized to be of increasingly high value.

From South-East Asia, the V&A holds a significant collection of 19th-century material from Burma (Myanmar) and further strengths include a good collection of textiles and the UK's most important collections of early sculptures from Indonesia, Thailand, Burma and Cambodia, and of metalwork from mainland South-East Asia.

The Himalayan collection is one of the four most important in the UK, the other notable collections being held at the National Museums Liverpool, at the British Museum and at the National Museums of Scotland. It consists primarily of sculpture, *tangkas* (painted scrolls), and ritual and domestic vessels, but also includes important items of dress, personal ornament, arms and armour.

The South and South-East Asian collections originated in the Museum of the East India Company, which was founded in 1801, and were initially the product of the 18th-century pursuit of learning. In the second half of the 19th century the 'India Museum' was transferred to the newly established India Office and its broadly based historical collections were developed with a particular focus on arts, manufactures, and economic products, largely through acquisitions from international exhibitions. By the 1870s they included an unrivalled assemblage of then contemporary decorative arts from all of what was then considered 'Greater India', i.e. those areas of South-East Asia and the Himalayan regions that had historically been influenced by India, or which were under the government of British India. In 1880 the old India Museum was dispersed, and its decorative arts and historical collections were brought together in South Kensington with the Indian decorative art collections that had been developed at the South Kensington Museum since the mid-century.

When the V&A's collections were rationalised in 1909 and divided into material-based collections and departments, these collections remained on their separate site behind the Imperial Institute to the west of Exhibition Road and continued to be known as the 'India Museum'. But in other ways they changed and developed. A new appreciation of early Indian art forms and religious traditions, led to the serious collecting of Hindu, Buddhist and Jain sculpture and of Indian painting in the 1910s and 20s. This continued in a substantial manner in the 1930s, 40s and 50s under the Department's 20th century Keepers, K de Burgh Codrington and W B Archer. In the mid-1950s, the old 'India Museum' was demolished, and the collection's displays, now much reduced in scale, were moved to the main South Kensington site, but the broad pattern of collecting both historical and contemporary sculpture, painting and the decorative arts and design has been maintained since that date.

1.1.2. Far East

The collections from the Far East consist of ca. 58,500 items from China, Japan and Korea. They include objects from China (ca. 16,000 items) ranging from archaeological material of the 4th millennium BC to 21st-century items, Japanese material (ca. 42,000 items) primarily from the 16th century to the present, and Korean material (ca. 550 items) from the Silla period (400-600 AD) to the present.

The Museum has collected material from the Far East since its inception. Important donations and bequests during the course of the 20th century, coupled with determined scholarship and collecting by individual curators, led to major strengths. These included acquisitions from the Salting, Eumorfopoulos, Hildburgh, Alexander and Le Blond collections; and the achievements of W B Honey and John Ayers in the fields of Chinese and Korean ceramics, and G Wingfield Digby for Japanese textiles. The Far Eastern collections were only brought together from the materials-based departments of the Museum in 1970. This reassembling, under the care of specialist curators, permitted the Museum to achieve a comprehensive assessment of its Chinese, Japanese and Korean holdings for the first time. Together they now encompass the largest and most extensive museum collection of East Asian ceramics in the UK (totalling ca. 9,000 items), and the national collections of East Asian furniture and textiles (over 4,000), while the collections of Chinese export art and 19th-century Japanese prints (over 25,000), *inro* (ca. 570 items) and lacquer (nearly 2,000 items) are among the finest in the Western World. Further strengths are Chinese metalwork and carvings (ca. 1,500 items), Japanese *netsuke* (860 items) and swords and sword fittings (over 5,000 items). In the case of Korea, the V&A, in common with other institutions, had made no attempt to acquire Korean artefacts systematically. This continued to be the case until recently – one acquisition or so per year over the period 1920-1990 was the norm. The Korean collection is thus smaller in scale than the Chinese and Japanese collections, but is strong in textiles and furniture, ceramics, metalwork and lacquer-ware.

Since 1980, there has been a consistent focus on modern and contemporary collecting. Twentieth century Chinese artefacts have been collected in a conscious effort to map the period and now constitute an impressive group perhaps unmatched outside China. Contemporary Japanese crafts, which the Museum has been collecting actively since the late 1980s, are another particular strength.

Although both the V&A and the British Museum collect East Asian material, the two institutions' collecting strengths are distinct in certain areas: for example the British Museum actively collects Chinese, Japanese and Korean prints, drawings and paintings while the V&A concentrates on textiles and furniture. The two institutions complement each other's coverage in the areas of ceramics, metalwork and lacquer.

1.1.3. Middle East

The process of bringing together the Middle Eastern collections (estimated to be ca. 10,000 objects and 8,000 sherds) from the material-based departments is currently underway. These collections include material from the Middle Eastern region (Iran, Iraq, Syria, Egypt, Turkey), as well as North Africa and Islamic Spain, and currently range from the early Islamic period to the late 19th century. The collection of ceramics and tiles (3,500 objects and ca. 8,000 sherds) is among the most comprehensive in existence, and similar claims can be made for textiles and carpets (ca. 3,600 items). Major collections of wood, metal, glass and other materials (ivory, crystal etc) support these two key areas. Alone, the art of the book was deliberately left to other institutions. The importance of the 19th-century collections, for long neglected, is now being recognized. Although there has been virtually no collecting of 20th-century material, proposals to fill this gap and collect contemporary objects are now being addressed.

Middle Eastern material has been collected at the V&A from its inception in the mid-19th century, but the Museum has always concentrated on the medieval and post-medieval periods of Middle Eastern history, effectively giving rise to a Middle Eastern Islamic collection. After 1909, the responsibility for collecting was delegated to material-based departments, which inevitably had a primarily Western focus, and this resulted in uneven coverage. Material entered the Museum in a number of ways, ranging from important donations and bequests to planned programmes of collecting and occasional opportunistic acquisition. The foundation of the Iranian collections, for example, was the systematic collecting for the Museum by Sir Robert Murdoch-Smith in the 1870s, while the Salting Bequest in 1910 brought in the best Ottoman ceramics. More recently, when funds were available, major items, particularly of ceramics, were acquired at auction.

The V&A and the British Museum together represent the nation's major holdings of artefacts relating to the Middle East. The V&A concentrates on the era from the rise of Islam to the present day, while the British Museum covers antiquity as well as later periods. The V&A's strengths lie in the decorative arts, textiles and carpets. The two institutions both have large and important ceramic collections, the British Museum more important metalwork, the V&A more extensive holdings of tiles and woodwork. The British Museum and, particularly, the British Library hold the major collections of the arts of the book. This situation means that none of the institutions can separately cover all the major aspects of the Islamic artistic tradition. We therefore actively collaborate on the sharing of collections and expertise.

1.2. Collecting aims of the Asian Department

We aim to continue to build and develop our Asian collections by acquiring new objects illustrating and documenting the history of art, craft and design throughout Asia. In all spheres where designers are active in international arenas, we work in consultation and collaboration with the Museum's Western Departments.

1.2.1. South, South-East Asia and the Himalayas

In the case of the South Asian historical collections, we aim selectively to acquire a small number of objects significant in the development of key artistic and design traditions. These include stone sculpture (of the Gupta and medieval North, Central India periods) and early Orissan ivories, early north, west and central Indian paintings and certain later Rajasthani, Orissan and South Indian schools; early examples of South Asian (including trade) textiles, types of 18th - and 19th-century furniture lacking from the collection, early metalwork and objects made for everyday use.

In the South-East Asian area, the Department aims to consolidate its holdings of sculpture, and to strengthen its small collection of painted works and textiles. We will also strengthen the Himalayan collection over time by the judicious addition of examples of early painting (12th - to 14th -centuries) sculpture, early 20th century textiles which represent a still 'undisturbed' culture, and documented examples of domestic and ritual metalwork.

In the case of post-1900 works, our current aim is to focus primarily on South Asia, with a lesser concentration on South-East Asia and the Himalayan region. Twentieth century and contemporary South Asian works fall into two categories, the boundaries of which are clearer in the sphere of the fine arts than in the sphere of the decorative arts. The first is of work developing out of the indigenous tradition, albeit affected by influences external to the region and by changes in society, technology and raw materials. The second is of work which is self-consciously modern – the product of a professional artistic/design tradition modelled on Western lines.

In the sphere of paintings, drawings and prints, the former category includes folk painting, contemporary miniature drawings, urban and popular religious art including posters, calendars, prints, and other graphic design such as advertisements, packaging, invitation cards etc. We will continue to collect in these areas. In the case of religious images (sculpture, paintings and decorated objects in all media) which continue to be made in the indigenous tradition, we will work closely with the British Museum to ensure that the national collections document changes and continuities in religious iconography and regional styles. In the second category, we aim to work yet more closely with the V&A's Western collections and with sister institutions, to ensure that the national collections include the work both of established artists and of promising young artists working in all media, including photography.

Although the holdings of textiles are very strong for the 19th century, the collection is weaker in examples from the 20th and 21st centuries. The Department intends to collaborate with South Asian institutions and individuals to develop its collection of contemporary handloom/hand-dyed/hand-printed textiles from the traditional and modern design arenas by purchase and commission. We also propose to seek methods of documenting mill products and their designs. The past 10 or so years have also seen the rapid development of a South Asian fashion industry, much of it based on a revival and elaboration of indigenous types of dress. We aim to collect key examples of clothing from the earlier part of this century and to collect and document contemporary fashion. We will also, in collaboration with South Asian colleagues, acquire examples of craft and product design relating to the domestic interior.

We also plan to focus on the major strengths of our South-East Asian and Himalayan collections by acquiring selective examples of contemporary paintings, hand-crafted textiles and decorative arts material.

1.2.2. Far East

In the case of the historical material, a short-list of desiderata for China and Japan has been agreed, which includes Chinese early 19th-century Daoguang glass and examples of Chinese painting and calligraphy to complement themes in the Tsui Gallery and to allow for rotation.

In the modern and contemporary sphere, we work with the Western material-based departments on the task of collecting the products of Japanese designers active in international arenas such as fashion, graphics and interior design, and design and trade

journals. We particularly concentrate our own collecting on Japanese-style dress of the pre-1980 period and on Japanese studio crafts.

With the continuing display opportunities presented by the Samsung Gallery of Korean Art, we aim to continue the past two decades' focus by concentrating our acquisitions on contemporary Korean crafts in a traditional idiom, particularly focusing on textiles and dress, ceramics, lacquer, metalwork and paper.

For China, we aim to demonstrate 20th - and 21st -century design traditions by acquiring objects that develop historical crafts already represented in the V&A collections, i.e. ceramics, lacquer, textiles and metalwork. We will pursue the collecting of 20th-century and contemporary material in an active fashion. We intend to collect examples of dress from all decades from 1911 onwards. We will also continue to build our collections of material from the Cultural Revolution period, and items created by documented makers in the period 1940 to the present. The acquisition of 20th - and 21st-century Chinese artefacts is of necessity a complex activity, given the scale of the country and the extremely rapid social, cultural and economic changes taking place, and we will make use of the services of several agents in China, in addition to the work of curators themselves.

1.2.3. Middle East

The process of drawing together the Museum's collections from the Middle East, Islamic Central Asia, North Africa and Islamic Spain is still underway and a final assessment of acquisition priorities will be made as that work approaches completion. Initial review highlights the need to supplement the collections of calligraphy, works on paper and manuscripts. We aim to supplement the collection through selective and judicious purchase of material in this category as and when possible, but will also seek to borrow work from sister institutions such as the British Library to complement our own collection in the planned new gallery of Islamic art of the Middle East. We will also seek to strengthen the collection with selective acquisitions in the fields of ceramics, metalwork, furniture and woodwork and costume.

We will be developing a more detailed Middle Eastern contemporary collecting plan, working with reference to other national and regional institutions.

1.3. Further Reading

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2. FURNITURE, TEXTILES AND FASHION DEPARTMENT

2.1. Scope, history and standing of the Furniture, Textiles and Fashion collections

The Furniture, Textiles and Fashion Department was formed in 2001 by the amalgamation of the two former departments of Furniture and Woodwork and Textiles and Dress. The new Department holds more than 62,000 objects.

2.1.1. Furniture and Woodwork

The Furniture and Woodwork collection contains nearly 11,000 objects, dating from the medieval period to current times. Most are from Europe or from areas influenced by the European tradition. Although furniture dominates, there are also substantial holdings of interior architectural woodwork and smaller, though important, holdings of musical instruments, leather, treen and papier-mâché. The collecting of clocks is shared with the Metalwork collection, reflecting the V&A's interest in case design rather than technical design (which is the province of the British Museum). Historically, we have held many Islamic objects but these are currently in the process of being transferred to the Asian Department.

The geographical and chronological range of the collection is unique. However, our greatest strength lies in the holdings of British furniture made between 1700 and 1900. Our international 20th-century holdings are uneven but unmatched by any other collection and are extensively used by students and scholars. In certain areas, the numbers of objects may be small but include particularly rich examples, as of 18th-century furniture from the German states and 15th-century Italian furniture. Considerations of space must always inform acquisition and it is for this reason that certain types of furniture (e.g. beds, large bookcases, office furniture, or extensive sets of furniture) may only be represented by a few examples in the collection. The question of acquiring 18th-century or earlier furniture made in North America did not arise until recent years and consequently we hold almost no items of this date and provenance.

Although Western furniture is now seen as the core of the Furniture and Woodwork collection, it originated (as did most collections in the Museum) in the purchase of fine examples of woodworking techniques/craftsmanship for the Government Schools of Design at Somerset House in the 1840s. The earliest acquisitions, of contemporary French parquetry and carving from the Paris Exhibition of 1844, were typical of the kind of material acquired in the first 20 years of the Museum's life. Though historic pieces were acquired from 1848 onwards, the emphasis for acquisitions of all dates was on technical excellence and the value of such pieces as examples for current practitioners. Purchases included European and Asian woodwork of all kinds, with lacquer and carving particularly strongly represented. It was the Great Exhibition of 1851 that prompted the acquisition of contemporary furniture, both British and Continental, but again, technical virtuosity was the prime criterion for selection.

A powerful tool in the development of the Furniture and Woodwork collection in the 19th century was the acquisition of complete personal collections. Amongst the largest and still most dominant of these were the Soulages Collection of Italian and French Renaissance objects (acquired between 1859 and 1865) and the Jones Collection of 18th-century decorative arts (bequeathed in 1882). Such additions continued in the 20th century with the Bettine, Lady Abingdon Collection of 24 pieces or pairs of French Empire furniture, bequeathed by Mrs T R P Hole in 1986.

From the 1880s onwards the preference for highly decorated Continental furniture and woodwork gave way to a developing taste for English furniture made before the 19th century. At the same time, the interest in contemporary furniture waned as the fashion for antique collecting gripped the middle classes. From this time, for more than a generation, the Museum concentrated on acquiring British furniture of the 16th to the 18th centuries. It was in this period (1890-1930) that the Museum acquired many of its period rooms. In the early 20th century these became a popular aspect of the displays and continue to be so in the new

British Galleries. Given the greater protection for historic interiors, it is unlikely that the Museum would ever acquire another period room, though the possibility should not be ruled out and, indeed, an exceptional interior by Frank Lloyd Wright (the Kaufmann office) was acquired by gift in 1974 and has been displayed since 1992.

Contemporary collecting, which had formed such an important aspect of the Museum's collecting in its early years, was almost entirely abandoned in 1909. The long series of acquisitions from international exhibitions in the 19th century had culminated in the presentation by Sir George Donaldson of a number of pieces of Art Nouveau furniture shown at the 1900 Exhibition in Paris, as mentioned above. This unfortunately generated a great deal of criticism, and contemporary collecting was not taken up again systematically until the 1960s, although some pieces had been courageously collected by the Circulation Department as early as the 1920s and 1930s and were distributed to the appropriate material-based departments when Circulation was disbanded in 1977. Currently, collecting of contemporary material is a strong priority, as it is throughout the Museum.

The collection of Furniture and Woodwork is recognized as the most comprehensive in the world. Unlike most national collections in other countries (rich as many are), the V&A has historically collected items from a wide range of countries and thus offers a unique opportunity for comparative study. Staff in the collection exercise expertise in British and European furniture from the Medieval period to the 19th century and internationally in the 20th century and in the field of contemporary furniture.

Although the collection is designated as the National Collection, we recognize its place as part of the wider national collection held in museums, houses, churches and public buildings throughout the UK. The V&A has always encouraged other institutions in the UK to develop particular collections of furniture and woodwork and the Department continues this tradition. We maintain active relationships with staff in regional museums and those working for other organisations (such as English Heritage and The National Trust) who are responsible for other collections of national and international importance.

Certain public institutions, notably the Wallace Collection, Temple Newsam House, the Lady Lever Art Gallery (National Museums Liverpool) and the Bowes Museum, hold important collections of a particular date or origin that complement those of the V&A. However, none of these museums offers the wide range of furniture that makes the collection at the V&A pre-eminent. It has generally been the case that the interests of other bodies have mainly been in British examples and largely (certainly until recently) those made before 1900. Whereas some institutions, such as Cheltenham Art Gallery and Museum (for Cotswold furniture) and the Judges' Lodgings, Lancaster (for pieces by Gillows), acquire objects representing the history of their own local craft or industry, many other areas and aspects of production are neglected, with regional museums having to adopt ever more selective collecting policies. As a result of this the V&A has had to take a particularly active role in many different areas to ensure that national collections are as representative as possible of high design from all major centres.

In the past, some items have been acquired with the specific intention of returning them on loan to other institutions. In the case of furniture, examples include the Mary of Modena bed, now shown at Kensington Palace, and the giltwood table designed by Vardy, now shown in Spencer House, London, together with his suite of chairs designed for the Painted Room there. With the work on the new British Galleries came a long-awaited chance to lend back to Sizergh Castle (National Trust) the late 16th-century panelling sold from the house in 1891 and, most recently, a bed from Boughton House, given by the Duke of Buccleugh in 1916, has been returned on loan. The allocation to the V&A of furniture under the AIL scheme, with agreement for its retention in situ, has brought furnishings at Longleat and Houghton into the collection in recent years, with the furniture remaining in situ but on loan.

2.1.2. Textiles

The Textile collection is the world's largest and the most wide-ranging of its kind. The joint collections of Textiles and Dress contain almost 52,000 items, or sets of items, of which over

two-thirds are textiles and just under one third dress items. Although some fragments of Greek embroidery date from the late 5th century BC, the bulk of the Textile collection extends in date from the 3rd century AD to the present day, while geographically it concentrates on Western Europe. Historically, it included ca. 3,600 textiles from the Middle East which are in the process of being transferred to the Asian Department. The Textile collection is classified according to technique, within the broad categories of woven, printed, embroidered, lace, etc; it is further divided chronologically and geographically. Many of these groups are remarkable for their variety and comprehensiveness, and the collection of ca. 24,000 British textiles is the finest in the world.

The Museum's Textile collection began with the formation of study collections for the Government Schools of Design in 1842. As that collection grew, there was a revival of interest in historic patterns and in their potential for adaptation, and so, when the Museum was founded in 1852, it began to acquire medieval textiles, many of which had survived in the form of vestments. There was also intense interest in the manufacture of lace and attempts were made in several countries to revive the lace industries in the middle of the 19th century. The Museum responded by acquiring and exhibiting many fine examples. Although contemporary woven and printed textiles were acquired from the Great Exhibition of 1851 and the Paris Exhibitions of 1855 and 1867, the initial emphasis was on acquiring pre-19th-century material, possibly because it was thought that contemporary textiles did not conform to the principles of 'good design'. The Museum showed little interest in contemporary embroidery, probably reflecting its original concern with the manufacturing industries rather than with craft.

Apart from individual purchases, gifts and bequests, many important and large collections of historic textiles were acquired, notably 500 medieval textiles from the Bock collection (1863), 450 16th - and 17th-century textiles from the Forrer collection (1877), 62 18th-century Greek embroideries from the Wace collection (1919) and 700 18th-century Greek and Turkish embroideries from the Dawkins collection (1950). From the beginning of the 20th century to the 1930s the Museum made an effort to collect textiles from the period 1600-1750. English domestic embroidery from the 17th century is well represented and includes large furnishings as well as small, exquisite items of dress. The collection of Continental textiles from the 17th century is large and extraordinarily varied.

In more recent times, re-organization of the British Textile Industry led to the acquisition of major collections of 18th- , 19th- and 20th-century textiles from leading UK manufacturers including the following collections: Warners (1972 and subsequently – 1,215 textiles and pattern books), Mortons/Courtaulds (1977 – 87 textiles), Hull Traders (1989 – 73 textiles), The Wilton Royal Carpet Factory (1992 – 157 samples), Heals (1999 – ca. 1,150 lengths of furnishings) and Courtaulds (2001 – an archive of over 6,000 items covering a wide range of manufacturers and dates). Contemporary collecting, which had an erratic early history, was almost entirely abandoned in 1909 when it became the responsibility of the Circulation Department until that department was disbanded in 1977, when the Textiles collection once again resumed contemporary collecting. In 1934 the collections of the British Institute of Industrial Art were acquired by the Museum. The Institute had collected contemporary textiles on an annual basis from 1919 to 1932 and the Museum undertook to continue the tradition by collecting those textiles which were judged to be the best of each year's international production. In this way an extensive and unique collection of 20th-century textiles of both industrial and craft production has been formed to complement the historical collection. In 1979 and 2002 many fabric samples previously held in the Manchester Design Registry were acquired, to enhance the collection of early 20th-century textiles. The Textile collection is the world's largest and most wide-ranging assemblage of such material.

The Textile collection is designated as the National Collection. Like the Furniture and Woodwork collection, it differs from many fine and well-established national collections in Europe in terms of its international coverage over a wide-ranging historical period, as detailed above. As with the Furniture and Woodwork collection, its designation as a National Collection is taken as representing also a support role for the many smaller collections of textiles held by museums throughout Britain which are important elements in the wider national collections.

In recent years, the decline of both expertise and active collecting in regional museums has presented particular problems for this Department as for others in the V&A. Although some regional collections, such as the Macclesfield Silk Museum and the Paisley Museum, make strenuous efforts to develop their collections relating to local trades and industries, few regional museums (other than the Whitworth Art Gallery, Manchester) are able to maintain and develop collections of textiles with a wider scope, leaving the V&A with the responsibility for maintaining the breadth of the nation's collections.

2.1.3. Fashion

The Fashion collection is the premier collection in the UK and consists of European (mainly French and English) fashionable clothes and accessories for both sexes. It probably totals ca. 14,000 items or outfits, of the 52,000 pieces that comprise the collections of Textiles and Dress. The collection spans four centuries, with some rare pieces dating from the 17th century, though its strength lies in the 18th century and later. It has steadily developed in scholarly importance, while at the same time remaining one of the most popular collections with general visitors. Like the Textile collection, the Fashion collection has groups of objects which are important for their depth of coverage (such as 1930s evening wear, 1960s daywear, wedding dresses, 18th-century men's waistcoats, fashion dolls and shawls). The collection includes several iconic items, including two magnificent mantuas from the 1740s and the seminal New Look suit, 'Bar', by Christian Dior.

Despite its current high profile, the Fashion collection had a less than auspicious start. The history of dress figured nowhere in the hierarchy of arts when the Museum was founded. It was not until well into the 20th century that the discipline of dress studies became firmly established and not until 1957 that the first curator for fashion was appointed. Only in the later 1970s did the collecting of contemporary fashion and accessories come to be seen as a major responsibility of the Department.

Garments were acquired as early as the 1840s, but only if the textiles were considered significant. Gradually this approach changed and clothing was acquired for other reasons, such as fashionable cut and construction, provenance, rarity and the aesthetic appeal of the garment design. The collection developed slowly and in a sporadic fashion, chiefly by means of the gift, purchase or bequest of individual objects. Occasionally items came as part of collections of historical fashion, including accessories. These collections included the Brooke Collection (1864 and 1865 – 30 items of fashion and ca. 200 textiles), that of Sir Matthew and Lady Digby Wyatt (1876 – 124 fans), the Isham Collection (1900 – 31 items of dress and textiles), and the collections of Harrods (1913 – 1,442 items of dress) and Madame Tussauds (1977 – 15 items of dress). It was not until the 1960s that the Department began actively to collect 20th-century fashion, though individual items had been acquired from the 1930s. The 20th-century fashion collection grows around six major holdings: the Board of Trade Utility Collection (1942 – 34 items of dress), the Heather Firbank Collection (1960 – 110 items of dress), the Cecil Beaton Collection (1971 – 1,200 items of dress), the collection formed in association with the exhibition *StreetStyle* (1993-1995 – 1,253 items of dress), the Jill Ritblat Collection (2000 – 459 items of dress) and, most recently, the Costiff Collection (2002 – 178 full outfits by Vivienne Westwood).

Given the enormous quantities of clothing generated annually by the fashion industry, it is possible only to acquire a limited selection of a designer's *oeuvre*. We work closely with other dress-collecting museums in Britain (approximately 100) to direct appropriate objects and collections to them. Fashion is a key aspect of the V&A's National-Regional partnerships and we are in negotiations with the Museum of Costume at Bath and the Gallery of English Costume in Manchester to set up a programme of sharing skills, expertise and displays. Our aim is to use such partnerships and other initiatives of the V&A, such as the Collections Online programme, to make all the collections of the Department more accessible throughout the UK, as a means of encouraging and disseminating expertise in our fields of study.

The Fashion collection is designated as the National Collection. It is currently the largest and most comprehensive collection of dress in the world, only rivalled in the field of contemporary dress by the Costume Institute at the Metropolitan Museum in New York and the Kyoto

Costume Institute in Japan. In terms of material from 1600 to 1800, the V&A's collections are the largest anywhere and our collection of 20th-century sub-cultural fashion is unique in range and size.

2.2. Collecting aims of the Furniture, Textiles and Fashion Department

Since the 1960s curators of the now-combined department have increasingly concentrated on the study of furnishing and interior design, and the choice of items for acquisition has reflected these interests rather than the narrower connoisseurship of objects that had characterized earlier scholarship. Objects for acquisition are selected with special emphasis on their history and provenance as well as their individual quality as examples of high-style design. As cataloguing and review of the collections for new Museum projects continues, shortcomings in certain historic collections are noted. Future projects in the Department will involve not only investigation and interpretation of aspects of the existing combined collections but also new initiatives, including the study of contemporary interiors. New ideas on collecting, including the use of video and other forms of documentation in addition to, or in certain instances in place of, tangible acquisitions, are likely to prove applicable to the acquisition of fashion, accessories and contemporary textiles made specifically for wear, concentrating on items of high fashion.

Certain aspects of the collections, including such items as architectural woodwork and period rooms, carriages, musical instruments, textile tools and equipment, smocks and other regional dress, are substantially closed collections, though acquisitions might be made of exceptionally fine and well-provenanced examples should they come on the market or be offered as gifts. Other aspects of the collections, such as early textiles or 18th-century furniture from North America with particular relationship to the British tradition, are effectively closed because of the rarity and high cost of suitable examples but, given the opportunity, exceptional pieces might be acquired.

2.2.1. Furniture and Woodwork

Our aim is to develop and enrich the established areas of the collection of Furniture and Woodwork, covering primarily Western furniture and woodwork made between the Medieval period and the present day. We would like to enlarge our holdings of high-style furnishings showing the influence of the European, and especially the British, tradition from all areas of the world not covered by the holdings of the Asian Department. The collecting of 20th - and 21st-century material will be a particular priority, as will items for use in gallery displays, and in particular for the gallery of the materials and techniques of furniture, which will present Western traditions alongside those of Asia.

2.2.2. Textiles and Fashion

We aim to develop the collection of British and other European textiles from 1850 to the present, and the collection of British, Continental and North American fashionable dress from the 18th century to the present, by acquiring pieces of superlative aesthetic quality, technical construction, and interesting provenance. The need to provide additional high quality items of 18th - and 19th-century fashion for display remains a priority if we are to maintain a comprehensive and educational display in the Dress Gallery, with regular rotation of exhibits. Our primary emphasis however will be on contemporary material, especially the development of technologically advanced fabrics and their use in the fashion industry.

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3. SCULPTURE, METALWORK, CERAMICS & GLASS DEPARTMENT

3.1. Scope, history and standing of the Sculpture, Metalwork, Ceramics & Glass collections

The Sculpture, Metalwork, Ceramics & Glass Department was formed in 2001 from the amalgamation of the former Departments of Sculpture, of Metalwork, and of Ceramics and Glass.

3.1.1. Sculpture

The Sculpture collection is the most comprehensive holding of post-classical European sculpture in the world, containing over 17,000 objects. Since it was formed within an applied art museum, the V&A's collection is much broader than those found in many art galleries, where sculpture often simply forms an adjunct to a paintings collection. The collection contains outstanding and numerous examples of medieval ivories and English medieval alabasters, and celebrated collections of Italian Renaissance and Baroque sculpture; it also extends to polychrome wood sculpture and small-scale boxwood statuettes, terracotta sculptors' models, bronze statuettes and functional pieces, including ivory plaques for the adornment of book covers.

The chronological range of the collection is conditioned by the existence of the pre-eminent collections of classical sculpture at the British Museum and the holdings of post-1914 sculptures at Tate. With a small number of exceptions, therefore, the earliest pieces date from the beginnings of Christian art in around 300 AD and the latest to the early 20th century. The collecting of 20th-century and contemporary sculpture is currently being re-assessed to reflect the Department's holdings in other areas.

The collection enjoys the status of a National Collection. Although certain categories of European post-classical sculpture are also to be found in the British Museum, the Wallace Collection and certain regional museums, nowhere else is the entire range of sculpture represented in such depth.

The earliest acquisition dates from 1844. Major landmarks in the second half of the 19th century included the acquisition of the Gherardini Collection of sculptors' models in 1854, sculpture from the Soulages Collection in 1856 and the Gigli-Campana Collection of Italian Sculpture in 1861. Numerous acquisitions made by J C Robinson in 1852-67 and the early 1880s created a collection of Italian sculpture that is unequalled outside Italy. The extensive collection of medieval ivories was established by the end of the 1860s through a series of purchases from the London dealer John Webb. The beginning of the 20th century was marked by gifts of Romanesque and Gothic sculpture from J H Fitzhenry between 1906 and 1910, and the Salting Bequest greatly strengthened the holding of bronzes and ivories in 1910. Rodin's gift of 18 of his sculptures in 1914 instantly established the Museum as a place of study for the artist's work. In 1916 the collection of architectural sculptures and plaster casts from the Royal Architectural Museum was transferred to the V&A. Dr W L Hildburgh was an outstanding benefactor to both the Sculpture and Metalwork collections: from 1915 until his death in 1955 he made numerous single gifts, but his greatest donation was his entire collection of over 260 English Medieval alabasters, given on his 70th birthday in 1946.

3.1.2. Metalwork

The Metalwork collection contains over 45,000 examples of decorative metalwork, silver and jewellery ranging in date from the Bronze Age to the present day. It includes the national collection of English silver, newly displayed in the refurbished silver galleries, an outstandingly comprehensive jewellery gallery, and collections of ironwork, continental silver, arms and armour, medieval champlevé and late 19th-century enamels, brasswork, pewter and medieval metalwork of international importance. The pre-1800 German silver collection is the largest

outside Germany. Long-term loans of British ecclesiastical silver have been encouraged since 1916 in order to illustrate this important aspect of the history of the craft.

European silver and ironwork were actively collected from the start, and outstanding purchases of both medieval and post-medieval objects were made at the sales of great collections, including those of Bernal, Soulages and Soltikoff (the Gloucester Candlestick and Eltenberg Reliquary). J C Robinson collected important examples of Spanish ecclesiastical silver in the second half of the 19th century and the museum acquired a rare group of medieval silver from the Basle Cathedral Treasury, sold by auction in 1836 and bought by the Museum later.

Much of the late 17th - and 18th -century British domestic silver entered the museum after 1900 as gifts and bequests from collectors; these include the Croft Lyons Collection of boxes, the Cropper Collection of bottle tickets, and Late Stuart and Early Georgian silver from C D Rotch.

The collections of jewellery and small work extend from tiaras to tie-pins, and gold watches to pomanders and watches (14,000 items). Purchases in the 19th century included contemporary French jewellery bought in exhibitions in London and Paris, the Castellani Collection of Italian regional jewellery (1868) and the ring collection of the antiquary Edmund Waterton (1870). A superb collection of gemstones, including gems from the Hope Collection, was bequeathed in 1868 by the Reverend Chauncey Hare Townshend. Nearly 600 jewels were given by the scholar and collector Dame Joan Evans between 1933 and 1975. They date largely from before 1800, and complement the magnificent jewellery, mainly of the late 18th and 19th centuries, bequeathed by Lady Cory in 1951. Since the 1970s, 20th -century and contemporary jewellery has been at the centre of acquisition policy, building on the foundations laid by the Circulation Department. A gift by Patricia Goldstein to the American Friends of the Victoria and Albert Museum in 2002 has greatly extended the range of work by leading jewellery houses in Europe and America.

3.1.3. Ceramics & Glass

The Ceramics & Glass collection contains ca. 80,000 objects, including ceramics and glass from the Western world, stained glass, post-medieval painted enamels on copper, and plastics. The holdings of European tin-glazed pottery, English ceramics 1600-1900, post-medieval glass, tiles, stained glass and 20th-century and contemporary international ceramics and glass are of such size and importance as to be internationally pre-eminent. The Ceramics collection alone is without parallel; by virtue of its size, quality and range it may be considered pre-eminent in its entirety. The Glass collection, now largely housed in the Glass Gallery, is the most comprehensive in Europe, and the stained glass holdings are unparalleled anywhere in the world.

From 1844, the earliest acquisitions focused on contemporary work and Renaissance wares with a 'fine art' emphasis. The French porcelain collections were strengthened by the Jones Bequest in 1882. The Schreiber Gift in 1884 laid the foundations for the outstanding collections of 18th-century English porcelain, bolstered by the transfer of objects from the Museum of Practical Geology in 1901. Maiolica and Renaissance and later painted Limoges enamels were strengthened by the Salting Bequest in 1910. The gift of the Wilfred Buckley Collection in 1936 transformed the holding of glass into one of leading international importance. The collections of stained glass, particularly of Medieval and Renaissance pieces, were augmented by the gifts and bequest (1900) of Henry Vaughan, followed by the Morgan Gift in 1919 and the gift of the Ashridge stained glass by E E Cook in 1928. Successive V&A exhibitions have led to acquisitions which make the V&A the first port of call for students and scholars. The resulting collections include the most comprehensive holdings of 20th century Scandinavian ceramics and glass, important ceramics by Lucie Rie, Hans Coper and Bernard Leach; by the designers Keith Murray and Queensberry Hunt; and by potteries such as the Martin Brothers, Pilkington, Ruskin and Poole. The section has extremely strong holdings in contemporary work. The Glass collection has expanded considerably since the opening of the main Glass Gallery in 1994, with major additions of British, continental, antipodean and, especially, American glass art. The V&A is the only

centre in this country for the study and enjoyment of this highly popular art form. Equally the V&A's holdings in contemporary British artist ceramics continue to grow steadily. Most major names are represented by important works, and the Museum maintains its long-held leading position in this highly competitive and active field.

3.2. Collecting aims of the Sculpture, Metalwork, Ceramics & Glass Department

The tradition of collecting in these three areas is based on curatorial expertise, with the result that the Museum has often been able to make valuable additions in under-researched areas at low prices. The creation of the three collections stems from the organizational re-arrangement of the Museum in 1909; but there are many links between sculpture and the decorative arts, and the recent amalgamation offers the chance to revisit past priorities – while continuing to fill gaps in the historic collections – and to place additional emphasis on collecting the contemporary across the collections. Acquisitions often have relevance to more than one of the collections.

FuturePlan gallery projects (sculpture, sacred silver and stained glass, ceramics, contemporary glass, jewellery and domestic metalware among them) will impinge particularly on this Department over the coming few years, and will provide opportunities to evaluate the strengths of the existing collections. Demonstrating the synergy between acquisition and display, the new ceramic galleries will illustrate the importance of technical developments in ceramic history so that the recent acquisition of the Longleat Meissen vulture in 2002, for instance, makes an important point both as a ceramic sculpture and for the information that it provides on innovative porcelain decorating techniques in the first half of the 18th century. The creation of a new contemporary glass gallery provides the opportunity to develop our collections in this area and to make more contacts with international practitioners in this field; and the collecting of contemporary medals is being treated as a priority in connection with the displays planned for the new sculpture gallery, where the story of the medal can be brought up to the present day.

There is now a renewed emphasis on collecting the contemporary, as this is seen as an important way of inspiring further new work and attracting a wider range of audiences. This calls for the adoption of new ideas on 'virtual' collecting, for the documentation of innovative techniques in production, and of evidence of popular and commercial success where this is appropriate.

We anticipate continuing on occasion to commission contemporary work both on a small scale (as with the seal of the Board of Trustees of the V&A, designed and made by Malcolm Appleby in 1985 and the presentation medal made by Felicity Powell in 2002-3) or on a larger scale as part of a new gallery display. This was the case with the ironwork gates by James Horrobin (1981-82) in the Ironwork Gallery, the Danny Lane glass staircase (1994) in the Glass Gallery and the stained glass in the Whiteley Silver Galleries. Key items are also occasionally borrowed, as in the case of the Chihuly chandelier in the Dome.

Certain collections, including the plaster casts and electrotype reproductions, are not actively developed, although acquisitions might still be made in these areas.

Relationships with both national and regional museums are being established and further strengthened in a variety of ways. Joint purchases – such as in the case of *The Three Graces* by Antonio Canova, bought in partnership with the National Galleries of Scotland in 1994 – is one such area of potential growth; and the expert advisers in the Department acts as 'champions' for export-stopped items, often encouraging and aiding other museums to acquire works of art in danger of being exported. Long-term loans in to the Museum, as with Tate loans to the British Galleries, may sometimes be seen as an alternative to purchase, and make the most of the nation's holdings in different institutions.

3.2.1. Sculpture

We aim to acquire documented, signed and dated works of art that will enrich the most comprehensive holding of post-classical sculpture in the world. English sculpture and post-medieval ivories are two of the areas in which we especially seek appropriate additions. Although by agreement with Tate in 1983 we do not currently collect large-scale sculpture produced after 1914, we are actively adding to our collection of 20th-century and contemporary medals, and other small contemporary sculpture including ivories and bronzes. The Tate agreement is open to re-negotiation and discussions have already taken place in connection with the display of post-1800 sculpture in both places: there is the expectation that the displays at South Kensington, Millbank and Bankside will be considerably improved by a series of mutually-advantageous loans.

3.2.2. Metalwork

We intend to acquire objects with documented designers, makers or patrons, and which incorporate innovative design or use of material. The English post-medieval silver collection is the largest and most representative in the world, but important additions are still made when appropriate. Adding to the collections of jewellery and gold boxes and watches by purchase and gift is a priority, and we actively collect contemporary silver and base metal.

3.2.3. Ceramics & Glass

We aim to acquire documented historical pieces where they add to our already pre-eminent collection, and where opportunity and identified needs occur. Changing patterns in historical interpretation and Museum display – as, for example, in the British Galleries – may identify new ‘needs’. We also plan to maintain our tradition of collecting modern and contemporary work to represent technical development and aesthetic fashions in design, to include both the innovative and the commercially successful. Collecting priorities include 19th- and 20th-century ceramics and glass, but we are most active in collecting the contemporary, both British and International.

3.3. Further Reading

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4. Word & Image Department

4.1. Scope, history and standing of the Word & Image collections

The National Art Library (NAL) (including the Archive of Art and Design) and the Prints, Drawings, and Paintings Department were merged in 2001 to form the Word & Image Department (WID). The merged Department's collections encompass a wide range of Museum objects and literature on all the subjects covered by the Museum's collections: more than two million items overall. This plan concentrates on the collections as exemplars of art, craft and design. There is a separate *Policy for the development of the NAL's documentary materials* (See Appendix 5).

As elsewhere in the V&A, the NAL's collections began with the Schools of Design set up at Somerset House in 1837 to help improve the teaching of design. They joined the nascent V&A at Marlborough House in 1852 and moved into the current suite of Reading Rooms on their completion in 1884 after occupying various locations in the Museum at South Kensington. The title 'National Art Library' first appeared around 1860 in the *Universal catalogue of books on art*, an early expression of the Library's ambition to provide a national centre for art documentation.

From the outset the NAL included prints and drawings, and by 1856 photographs. In 1909 prints and drawings were transferred to the curatorial Department of Engraving, Illustration and Design, its title indicative of a shift away from their role as reference tools towards that of objects made in a particular way, for a particular purpose and of interest in their own right. Photographs followed much later, in 1977, when the Department's title became Prints, Drawings & Photographs, further emphasising their role as discrete works of art.

A separate Paintings Department was set up when the Museum opened at South Kensington in 1857. From 1921 it shared a Keeper with the Department of Engraving, Illustration and Design, and the Departments were amalgamated in 1985. In 1986, at the request of the Trustees, Paintings and Photographs were dropped from its title and Designs introduced, indicative of a new emphasis on the latter area. The 1989 restructuring allowed further consideration of the Department's name which then became Prints, Drawings and Paintings on the basis that 'Prints' encompassed hand-crafted, commercial and photographic prints and the term 'Drawings', works of fine art and design drawings for the decorative, applied and industrial arts.

The Archive of Art and Design was established as part of the NAL in 1978 to assemble material already in the Museum, and to acquire archives associated with the production, marketing, promotion and study of British art and design.

Collecting, within the remit of this document, is carried out by five sections detailed below. British work is prioritised in all areas. The collections overlap with and complement many other collections nationally and internationally but are given distinctive meaning by their context. UK partnerships include the British Museum, the National Gallery, the National Portrait Gallery, Tate, and the National Museum of Photography, Film and Television with which we have entered into loan arrangements to maximise the value of the collections to the nation, and the National Archives which, as well as overseeing the management of public records at the V&A, disseminates information on its collections via the National Register of Archives. We also work with numerous smaller bodies with complementary collections, and outreach organisations.

4.1.1. Design Process

This collection, which encompasses the Archive of Art and Design and design drawings acquired by the NAL and by Prints, Drawings and Paintings, consists of ca. 250 archives and 80,000 drawings. It aims to represent the design process from conception to consumption and is a national centre for the collection of primary source material for the study of design. It includes records of individual artists and designers, businesses and institutions involved in the

production, marketing, promotion and study of art and design, including order books, correspondence, accounts, diaries, photographs, and promotional material; and European and American drawings for architecture, the applied and industrial arts, product design, fashion, and also sculptors' drawings.

The collection has some international rivals for major historical material, but no national rivals except in terms of architectural drawings, where the holdings complement those of the Royal Institute of British Architects (RIBA). From late 2004 the RIBA collection will be housed at the V&A. The RIBA collection is very large (ca. 1,000,000 items) but remains the property of its membership. WID's collection differs from the RIBA in that it includes designs for building by type, as well as by architect. Architects' archives are, where appropriate, directed to the RIBA and fine arts archives to Tate; in other areas the V&A is as anxious to ensure that archives find an appropriate home as to add them to the V&A's collection. Since its foundation the British Museum has occasionally acquired design drawings, but as works of art, rather than as examples of a design process.

4.1.2. Paintings

The collection amounts to ca. 1,750 oil paintings (1,130 British and 620 European), over 2,000 portrait miniatures, 6,800 watercolours, over 10,000 British drawings, illustrations and sketchbooks, and 2,000 Old Master drawings.

The collection began in 1857 with John Sheepshanks' gift of 233 oil paintings and 289 watercolours, drawings (and etchings) by mainly contemporary British artists, and was known for 50 years as the National Gallery of British Art. Since the foundation of Tate, the collecting of oils has been largely restricted to decorative paintings, works related to decorative schemes, representations of the decorative arts, and portraits of practitioners of art and design. The collection of 19th-century British oil paintings, which includes the principal collection of John Constable, is, nonetheless, second only to that of Tate. The foreign oil paintings are also of national significance.

We continue to have national responsibility for collecting watercolours and also English portrait miniatures, the collection of which is unrivalled, with foreign examples acquired to provide a wider context. In addition it was recently agreed with the British Museum, the National Gallery, the National Portrait Gallery and Tate that we should take on national responsibility for pastels. We also collect drawings and have strength in Italian, Netherlandish and French as well as British examples, and such amateur media as silhouettes and cut-paper work. The collection is outstanding for the range of painting media represented, from late antiquity to the present.

4.1.3. Photographs

The collection consists of ca. 200,000 prints. The V&A was the first museum in the world to collect the art of photography. This began in 1856 with the purchase by Sir Henry Cole of ca. 30 exhibits – representing architecture, landscape, figure studies, still life and the nude – from the annual exhibition of the Photographic Society of London. As well as building an extensive 'virtual museum' of reproductive photographs illustrative of art, architecture and design, acquisitions were also made direct from major creative photographers. The collection is international and spans the whole history of the subject from 1839 to the present. After its 1977 transfer from the NAL to the re-named Prints, Drawings & Photographs and Paintings Department, holdings of 19th - and more especially 20th -century classic photography expanded rapidly and the collection of contemporary photography became a priority.

The Photographs collection overlaps and complements many other collections nationally and internationally. It was designated the national collection of the art of the photograph in 1977 and is among the most important collections of its kind in the world. It does not include photographic hardware, which is the responsibility of the National Museum of Science and Industry (Science Museum, London), and the National Museum of Photography, Film and Television, Bradford.

4.1.4. Prints and The Book

This section is responsible for collecting printed images of every sort, whether created as works of art or to fulfil a practical purpose, and the book as a designed product. Both prints and books had their origins in the NAL, although from 1909 prints were part of the Prints, Drawings and Paintings Department in its various guises.

The Prints collection comprises ca. 500,000 items, including fine art prints from the Renaissance to the present; reproductive prints; printed designs for the decorative arts; portraits; topography; social history subjects, religious and pagan symbolism; costume and fashion plates; fan leaves; caricatures; playing cards, packaging, stationery, posters and other commercial graphics, and wallpapers.

Uniquely in Britain, the Prints collection embraces 'fine' prints and commercial production. It also houses the most comprehensive collection of printed designs for the decorative arts in the UK, one of the world's foremost collections, and is the only Museum collection that aims to represent modes in presenting prints. It does not seek to rival the British Museum's collection of Old Master prints, although acquisitions in this field are made to improve representation of printmaking techniques, where we aim to be comprehensive. The V&A is the only national institution to have consistently collected prints by living artists since the mid-19th century.

Holdings of the art, craft and design of the book encompass every aspect of the book from illuminated manuscripts to paperbacks. Many aspects of the collection are of national significance, including illuminated manuscripts, calligraphy, comics and graphic novels, illustrated books, fine printing and book bindings. In all areas activity is co-ordinated with that of other major national collections such as the British Library, Tate Research Services and smaller specialist organizations.

Medieval and post-medieval illuminated manuscripts were acquired from the 1850s, in the form of volumes but also cuttings and leaves from complete manuscripts (there are almost 3,000 such fragments). All were intended as a design source for educational purposes, but the collection includes notable examples of miniature painting by celebrated illuminators. Examples of early printing were also collected in this way, both in the form of complete works and single pages or even initials, to provide an encyclopedic account of book design and ornament. The collection of fine bindings similarly aims to provide an overview from the medieval to the present, including numerous European examples, of which the armorial book-bindings are the best in the country. Holdings of illustrated books in trade and deluxe bindings are also extensive. The collection is strong in private press books, writing and lettering books, fine typography, and *livres d'artistes*. The 20th-century book art collection is unrivalled in Britain.

4.1.5. Contemporary

Contemporary is a relatively new section, set up within Prints, Drawings and Paintings in 1999, and now also encompasses contemporary book objects and digital media. Its purpose is to ensure that the Department's contemporary collecting is approached from a perspective that truly reflects what practitioners value today and to research and take curatorial responsibility for new media. The Section's collections as such are modest and currently encompass only examples of electronic media, and cross-disciplinary work which does not sit comfortably in the other collections.

The late 20th- and early 21st-century collection has not yet grown to any consequence but the curators contribute to national debates on when, what, and how, to collect in the field of contemporary art and design. The Senior Curator is leading for the V&A in conversations with the British Museum to develop complementary policies on collecting the modern and contemporary. The collection has extensive expertise in managing electronic data and is participating in national and international research in this field, where libraries have considerably more experience than art museums. The collection has also played a significant

role in recognising the importance of identifying and representing the work of black and Asian artists, and those from other ethnic minority communities.

4.2. Collecting aims of the Word & Image Department

The Word & Image Department (WID) aims to focus on the areas already described in which it has national responsibilities and established strengths. Contemporary production is a priority in all relevant fields. We give equal weight to 'high' design and popular culture. In particular, we target objects that relate directly to existing Museum objects, seek out images of making and those that relate to the designed interior, and continue to prioritise process and technique. Digital media represent a current challenge. Conscious of the Museum's role as the principal museum of art and design, we are especially active in areas where the fine and applied arts interact.

Historic collecting continues to prioritise British work. Historic (non-Asian) foreign work is acquired to provide examples of work that was and is admired and imitated in Britain. As a consequence of globalisation, contemporary acquisitions may be designed in one country, made in another, and marketed and published internationally. WID's contemporary collecting policy is necessarily international in scope. We aim to collect outside perceived canons and to represent established strengths on a diverse and inclusive basis. It is our intention to ensure that our collections reflect the relevant achievements and interests of the Museum's target audiences, in terms of socio-economic and ethnic origin.

4.2.1. Design Process

We target in particular documentary and archival materials related to objects in the other Western curatorial departments. We collect in areas significant to the creative industries including architecture, where desiderata include pre-1700 drawings; drawings by the Palladians; designs for architecture between the wars and post-1945; and for industrial design and corporate identity. The work of firms and individuals who have defined the professions are especially sought. Where possible, the emphasis is on collecting the design process for a specific product from concept and specification, through two and three-dimensional modelling, including textual comment and other records of creative interchange, into the mature product-development phase, as well as the marketing of the product. Further representation of digitally represented and stored design is a high priority. We also continue to collect archives, especially when their continuing existence is threatened.

4.2.2. Paintings

We seek to acquire oil paintings which represent subjects associated with architecture, design and the decorative arts and paintings which are part of decorative schemes. In the fields of watercolours and miniatures, there remain certain practitioners, for example Girtin and William Charles Ross, miniature painter to Queen Victoria, who are inadequately represented. The pastels collection is small and far from comprehensive. We intend to assess the collection in relation to those held elsewhere and to identify national lacunae, which include an appropriate work by Rosalba Carriera. We are also interested in 'hybrid' media, for example miniature portraits in manuscripts, which bridge the gap between painting and other media. We continue to pursue examples of drawing by contemporary artists, with a particular emphasis on representing technical or conceptual innovation, and work which extends the definition of 'drawing'.

4.2.3. Photographs

The history of photography is traditionally centred on Western Europe and the United States. While seeking to improve our holdings of these classic photographs sometimes by trading duplicates, we also wish to extend coverage of work from Latin America, Africa, Eastern Europe and Asia and countries currently unrepresented in the collection. We should also like to expand our coverage of the presentation of photographs, such as early framed exhibition prints and major books of art photography. We continue to extend holdings of advertising photography and other applied forms, such as fashion and documentary photography.

4.2.4. Prints and The Book

Acquisitions of historic prints are usually made in response to requirements of the Museum's FuturePlan. However prints in period frames, or on unusual supports such as silk and vellum, remain a high priority, as do popular prints representing social history and printed pieces of social history (greetings cards, trade cards, posters, bill-heads, club flyers, and packaging ephemera). The recent closure of Robert Opie's Package Museum creates the need for us to develop a more comprehensive approach to printed packaging materials. An important new genre of graphic communication is the on-line website of which we are beginning to acquire selected examples with a view to documenting the development of the medium. In contemporary printmaking we aim to represent traditional media applied to new vocabulary internationally, and examples that challenge assumptions such as three-dimensional work, animations, monotypes (we do not have a monotype by the great master of the medium, Degas), records of installations and such category-crossing developments as printed paintings and artists' wallpapers.

The immediate challenge with the book collection is mapping what we already hold. For example the Dyce and Forster Collections include many editions, ranging from the 16th to the 19th centuries in original trade formats which remain undocumented from this perspective. Analysis of the existing collection will enable us to define an intellectual strategy for the discussion of the book as a designed product and, thus, re-position the collection in a way appropriate to its position in a great museum of applied arts. We will also continue to collect in areas of known strength, especially book art.

4.3. Further Reading

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5. MUSEUM OF CHILDHOOD, BETHNAL GREEN

5.1. Scope, history and standing of the Childhood collections

The childhood collections were established in Bethnal Green in 1974 with the intention of giving purpose to the East End site. Some parts of the collection originated with the objects collected to form the *Children's Corner* section of the educational museum in the early days of the V&A and this was supplemented with childhood material transferred from across the V&A's Collections Departments. Since 1974 the Museum has had its own collecting policy and priorities and has operated as a separate entity, but within the broad aims of the V&A as a whole. The holdings range from nursery collections, children's costume, dolls, games and puzzles, toys, paintings, drawings, engravings, and photographs, items representing world religions and festivals, and ephemera.

The Museum is the National Museum of Childhood. Although there are many small museums and private collections, mainly collecting within specific fields, such as dolls or toys, there are only two other museums in the UK solely concentrating on childhood – the National Trust Museum at Sudbury Hall in Derbyshire and the Museum of Childhood in Edinburgh. Internationally, the childhood collections are renowned in the fields of dolls, children's costume and, of course, the dolls' houses.

5.1.1. Nursery Collections

These collections include furniture, feeding equipment, rattles, prams and pushchairs, china, rocking horses and optical toys.

Furniture collection. The furniture collection (ca. 108 items) is probably the largest in the UK, with over 100 pieces ranging from a traditional English oak cradle, dated 1641, to an ergonomically designed high chair of the 1990s. Traditional furniture includes a range of English rural chairs and an 18th-century Pennsylvanian Dutch cradle from America, in contrast with innovations, such as a 19th-century mechanical rocking cradle, a high chair of the 1870s, which both exercised and weighed the child, and a paper chair of the 1960s. The most spectacular and unusual piece in the collection (one of only two known) seems, at first sight to be a large dolls' house, dated 1712 and resembling the Queen's house at Kew, but is in fact a child's wardrobe. A particular strength is the geographical spread of the collection, including pieces from Switzerland, USA, Latvia, Germany, France, Norway and Austria.

Nursery equipment. The collection of nursery equipment (feeding equipment, rattles etc) comprises ca. 170 objects and ranges in date from the 1730s to the late 1990s. A silver pap boat of 1735 is the earliest dated item in the group, contrasting with an 18th-century American feeding vessel of pressed tin. The 19th-century feeding items include a silver nipple shield of 1812 and two other examples from the 1920s and the 1980s.

Rattles. The earliest of the rattles is a traditional silver bauble with bells and coral teething stick dating from 1760, with later examples in the same style up to 1912. The 20th-century silver rattles representing animals and toys and later plastic examples in the same tradition illustrate the fashion for novelty rattles. The nursery equipment group of items also includes christening and birth presents.

Prams. The pram collection (ca.27 items) is mainly post World War Two but does include some earlier examples, a child's 18th-century carriage, a 19th-century stick wagon and a 19th-century perambulator by Simpson and Fawcett. The rest of the collection includes examples of the best known English makers (Silvercross, Hutchings, Marnet, Treasurecot, Pedigree, etc).

Children's china. The Museum has a large collection of children's china (ca. 300 items) dating from the 19th century, including several tea and dinner sets from Germany, France, Austria and Japan. The bulk of the collection, however, is English and dates from 1910-1990

with sets by William Ridgeway and Co., W Hackwood & Sons, Royal Crown Derby, Wedgwood and others.

Rocking horses. The Museum's rocking horse and tricycle horses (ca.20 items) date mostly from the 19th century.

Optical Toys. The optical toys collection includes most of the well known standard 19th-century optical toys used for educational and recreational purposes. These vary from the persistence of movement examples, such as the zoetrope to the precursor of the slide projector, the magic lantern. The Museum is particularly rich in lantern slides, with examples ranging from early 19th-century panoramic and movable slides to early 20th-century sets, based on stories, geographical locations and occupations. There is a large range of peepshows, including two 18th-century Engelbrecht theatres and the classic views of the Great Exhibition and the Thames Tunnel. The collection also includes examples of kaleidoscopes, cameras, stereoscopes, distorting viewers of various kinds and computer games.

5.1.2. Children's Costume

The costume collection contains clothing from birth to 18 years. The baby clothes collection is unusual in having four decorative swaddling bands, one from each of the 16th, 17th, 18th and 19th centuries. Its other important items include a 1660s bearing cloth, a rare 17th/early 18th-century Spanish effigy of a fully dressed baby (including nappy), a 19th-century circumcision gown and a 20th-century box of shoes and socks for a royal baby.

The 18th-century garments include boys suits, shirts, waistcoats and breeches, as well as girls silk dresses and a late 18th-century gown.

The 19th-century garments include night-clothes, underwear, coats and suits, including *Faunteroy*, *Scotch*, and *Sailor* suits. There are also dresses for boys and girls in cotton, linen, lace and vivid coloured silks. The rarer items include mourning garments and working clothes (boys smock and fisher girl).

The 20th-century holdings show innovative garments, such as the liberty bodice, T-shirts, tracksuits, etc., and materials, such as PVC, nylon and bonded paper. Designer labels, such as Quant, St Laurent, Biba, Cardin and Paul Smith are amongst the designers represented.

An accessories group completes this collection with shoes, hats, bags, jewellery, etc.

5.1.3. Dolls' Houses

This collection also includes dolls' house furniture and model kitchens.

The Museum has a large collection of dolls' houses dating from the 17th century to 2001 (ca. 80 items). The most important are the Nuremberg House of 1673 and the Tate Baby House of ca.1760.

The dolls' house furniture collection belongs mainly with the houses. The best pieces include an 18th-century room setting and the Dutch Cabinet Kitchen. The Museum also has a good collection of 19th-century furniture and a growing collection of 20th-century material.

The model kitchens collection is extremely well known internationally, the best examples being the Nuremberg kitchen of ca.1800.

5.1.4. Dolls, including Puppets and Theatres

The doll collection (ca. 8,000 items) is one of the largest and finest in the world. The collection contains a cross section of mass produced dolls from the 1670s to the present day. The major makers and manufacturers of dolls are represented and the collection is divided

into five main categories based on materials: wood, wax, china (including bisque), composition and plastics.

The toy theatre and puppet collection is not a main strength for the Museum and there are many other collections which are more extensive (including those of the Theatre Museum). The puppets demonstrate the four main types, including string (or marionette), hand/glove, rod and shadow puppets, with examples from Europe, India, China, Burma, Indonesia and Japan.

5.1.5. Games and Puzzles

The games and puzzles collection (ca. 3,000 items) is one of the finest in the world and contains published material dating from the early 18th century. It covers early games and puzzles published in England and Europe dating from 1700. Later ones include a few from the USA and the Far East. There are five main categories to the collection – board games, card games, table games, indoor games and dissected and jigsaw puzzles. The collection also includes a selection of compendia, gaming pieces and outdoor games.

5.1.6. Toys

The Museum's toy collection is extensive and includes a huge range of material, dating from the 18th century to the present day. It includes learning toys, traditional toys, Noah's Arks, communication, mechanical, cars, trucks and buses, artist made toys, forts and soldiers, typewriters and sewing machines.

The learning toys collection (ca. 2,000 items) is unique and encompasses the history of educational movements and related toys. The Museum holds material relating to Paul & Marjorie Abbatt, Erno Goldfinger, Friedrich Froebel and Maria Montessori.

Traditional toys include a small collection of German wooden toys and sample sheets dating from the early 19th century.

The Noah's Arks collection dates from 1810 to 1990.

The construction toys collection is a large collection consisting of Richters, Ankerblocks, Meccano, Kiddicraft, etc.

The mechanical toys group includes automata and clockwork toys mainly by well known makers, such as Bing, Carette, Martin, Britains and Lehman. Most are post-1850.

A Museum of Childhood would not be complete without a collection of cars, trucks and buses (ca. 500 items). The collection includes typical examples of Dinky, Matchbox, Kingsbury MFG, Bing, Airfix, Palitoy, Mettoy, Britains, Thang, Lesney and Corgi. This collection also contains recycled toys and examples from Japan, China, Europe and USA.

There is also a special design collection of artist made toys, with works by artists such as Garritt Rieveld, Roger Fry, Kay Bojesen, Eric Gill, Antonio Vitali, Patrick Rylands, Robert Race, Sam Smith, Maggie Wareham, David Plagerson and Jim Edmiston.

The forts and soldiers collection (ca. 750 items) also includes other model figures. The group of soldiers is small but includes a wide range of different types (flats, solids, hollow cast, die cast and moulded) and materials (paper, card, wood, metal and plastic); as well as the usual military figures, the group includes medieval knights, Roman soldiers, cowboys and Indians. The forts include both commercially produced and hand made examples.

5.1.7. Paintings, Drawings, Prints and Photographs

The paintings collection (ca. 40 items) consists of items mainly from the Dixon Bequest left to the Museum over 100 years ago. Most of the paintings were transferred to South Kensington but a corpus of 19th-century depictions of children was retained. The majority are

watercolours. More recent acquisitions have been an early 18th-century baby portrait, a 1740s painting of a mother and child by John Highmore and two 18th-century watercolours of children playing.

The photographic collection comprises about 800 photographs dating from 1860 onwards and in particular documents children's lives.

5.1.8. World Religions and Festivals

Christianity dominates this collection and the majority of the objects are connected with Christmas. There is a good representation of objects from various European countries. The collection includes crib or crèche figures from Italy, Germany, France, Spain, England, Austria and Poland and now from Mexico. The gem of the group is a complete 19th-century Italian Presepio scene. The collection also includes material related to Easter, Indian Gods, Buddha and a model synagogue.

5.1.9. Ephemera

This collection includes greetings cards, postcards, letters and diaries. Approximately 500 or so greetings cards form the largest group, mainly for birthdays and Christmas. The earliest date from the late 19th century. The documents begin with an 1810 boys indenture and include items associated with youth movements, religion, clubs, school reports, rationing, etc. The letters and diaries group includes correspondence from children in boarding schools, including Eton.

5.2. **Collecting aims of the Museum of Childhood**

The Museum restricts its collecting of historic material, seeking wherever possible to identify key objects and types which enhance use of the collection.

The Museum does however have a policy to expand its contemporary collecting within the parameters of a clear collecting plan.

5.2.1. Nursery Collections

Furniture. The priority for the furniture group will be to expand selectively. It has few 18th-century pieces and no examples of decoratively painted children's furniture. The collection needs to acquire more post-war play equipment and items, such as a bunk bed. The contemporary acquisitions include bean bags, inflatable chairs and ergonomically designed furniture.

Nursery equipment. Given the existence of other major collections, the nursery equipment collection of medical material will not be a priority for expansion. However, it may be appropriate to acquire items associated with children's mobility – wheelchair, callipers, crutches, harnesses, etc. This would include specially designed feeding equipment.

Children's china. The china collection would benefit from better access to the 18th-century pieces which remain in the South Kensington collections. The priority is to acquire one or two 20th-century examples and of course to collect contemporary versions.

Rocking horses. The rocking horse collection, being publicly accessible, is extremely rare as most collections are privately owned. The Museum will seek to make this holding more comprehensive by adding, where possible, a 17th-century board example, an 18th-century example, and non-traditional contemporary examples and to consider other rocking animals.

Optical toys. The optical toys collection does not need to be expanded in any major ways, with the possible exception of a Praxinoscope and a Brewster stereoscope. However, the Museum does intend to add significantly to the technology collection, including computer games and their associated platforms.

Costume collection. The costume collection represents a broad range of material and defining the collecting strategy has been strengthened by clear objectives for filling important gaps and enhancing weak areas. Despite a certain lack of change in modern children's fashions, there is a particular need to expand the contemporary and recent holdings to avoid unbalancing the collection. Most of the rest will be done by a targeted list, which includes further examples of mourning clothes, boys' garments (over 8's), hats, underwear and work clothes. Some multi-cultural aspects should be strengthened.

5.2.2. Dolls' Houses, Dolls' House Furniture and Model Kitchens

The dolls' house collection would be greatly strengthened by the acquisition of an early 18th-century house. The Museum will also select metal and card houses from important makers, such as Mettoy and Louis Marx. The Museum will also consider expanding the collection beyond Europe and Japan.

In terms of dolls' house furniture, the Museum will prioritise the period 1960-present, where the collection is weak.

The model kitchen is a particular type of object, due to its definable boundaries, and therefore it is simple to prioritise an 18th-century, 19th-century and modern example (a child's play kitchen).

5.2.3. Dolls

As a collection of major international importance, it is vital to fill obvious gaps in the collection of toys. The Museum will therefore seek to acquire early dolls, rag dolls (USA 1850-1920) by known makers, worsted doll (Germany 1890), and a 1930s American vogue composition doll. The Museum will also seek to develop the contemporary doll collection, including character merchandising, such as pop groups and fun characters.

In terms of puppets and toy theatres, the Museum will only seek to acquire materials which are made as toys or are originals from children's television series, such as Andy Pandy, etc.

5.2.4. Games and Puzzles

The priorities for the games and puzzles collection are early examples of English games, American and European puzzles, a John Spilsbury dissected puzzle and a rolling programme of contemporary acquisition.

5.2.5. Toys

The collection of Learning Toys will remain closed as it is the intention to integrate it into other collections. The priorities for traditional toys will be to acquire early examples of German and European (particularly Eastern) toys, more sample books and collecting beyond the European boundary, e.g. India. The Museum will seek to acquire an 18th-century flat bottomed Noah's Ark and contemporary examples only. In terms of construction toys, the Museum will seek to acquire selectively and will concentrate on early and contemporary examples. Mechanical toys including automata and clockwork will prioritise Japanese and Chinese post-1970 mechanical toys, a pre-1860 child's automata and a selection of contemporary equivalents across the section. The Museum will seek to fill gaps in the collection of cars, trucks and buses where possible, particularly French, German, Indian and American.

For artist designed toys, the Museum will concentrate on key designers (e.g. Bauhaus) and those emerging onto the contemporary design scene. The collections of soldiers, forts and other model figures will be developed by filling a few gaps, particularly from Britain. For typewriters and sewing machines, the Museum will acquire a late 20th-century model and be

aware of the change to computers by acquiring a transitional piece, e.g. Vitech. For sewing machines, an example by Comet will be sought.

5.2.6. Soft Toys

This category includes Teddy Bears and Character Toys. We will expand the collection of wild animals across all periods. Dinosaur and Beanie examples will be sought. Character toys could become a huge collecting area. Therefore the Museum has adopted a strict policy of limitation (five items per subject).

5.2.7. Paintings, Drawings, Prints and Photographs Collection

Given the costs of acquiring works of art, this will not be a priority for the Museum. The photographic collection, however, needs to be reviewed and a detailed plan completed.

5.2.8. World Religions and Festivals

We will expand this collection to include different faiths, including Jewish, Muslim, Hindu and Sikh.

5.2.9. Ephemera

The Museum plans to collect greetings cards and postcards sent to and from children and we intend to expand the collection of official documents and diaries.

5.3. Further Reading

Bottomley, Ruth. *Rocking Horses* (Princes Risborough, 1991).

Bristol, Olivia and Geddes-Brown, Leslie. *Dolls' Houses* (London, 1997).

Burton, Anthony. *Bethnal Green Museum of Childhood* (London, 1986).

Burton, Anthony. *Children's Pleasures* (London, 1996).

Burton, Anthony and Goodfellow, Caroline. 'Arthur Sabin, Mrs. Greg and the Queen', *The V&A Album 4* (London, 1985), pp.355-66.

Cockrill, Pauline. *Teddy Bears and Soft Toys* (Princes Risborough, 1988; reprinted 2001).

Goodfellow, Caroline. *A Collector's guide to Games and Puzzles* (London, 1991).

Goodfellow, Caroline. *Dolls* (Princes Risborough, 1998).

Greene, Vivien. *English Dolls' Houses of the 18th and 19th Centuries* (London, 1955; reprinted 1979).

Pasierbska, Halina. 'Doll's House and Miniature Kitchens', *The V&A Album* (Autumn 1988), pp.112-21.

Pasierbska, Halina. *Dolls' Houses* (Princes Risborough, 1991; 2nd edn. 2001).

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Rose, Clare. *Children's Clothes* (London, 1989).

6. THEATRE MUSEUM

6.1. Scope, history and standing of the Theatre Museum collections

The Theatre Museum is the National Museum of the Performing Arts and a branch of the Victoria and Albert Museum (V&A). Dedicated to the history, craft and practice of the performing arts in the UK, its primary emphasis is on drama, dance, opera and musical theatre. In providing the national record of performance, it combines the functions of museum, archive, library and educational resource.

Since live performance is ephemeral, the Museum documents its production and reception by gathering a variety of evidence in different media. Objects are collected for their significance in the history and development of performance, which may or may not include an aesthetic judgement.

The bulk of the collections falls into two main groups: core collections comprising the most popular and heavily used material, and special collections which are mainly archival and kept distinct. (See Appendix 4.6). Acquisitions are made through:

- a) pro-active gathering of documentation on a systematic, daily basis, the pursuit of target collections and items, and the creation of its own record of contemporary performance through video and photography; and
- b) re-active consideration of material offered as a gift, purchase or bequest.

The Museum is widely regarded as leader of the many performing arts collections in the UK. It takes a central role in SIBMAS (the International Association of Performing Arts Museums and Libraries), the Theatre Information Group and The Society for Theatre Research (STR). Its co-publication with the STR of the *Directory of Performing Arts Resources* in 1998 led to the Museum being a leading partner in the *Backstage* project which created an electronic portal for UK performing arts material.

The Museum was founded in 1974 when two great V&A collections – Gabrielle Enthoven's London playbills and programmes, and Harry Beard's prints, libretti, etc. – were merged with the holdings of two external organisations. They were the British Theatre Museum Association and Richard Buckle's 'Friends of the Museum of Performing Arts' which added costumes and scenic cloths to the V&A's paper-based collections. The Museum's role as the central performing arts holding was rapidly affirmed by the acquisition of the Antony Hippisley Coxe Circus Collection, and the British Puppet Guild Collection. The opportunity was also taken to widen its brief to include rock 'n' pop, in response to gifts from Pink Floyd, The Who, Elton John, etc., and the booming interest in popular music. The Museum is the deposit library on a *de facto* basis for professional performance in the UK and its collection of programmes is the most comprehensive in the world. No other institution documents UK performing arts from day to day or offers such depth of related material.

In 1987 the Museum moved from South Kensington to its own premises in Covent Garden. As the UK's leading performing arts library and repository, it was the natural home for over 60,000 volumes on the closure of the British Theatre Association – formerly the largest play library in the country – and major archives including the Arts Council of Great Britain's. Since 1992 the Museum has made archival recordings of current productions for its National Video Archive of Performance (NVAP) under a unique agreement with the Federation of Entertainment Unions. Video has added a vital dimension to conventional collections by capturing performance in real time, and is much in demand for study, display and education. It has strengthened contemporary collecting with the support of a video producer and a contemporary performance curator, who has also improved coverage of Black and Asian companies and alternative theatre.

6.1.1. Drama/theatre

This area is the best represented of the performing arts in the collections. Coverage grows significantly from the 18th century onwards via playbills, programmes, posters, texts, reviews, files on practitioners, companies and theatres, books, letters, legal documents, prompt-books (e.g. for *Look Back in Anger* and *The Mousetrap*), photographic collections (e.g. Guy Little, Houston Rogers), prints, drawings, ceramics (e.g. Robert Eddison's), paintings (including the Somerset Maugham Collection on loan from the Royal National Theatre), etc.

Costumes and accessories include examples worn by Olivier (e.g. as Richard III and Othello), Gielgud and Edith Evans, from Peter Brook's *A Midsummer Night's Dream*, and Inca masks from *The Royal Hunt of the Sun*. The design holding, rivalled only by the Robert Tobin Collection (USA) and James Gordon's private collection in the UK, includes major work by de Louthembourg, the Grieve family, Wilhelm, Gordon Craig, Ernst Stern, Tanya Moiseiwitsch, Leslie Hurry, Anthony Holland, Ralph Koltai, Sean Kenny, Michael Annals, Sally Jacobs, Voytek, Lez Brotherston, Mark Thompson and other leading names. The Museum is well provided with archives from theatres, companies and producers (e.g. H M Tennent, Royal Court, Tricycle) but has relatively fewer for great actors and directors due to keen interest and collecting by the British Library, University of Austin, Texas, etc. Drama, especially new writing, has benefited from being a priority for NVAP recording. For the pre-video era historic recordings of key performers on 78 records and audio tapes are currently being donated by Richard Bebb. Coverage of Black and Asian work now includes NVAP videos of productions (*East is East*), interviews with leading practitioners (*Blackgrounds*), archives (Temba Theatre), biographical files, photographs and other material in the core collections (see S Croft et al., *Black and Asian Performance at the Theatre Museum: A Users' Guide* (2003)).

6.1.2. Dance

Dance coverage is especially strong for ballet. However, there are significant aspects of other forms in the Collections. Materials include rare early prints, Romantic ballet lithographs, paintings, costumes dating from the 18th century onwards, designs from the 17th century onwards, photographic collections (e.g. Gordon Anthony, J W Debenham, Anthony Crickmay, Chris Ha), the Cyril Beaumont Collection and the archives of Western Ballet Theatre, Akademi (South Asian Dance in Britain) and London Contemporary Dance Theatre. The Museum holds the world's largest collection of Ballets Russes costumes and scenic cloths including that which Picasso designed for *Le Train Bleu*, together with designs by Bakst, Tchelitchev, Gontcharova etc., drawings by Valentine Gross and the Parmenia Ekstrom Collection of Diaghilev business papers.

6.1.3. Opera and Musical Theatre

Opera material includes Harry Beard's many libretti, programmes and prints of singers and composers, an original 1720 prompt copy for Handel's *Radamisto*, costumes worn by Chaliapin, Tito Gobbi, Boris Kristoff, Joan Sutherland and in English National Opera and Royal Opera House Covent Garden productions, models and cloths by John Piper for Britten premieres, and the archives of Opera Factory, and impresario Sander Gorlinsky.

Musical Theatre highlights include D'Oyly Carte's Gilbert and Sullivan designs, prompt-books and photographs, the *Salad Days* magic piano, Julie Andrews's *My Fair Lady* ball gown, original conductor's score for *Jesus Christ Superstar* and John Napier's model for the 1996 Lyceum revival, and Maria Bjornson designs for *The Phantom of the Opera*.

Much documentation on musical theatre and opera is embedded in the core collections. However, both subject areas would benefit from the addition of a music-based reference collection like the one on musicals currently being collected privately by Rex Bunnett and John Muir to be bequeathed to the Museum.

6.1.4. Other performing arts

Rock 'n' Pop- these collections include Harry Hammond photographs of pop stars (late 1940s-60s), costumes worn by Mick Jagger, Adam Ant, Kiss etc., Jamie Reid's designs for The Sex Pistols, and Lazaridis' set model for Duran Duran's 1993 tour.

Circus- the Museum has the UK's best public holding. It comprises the collections of Antony Hippisley Coxe, Cyril Mills, Larry Turnbull posters and Baron de Rakoczy's photographs of the 1920s-50s.

Puppetry- the collection includes rare Victorian Tiller-Clowes and Barnard marionettes, the Gair Wikinson marionettes, the British Puppet Guild Collection (mid-20th century) and extensive supporting documentation compiled by Gerald Morice.

Pantomime- this collection includes early Grimaldi prints, scripts, designs by Hugh Durrant etc., a star trap, costumes for Victorian Harlequin, pantomime dame and cow.

Revue, Cabaret- this includes C B Cochran's scrapbooks, the archives of Chauve Souris, Douglas Byng, the Windmill Theatre and designs by Oliver Messel and others, costumes for Murray's and Eve's cabaret clubs.

Music Hall, Variety- this includes many music sheets, images and business records for the Alhambra (Alfred Moul Collection) and London Pavilion.

Theatre Buildings, Technology- includes a collection of ca. 10,000 building plans by Frank Matcham & Co., Colin Sorensen's buildings files, Strand's photographs and historic lighting equipment, Frederick Bentham's (lighting control) Archive, and the Association of British Theatre Technicians' interviews with practitioners.

6.2. Collecting aims of the Theatre Museum

As the National Museum of the Performing Arts, the Museum has a wide remit. However, given that staff and financial resources are finite, clear guidelines for collecting are necessary. Despite the fact that the performing arts are global, collecting focuses on performance in the UK. It is also prioritised by subject area, strength of coverage and public demand (see Appendix 4.6.). Where coverage is modest, a conscious decision is made either to improve the holding, or not to collect and refer researchers instead to holdings elsewhere. As with any collecting policy, there are minor exceptions which prove the rule. In the Museum's case this largely stems from the globalisation of the performing arts. Non-UK material may occasionally be collected where it is vital for a fuller understanding of the arts in this country.

Strategic acquisition of material of national importance is difficult to achieve with limited resources. Nevertheless, the aim is to maintain a list of collections to be pursued which will assist the evaluation of offers of other material that the Museum may consider acquiring reactively. The following are particular priority areas of the collection which the Museum aims to develop.

Although the Museum will continue to acquire important historical material that completes or complements its holdings, it will seek to make contemporary and 20th-century collecting a priority by:

- updating the national record of performing arts across the UK with programmes, posters, press cuttings, playtexts, library materials including commercial and archival videos/DVDs etc.
- recording more productions and interviews with key practitioners for the National Video Archive of Performance, where possible extending coverage beyond London to include dance and other forms, especially popular entertainment.
- continuing pro-active photography by using the Museum's photographer to record current productions and by acquiring the work of outside photographers.

- expanding oral history materials and audio programme building on the acquisition of the spoken word recordings in the Richard Bebb Collection.
- selectively building holdings of modern and contemporary designs, models, costumes, prompt-books and archives.
- developing holdings on experimental theatre in the post-1968 era, and hard-to-document areas such as physical theatre, mime, visual, site-specific, environmental, processional, carnival, Black, Asian and other ethnic minority performance.
- improving coverage of areas such as dance in musicals/theatre shows, and especially new dance in Britain, through strategic acquisitions of comparable importance to the Museum's Anthony Crickmay and Chris Ha photographic collections.
- building its holdings of costumes, scores, recordings and photographs for opera and musical theatre around the Bunnett-Muir bequest of musicals tapes, records, CDs, posters, music sheets and books.
- continuing to document rock 'n' pop and its theatricality by collecting key examples of design and technology as well as press cuttings, photographs etc.
- acquiring theatre architecture, stage technology, files of press cuttings, photographs, plans, etc., to be regularly updated and relevant materials acquired such as the Save London Theatres Campaign Archive, and close liaison maintained with the Association of British Theatre Technicians, the Theatres Trust, English Heritage, etc. Exceptionally, key artefacts, components or models may be acquired on a very selective basis for study, education and display.
- acquiring library materials- new play texts and libretti professionally performed in the UK and key secondary materials including books, pamphlets, periodicals, trade catalogues, CD ROMs, commercial and archival videos, DVDs and other multimedia materials as appropriate.

6.3. Further reading

Fowler, James. 'Collecting live performance', *Museums and the Future of Collecting*, edited by Simon J. Knell, 2nd ed. (Aldershot, 2004), pp.242-9.

Hall, Catherine. 'Introduction' to Schouvaloff, Alexander. *Theatre Museum* (London, 1987), pp.5-9.

Laver, James. 'Gabrielle Enthoven O.B.E. and the Enthoven Theatre Collection', *Studies in English Theatre History in Memory of Gabrielle Enthoven* (London, 1952), pp. 1-8.

Scott Rogers, Jean. *Stage by Stage. The making of the Theatre Museum* (London, 1985).

Strong, Roy. *The Roy Strong Diaries. 1967-1987* (London, 1997), pp.138,324,337-44.

7. CONTEMPORARY COLLECTING STRATEGY

7.1. Scope, history and standing of the Museum's Contemporary collection

The Museum collects a broad range of contemporary visual and decorative/applied arts, architecture, design, craft and fashion. It includes objects ranging from the unique crafted artefact to the item of mass consumption and production.

When first set up as the 'Museum of Ornamental Art' in 1852, the embryonic V&A acquired a selection of casts and other teaching aids, transferred from the 'School of Design' (later to become the RCA), and £5,000 worth of purchases of British and foreign articles of contemporary manufacture from the Great Exhibition of 1851. The aim was to improve the design of manufactured goods by showing contemporary as well as historic specimens 'to illustrate the history of various manufactures' – some for extreme skill of manufacture or workmanship, others to present to the manufacturer and to the public choice examples of what science and art had accomplished in manufactures of all kinds.

These were mainly contemporary holdings, but they were quickly supplemented by the acquisition of fine examples of Medieval and Renaissance art by J C Robinson, then curator of the Museum. For the next 100 years the Museum's resources were concentrated on historic collections. A few contemporary objects were acquired – the Donaldson Gift (of Art Nouveau furniture in 1900) is particularly noteworthy – but there was no consistent Museum-wide effort to make late 19th- and 20th-century collections representative. Instead the Circulation Department, which developed touring exhibitions for the regions, actively collected both 19th- and 20th-century material. Finding that objects of recent manufacture were of greatest relevance for the students of colleges to which their shows were circulated, the Department gradually assumed responsibility for the full range of the Museum's 20th-century collections. It was only on the closure of the Circulation Department in 1977 that the majority of the 'materials' or 'cultures' departments began to submit their 20th-century collections to the same critical and scholarly review as the earlier collections and to set about giving them significant shape.

From 1982 to 1986 the V&A collaborated with the Conran Foundation to develop the 'Boilerhouse', which brought a new dimension to the V&A with exhibitions of current manufactures of a kind which fell largely outside the existing scope of the Museum. A young audience, keen for explorations of recent developments in product design, was secured. After the Foundation moved its activities to Butler's Wharf (the Design Museum), debates about the V&A's contemporary role continued. In recent years the Museum has reasserted the centrality of its role in representing contemporary design both to serve the creative industries and to provide inspiration for all audiences. The development of a Contemporary Team and an active Contemporary programme, the creation of a contemporary gallery in 2002, the appointment of a joint V&A/Brighton University Research Fellow in product design, and the commitment to build the Spiral extension, designed by Daniel Libeskind, are all demonstrations of the Museum's renewed commitment to the Contemporary.

No other institution collects recent and contemporary art and design across such a broad front. Some parts of the collection are inevitably paralleled elsewhere, although often to different ends. The Crafts Council's 'national collection of craft' is intended only for loan to other bodies and serves a purpose analogous to the loan collection of the Arts Council England which co-exists satisfactorily with the relevant national museum collection. The Design Museum deals only with the design development, production and marketing of mass manufactured artefacts. The British Museum's recently formed collections of 20th-century ceramics, glass and metalwork are of a very high quality but they are limited in range and depth compared with the holdings of the V&A and have not typically included current work. By agreement with Tate in 1983 we do not currently collect large-scale sculpture produced after 1914, or British and European oil paintings except when associated with architecture, design and the decorative arts. The V&A is working actively with all these institutions to ensure that our respective endeavours work to mutual advantage.

7.2. Contemporary collecting aims of the Museum

Our contemporary collecting should reflect what is new, what is influential, what is innovative or experimental, and what is representative of contemporary social and artistic trends. Every artefact acquired will be the result of a creative process and should be culturally significant. There are obvious important specialist areas within the collection, detailed in the departmental plans above, and we need to maintain and develop their unique focus. However, our contemporary collecting must also cover new areas of practice as they emerge – interactive design, for example, or new technological and material developments as they impact on material culture. It must also reflect the culture of cross-fertilization found in contemporary practice. This new focus is already in evidence in the work of some of the Departments, particularly WID, but this will increasingly entail a much greater degree of intra- and inter-departmental working than has hitherto been the pattern, and it will also require focus and dedicated resource.

The Museum's strategy therefore must increasingly aim to mirror the cross-disciplinary and multi-faceted nature of contemporary practice. Fashion, architecture and design, for example, are becoming more closely related, and designers may be working in a variety of specialist arenas at any given time. We will actively reflect the nature of practice in a variety of fields, not limiting ourselves to traditional departmental specialist interests and conventional material and geographic boundaries, but basing our activities, where appropriate, on collaborative research and analysis of current trends.

No collection of this nature can claim to be comprehensive – this is neither possible nor desirable. Collecting is not just an end in itself, but is determined by the functions which we expect the collections to serve. The Museum does aim to demonstrate the full context of contemporary design. To do this, we will both document the broad spectrum of professional design practice, collect finished objects and document the contexts of their consumption. Contemporary collecting will therefore in part be reflective.

When we deem a particular individual or company to be worthy of collection, we will address how best to represent them – an interview, a digital visual archive, a selection of works, or a case study of the design process may all be considered. When our collecting 'starts with' the finished product we will also aim to assemble a wide range of supporting material – including for example, design drawings, models, Page 45 of 84 prototypes and material samples, recorded interviews with the artist, craftsperson, designer or company, corporate literature, trade catalogues, information on the manufacture and dissemination of products, market research, point of sale material and so on. With this approach, we may collect fewer artefacts, but provide a detailed context for each one.

Equally, we will not always adopt 'the ideal specimen' approach, but archive a range of contexts for design instead. Typically collecting has primarily been achieved through purchases and gifts direct from manufacturers and artists. Now, however, to reflect trends in consumer behaviour, we will document the patrons/agents of new work, buy 'best sellers', or invite outside specialists to make a selection for us, as a means of determining contemporary opinion. The contemporary object will not always be the pristine product from the gallery or shop shelf.

The 'collected object' will also not always be a finished product. Contemporary design can include the experimental and conceptual, and we will document such activities and events through written and visual sources and gallery or web-based projects. Equally we may at times provide the venue for a creation of experimental work, the equivalent of purchasing a commissioned piece by a maker.

Our collecting will represent a variety of markets for design – whether the home, the high street, the commercial client or the specialist gallery or collector. As well as collecting works by internationally renowned designers, we will reflect design trends in other contexts – social, economic or otherwise. Similarly, we will aim to represent the global nature of culture and practice whilst still charting the work of British born and British based practitioners.

Appendix 1.0 Acquisition and Disposal Policy – Extract from the V&A Collections Management Policy 2005

4 Acquisition and Disposal

4.1 Scope of the collections

4.1.1 Object Types

The V&A collects objects illustrating and documenting the history of art, craft and design as exemplified in, amongst others, the fields of books, ceramics, drawings, fashion, furniture, glass, jewellery, manuscripts, metalwork, miniatures, paintings, performing arts, photography, prints, sculpture, silver, tapestries, textiles, toys, watercolours and woodwork. In acquiring objects, the Museum is influenced by its existing collections, but it must always be alive to the possibility of acquiring new types of object resulting from technological and social developments. The Board of Trustees requires that detailed collecting plans for the Museum's collections will be presented from time to time for approval.

4.1.2 Geographical Boundaries

Objects are collected from all major artistic traditions of Europe and Asia. The Museum does not normally collect pre-European settlement material from the Americas and Australasia. The Museum does not collect historic material from Oceania and Africa south of the Sahara.

4.1.3 Chronological Boundaries

Objects from Europe are collected from 300 AD onwards. There are no time restrictions on objects from the Far East, South and South-East Asia. Pre-Islamic objects from the Middle East are not acquired except for textiles.

The V&A continues to be a dynamic force in acquiring contemporary objects and it is the policy of the Board of Trustees to allocate money from both the central and department funds to contemporary objects.

4.1.4 Technological Boundaries

Although objects with mechanical or electronic parts are collected, they are not intended to chart the history of technology. It is therefore not essential for such objects to be in functioning order.

4.1.5 The V&A and other British Institutions

Certain collections in the V&A are recognised as the National Collections in their particular field. The Museum as a whole is the National Museum of Art and Design. The Board of Trustees recognises, in addition, that the national heritage is preserved in a network of British museums and other institutions in both public and private sectors. It sees its responsibility not only in acquiring objects for the V&A but also in stimulating other institutions to acquire objects. It does this through a network of formal and informal agreements with other bodies, including the V&A Purchase Grant Fund Scheme, about the appropriate placement of an object. The Board of Trustees will consider collaborative purchases with other museums.

4.2 Acquisition

4.2.1 Under the National Heritage Act 1983, the Board of Trustees “may acquire (whether by purchase, exchange or gift) any objects which in their opinion it is desirable to add to their collections”.

4.2.2 To qualify for inclusion in the collections an object must also meet at least one of the following criteria:

Aesthetic

An object should be of great beauty or aesthetic significance; it should be excellent in design or present an elegant solution to a problem of design; it should be a major example of an art form represented in the Museum.

Technical

An object should illustrate a significant development of a specific technique; it should exemplify excellence of craftsmanship; it should increase the understanding of the method of construction of a particular class of collected objects.

Historical

An object should contribute significantly to the history of the arts, crafts and design collected by the Museum; it should be a datable work by an important artist or workshop; it should have a significant provenance; it should be associated with an important social, cultural or political event; it should provide evidence of the workings (design, production, marketing) of a specific industry and/or trade; it should be or have been regarded as particularly significant for reasons of style, design or technique.

Documentary

An object should throw light on other objects in the collections; it should provide a record of a way of life; it should reflect the taste of a certain period in a particularly evocative manner.

Completion of Objects

The Museum aims to acquire any object or parts of objects which complete an object already in the collections.

4.2.3 To qualify for inclusion in the collections of the Museum of Performance artefacts should document the history, craft or practice of the performing arts in Britain.

4.2.4 To qualify for inclusion in the collections of the Museum of Childhood at Bethnal Green artefacts should document the history of childhood.

4.2.5 The following practical considerations must be taken into account when deciding whether to add an object to the collections:

Physical Condition

If necessary conservation measures are not feasible, an object will not normally be acquired.

Space

If suitable space is not available and if public access cannot be guaranteed, an object will not normally be acquired.

Resources

The total cost of an object covering the purchase price, transport and handling charges, costs of conservation, documentation, curation, display and storage should be considered when assessing the acquisition of an object.

Provenance

The Museum will not acquire or exhibit any stolen or illegally exported works. The Museum will not acquire, whether by purchase, gift, bequest or exchange, any object unless it is satisfied that the Museum can obtain a valid title to the item in question.

The Museum will adhere to the 1970 Unesco Convention (on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property), rejecting items if there is any suspicion that, since 1970, they may have been stolen, illegally excavated or removed from a monument, site or wreck contrary to local law or otherwise acquired in or exported from their country of origin (including the UK), or any intermediate country, in violation of that country's laws or any national or international treaties, unless the Museum is able to obtain permission from authorities with the requisite jurisdiction in the country of origin.

Copyright

The copyright owner should be identified, wherever possible, and either copyright assigned to the Museum or a copyright licence obtained.

- 4.2.6 It is the responsibility of each Keeper to produce and maintain a plan detailing the scope of the collection for which he/she is responsible and describing the current basis for acquiring further objects for the Museum. (See *V&A Collecting Plan 2004*).
- 4.2.7 Acquisitions outside the stated collecting policy will be made only after consultation with and approval by the Director of Collections.
- 4.2.8 Responsibility for all acquisitions is delegated by the Board to the Director and by the Director to the Director of Collections. The exercise of judgement on the suitability of objects for each collection is the responsibility of the Keeper of that collection. The Keeper will also ensure by consultation, where necessary, with the Director of Collections Services, that the practical implications of each acquisition have been properly considered.
- 4.2.9 Subject to the limitations cited in Section 4.2.5, the Keeper has discretion to acquire objects by gift or bequest, and by purchase up to the limit (as set from time to time by the Director) of the departmental purchase grant, provided that funds from no source other than the departmental purchase grant are being used. When a purchase involves money from the Central Fund, from Trust Funds, from the Friends or Patrons of the Museum, or from outside funding bodies, including sponsors, authorisation from the Director is required. Purchases over £100,000 require the approval of the Board of Trustees, on recommendation of the Trustees' Collections Committee. The case for such acquisitions will be prepared by the Keeper in consultation with the Director of Collections. Where a gift or bequest is made subject to any condition it should be referred to the Director of Collections.
- 4.2.10 Progress on major purchases is monitored by the Director of Collections and reported to the Management Board and Board of Trustees through the Trustees' Collections Committee. Records of all acquisitions will be monitored by the Director of Collections Services who will report annually to the Management Board and to the Board of Trustees through the Trustees' Collections Committee. The periodic Report of the Board to Parliament will include a section drafted by the Director of Collections on the development of the collections over the period since the last report.

4.3 Disposal

- 4.3.1 By definition a museum has a long-term purpose and must possess permanent collections in relation to its stated objectives. The Board of Trustees accepts the principle that there is a strong presumption against the disposal of any items in the collections except as set out below.
- 4.3.2 Under the *National Heritage Act 1983*, as amended by the *Museums & Galleries Act 1992*, the Board of Trustees may dispose of an object by sale, exchange or gift, unless specific restrictions apply, only if it falls into one or more of the following categories:
- It is a duplicate of another object.
 - The object is unsuitable for retention and can be disposed of without detriment to the interests of students or other members of the public, i.e. it is no longer relevant or useful to the purpose of the Museum and falls outside the scope of the relevant Collecting Plan.
 - Although not falling into the above categories, an object (including a document) may be given, sold to or exchanged with an institution specified in Schedule 5 to the Museums & Galleries Act 1992 supplemented by subsequent Statutory Instruments (see Appendix 3). Any object may be disposed of in this manner, notwithstanding a trust or condition, subject to the terms of Section 6 of the 1992 Act.
 - The Board may destroy or otherwise dispose of an object if it has deteriorated beyond usefulness for the purposes of the collections, because of damage, physical deterioration or infestation by destructive organisms and if it cannot be conserved or preserved within a reasonable time scale or with the use of

available resources. An object may be disposed of in this manner notwithstanding a trust or condition prohibiting or restricting the disposal of the object.

- 4.3.3 Decisions to dispose of items will not be made with the principal aim of generating funds. Any money accruing from disposal will be applied in the acquisition of objects to be added to the collections.
- 4.3.4 Where an object has been acquired with the aid of external funding or as a gift, advice will need to be sought from the funder or donor before the object is disposed of or transferred to another museum.
- 4.3.5 Responsibility for disposal from the collections is delegated by the Board to the Director and by the Director to the Director of Collections. The exercise of judgement on the suitability of objects for disposal is the responsibility of the Keeper of the relevant collection. To maintain an adequate safeguard against injudicious disposal a formal disposal board must consider each case. The board will be convened by the Director of Collections and consist of the Keeper of the collection, the relevant subject specialist, a knowledgeable adviser from a different collection or the Research Department or, if necessary, an outside expert. In addition, the Head of Conservation, where deterioration is the reason for disposal, must agree to disposal. The recommendation of each disposal board must be reported to the Director of Collections Services who will present the result to the Management Board for approval. If the current market value of the disposal is greater than £100,000 it must be presented to the Board of Trustees for approval, on recommendation of the Trustees' Collections Committee.
- 4.3.6 Full records will be kept of all disposal decisions and the items involved and retained in perpetuity within the Museum archive. Proper arrangements will be made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable.
- 4.3.7 Priority will be given to retaining the item within the public domain; and disposals will be offered first, by exchange, gift or sale, to registered museums and the institutions listed in Appendix 3 before other interested organisations are considered.
- 4.3.8 In cases in which an arrangement for the exchange, gift or sale of material is not being made with a museum within the category of Section 4.3.7 above, the museum community at large will be advised of the intention to dispose of material. Objects for disposal will be advertised in the *Museums Journal* and other appropriate professional media, except where deterioration is the reason for disposal.
- 4.3.9 Routine disposals from the National Art Library.
The Keeper of the Word & Image collection is formally authorised to dispose routinely and systematically of material which falls into the following categories, without needing to convene a disposal board to consider individual cases:
- Superseded issues of directories, almanacs, timetables, yearbooks, and similar reference works which are issued on a regular basis, so that previous issues are entirely superseded by successive ones, whose primary focus is not art-related, and whose subject content is such that long-term retention of outdated issues is not felt to be desirable. Directories which relate primarily to the art world, artists, galleries, or museums will normally be kept, as they may be useful to researchers in years to come.
 - Superseded editions of bibliographies and other reference works which are acquired primarily as working tools for the NAL or one of its sections (e.g. national listings of books in print, lists of publishers or booksellers).
 - Duplicate copies of reference material or periodicals, which are acquired for the Library's working needs but which have served their purpose and are either no longer required, or superseded by later issues.

4.3.10 Titles for disposal must be approved by the Keeper and a list of such titles must be maintained. Disposal cycles will be recorded on the NAL catalogue.

Appendix 2.0 Acquisition through long-term borrowing

The Museum has had a long history of both lending and borrowing long term, but in recent years it has been the Museum's policy to restrict in-coming loans and to accept them only in exceptional circumstances. Occasionally we borrow items that are of exceptional national or international importance or which are particularly required for a planned display. When possible, loans are negotiated that include agreement to give, bequeath or sell items to the Museum after an agreed period. Loans from other public collections, however, are considered differently and in recent years the Museum has been active in promoting reciprocal loans where appropriate, to ensure the liveliest public access to the national collections. In certain circumstances also, loans are accepted with the intention not only of showing exceptional treasures, but of ensuring that owners such as churches or religious orders can provide public access and avoid the pressures of insurance or special environmental provision that might encourage them to sell.

We do borrow items of exceptional importance for a planned display. Such carefully placed loans may eventually lead to acquisition on advantageous terms for the Museum. The enamelled English 12th-century Balfour Ciborium was acquired in 1981 after being on loan for 50 years, and the 14th-century Wingfield Digby Ivory Crozier had been on deposit at the Museum since 1930 when it was acquired through the acceptance in lieu of tax scheme in 2002. Other loans, such as the kings from the Bristol High Cross (National Trust), the statues of Queen Eleanor from the Waltham Eleanor Cross (Hertfordshire County Council) and the sculptures from the Sawley tomb, ensure that important 'heritage' items otherwise threatened by weathering or unsuitable environments are preserved in Museum conditions. We have a substantial number of pieces of ecclesiastical plate on loan from churches across the country. In the modern arena, the loan by the P&O Makower Trust of commissions from young silversmiths has regularly brought new work to the displays of contemporary silver since 1980.

Appendix 3.0 National Collections and Expert Advice

3.1. The Museum's collections having national status are:

- Architectural Drawings
- Art of Photography
- Art of the Book
- British Watercolours and Drawings
- Ceramics
- Commercial Graphics (including Posters)
- Fashion
- Furniture and Woodwork
- Glass
- Jewellery
- Metalwork (including Silver)
- Museum of Childhood at Bethnal Green: the National Collection of Childhood
- National Art Library (NAL): within the overall system of the national libraries, the NAL has responsibility for the literature of art and for the Art of the Book
- Pastels
- Portrait Miniatures
- Sculpture: the national collection of post-classical sculpture to 1914
- Textiles
- Theatre Museum: the National Museum of the Performing Arts
- Wall papers

3.2. Expert Advice

The Keepers, Deputy Keepers and other senior curators of the Asian, Furniture, Textiles & Fashion, Sculpture, Metalwork, Ceramics & Glass and Word & Image Departments and the Directors of the Theatre Museum and Museum of Childhood are expert advisors to Government and act regularly as advisors to a number of government departments, quangos, and charitable funding bodies. This includes work for the DCMS Export Licensing Unit and their Reviewing Committee, and advising on pre-eminent items conditionally exempt from inheritance tax for the Capital Taxes Office. We also provide advice to the Purchase Grant Fund administered by the V&A for the Museums, Libraries and Archives Council (MLA) and the Inland Revenue Capital Taxes Office, including HM Customs and Excise, the Department of Trade and Industry, the National Heritage Memorial Fund, the Heritage Lottery Fund and the National Art Collections Fund. Staff are also frequently called upon to advise organizations such as the National Trust, English Heritage and the Historic Royal Palaces Agency, as well as museums and country houses and private collectors in the UK and abroad and to advise public and private institutions in the countries covered by their collections.

Appendix 4.0 List of Transferors and Transferees (extract from the Museums and Galleries Act 1992)

SCHEDULE 5

TRANSFERS TO AND FROM CERTAIN COLLECTIONS

PART I

TRANSFERORS AND TRANSFEREES

The Board of Trustees of the Armouries
The British Library Board
The Trustees of the British Museum
The Trustees of the Imperial War Museum
The Board of Governors of the Museum of London
The Board of Trustees of the National Gallery
The Board of Trustees of the National Galleries of Scotland
The Board of Trustees of the National Library of Scotland
The Trustees of the National Maritime Museum
The Board of Trustees of the National Museums and Galleries on Merseyside
The Board of Trustees of the National Museums of Scotland
The Board of Trustees of the National Portrait Gallery
The Trustees of the Natural History Museum
The Board of Trustees of the Science Museum
The Board of Trustees of the Tate Gallery
The Board of Trustees of the Victoria and Albert Museum
The Historic Buildings and Monuments Commission for England⁵

PART II

TRANSFEREES ONLY

The Court of Governors of the National Library of Wales

⁵ Added by Statutory Instrument No.2955, with effect from 23 Nov 2000

The Council of the National Museum of Wales

The Trustees of the Ulster Museum

The Trustees of the Ulster Folk and Transport Museum

The Board of Trustees of the National Museums and Galleries of Northern Ireland ⁶

Historic Royal Palaces ⁵

The National Trust for Places of Historic Interest or Natural Beauty ⁵

⁶ Added by Statutory Instrument No. 613, with effect from 1 Apr 1998.

Appendix 5.0 Object Types

The following pages give a further breakdown of the constituent parts of the collections. They attempt to define the current collections' strength and the priority currently given to collecting in each area.

Definition of Codes

Current Collections' Strength

- 0 = out of scope (closed collection)
- 1 = minimal level, outline of subject only represented
- 2 = basic informational level; materials that serve to introduce and define a subject
- 3 = instructional support or study level; adequate to support sustained independent study
- 4 = research level; collection includes material required for independent research
- 5 = comprehensive level; 'special collection' with the aim if not the achievement of exhaustive representation

Collecting Priority

- 0 = closed collection
- 1 = exceptional acquisitions only
- 2 = occasional acquisitions
- 3 = regular acquisitions
- 4 = active priority with regular acquisitions, including acquisition of collections
- = emphasis on contemporary collecting

Appendix 5.1.Asian Department

Region	Type or period	Strength	Priority	Curator(s)
South Asia				
South Asian	sculpture post-AD 200	4	2	John Guy
South Asian	architectural elements and fragments (stone and wood)	3	1	Nick Barnard
South Asian	paintings, prints and drawings	5	2	Susan Stronge/ Rosemary Crill/ Graham Parlett
South Asian	photography	4	2	Divia Patel
South Asian	textiles	5	3	Rosemary Crill
South Asian	dress	5	3	Rosemary Crill
South Asian	metalwork	4/5	2	Susan Stronge
South Asian	arms and armour	4/5	1	Susan Stronge
South Asian	jewellery	4/5	2	Susan Stronge/Nick Barnard
South Asian	furniture	4	2	Amin Jaffer
South Asian	modern material (1920-1980)	3	3	All
South Asian	contemporary material (1980-)	3	4	All
South-East Asia				
SE Asian	sculpture & architecture	4	2	John Guy
SE Asian	paintings, prints & drawings	1	1	John Guy
SE Asian	textiles & dress	4	2	John Guy/Rosemary Crill
SE Asian	metalwork (inc: arms, armour & jewellery)	4	2	
SE Asian	furniture & woodwork	3	2	Amin Jaffer
SE Asian	modern & contemporary	2	2	Divia Patel
Himalayas				
Himalayan	sculpture & architecture	3	1	John Guy/John Clarke
Himalayan	paintings	3	1	John Clarke
Himalayan	textiles & dress	3	2	John Clarke
Himalayan	metalwork (inc: arms, armour & jewellery)	4	2	John Clarke
Himalayan	furniture & woodwork	2	1	John Clarke
Himalayan	modern & contemporary	1	2	John Clarke
China				
Chinese	archaeological material (bronzes, jades, ceramics)	3	1	Hongxing Zhang/ Ming Wilson
Chinese	ceramics post-AD 200	5	2	Hongxing Zhang
Chinese	jade and other carvings	4	2	Ming Wilson
Chinese	textiles	3	2	Verity Wilson
Chinese	dress	4	2	Verity Wilson
Chinese	furniture	5	2	Ming Wilson

Chinese	lacquer	5	2	Ming Wilson
Chinese	paintings, prints and drawings	4	2	Ming Wilson
Chinese	modern material (1920-1980)	4	4	Verity Wilson/ Hongxing Zhang
Chinese	contemporary material (1980-)	1	3	Verity Wilson/ Hongxing Zhang
Korea				
Korean	archaeological material	2	0	
Korean	ceramics	3	1	
Korean	dress			Verity Wilson
Korean	textiles	1	3	Verity Wilson
Korean	paintings, prints & drawings	1	3	
Korean	furniture	1	1	
Korean	lacquer	2	3	
Korean	modern and contemporary material (1950-)	2	4	
Japan				
Japanese	ceramics	3	2	Rupert Faulkner
Japanese	textiles	3	1	Anna Jackson
Japanese	dress	3	2	Anna Jackson
Japanese	prints & drawings	5	4	Rupert Faulkner
Japanese	books (pre-1868)	4	0	Rupert Faulkner
Japanese	paintings	2	0	Rupert Faulkner
Japanese	inro	5	1	Julia Hutt
Japanese	lacquer	5	1	Rupert Faulkner/ Greg Irvine/ Julia Hutt
Japanese	netsuke	5	1	Julia Hutt
Japanese	carving	3	1	Julia Hutt
Japanese	metalwork	4	1	Greg Irvine
Japanese	armour	3	1	Greg Irvine
Japanese	sword fittings	5	1	Greg Irvine
Japanese	swords & other weapons	4	1	Greg Irvine
Japanese	cloisonne	3	1	Rupert Faulkner/ Greg Irvine
Japanese	masks	3	1	Greg Irvine
Japanese	furniture, wood & basketry	2	1	Rupert Faulkner
Japanese	sculpture	2	1	Greg Irvine
Japanese	contemporary studio crafts (1970-)	4	3	Rupert Faulkner
Middle East				
Iran	ceramics	5	2	Tim Stanley/ Barry Wood
Iran	textiles	5	2	Tim Stanley/ Rosemary Crill
Iran	furniture & woodwork	3	2	Tim Stanley/ Barry Wood
Iran	metalwork	4	2	Tim Stanley/ Barry Wood
Iraq, Syria &	ceramics	4	2	Tim Stanley/

Egypt				Mariam Rosser-Owen
Iraq, Syria & Egypt	textiles	3	2	Tim Stanley/ Rosemary Crill
Iraq, Syria & Egypt	furniture & woodwork	3	2	Tim Stanley
Iraq, Syria & Egypt	metalwork	4	2	Tim Stanley
Iraq, Syria & Egypt	sculpture	3	1	Tim Stanley
Turkey	ceramics & glass	5	1	Tim Stanley
Turkey	textiles	5	1	Tim Stanley/ Rosemary Crill
Turkey	furniture & woodwork	3	2	Tim Stanley
Turkey	metalwork	3	2	Tim Stanley
Islamic Central Asia	ceramics	4	2	Tim Stanley/ Barry Wood
Islamic Central Asia	textiles	3	1	Tim Stanley/ Rosemary Crill
Islamic Central Asia	furniture & woodwork	3	1	Tim Stanley
Islamic Central Asia	metalwork	2	2	Tim Stanley/ Barry Wood
Islamic Spain & Northern Africa	ceramics	4	2	Tim Stanley/ Mariam Rosser-Owen
Islamic Spain & Northern Africa	textiles	2	2	Tim Stanley/ Mariam Rosser-Owen
Islamic Spain & Northern Africa	furniture & woodwork	1	1	Tim Stanley/ Mariam Rosser-Owen
Islamic Spain & Northern Africa	metalwork	1	1	Tim Stanley/ Mariam Rosser-Owen
Islamic Spain & Northern Africa	sculpture	4	1	Tim Stanley/ Mariam Rosser-Owen
Middle East General	modern & contemporary sculpture	1	3	All

Appendix 5.2. Furniture, Textiles and Fashion Department

5.2.1. Furniture & Woodwork

Object type	Strength	Priority	Curator(s) responsible
British Furniture			
Before 1700	4	2	James Yorke/ Nicholas Humphrey
1700-1800	4	2	Lucy Wood/ Sarah Medlam/ Kate Hay
1800-1900	4	3	Frances Collard
Continental and other Furniture			
Before 1700	4	2	James Yorke/ Sarah Medlam
1700-1800	4	2	Sarah Medlam/ James Yorke
1800-1900	3	2	Sarah Medlam
Furniture (International)			
1900-2000	4	4	Christopher Wilk/ Louise Shannon
Post-2000	4	4	Christopher Wilk/ Louise Shannon
Interior fittings – pelmets etc	3	2	Sarah Medlam/ Frances Collard
Period rooms	4	1	Sarah Medlam
Chimneypieces and architectural woodwork	4	1	Sarah Medlam
Plaster ceilings and panels	3	0	Sarah Medlam
Architectural models	1	0	Sarah Medlam
Musical instruments	4	1	James Yorke
Clocks and barometers, globes and scientific instruments	3	1	Kate Hay
Leather panels	4	1	Sarah Medlam
Boxes, including tea caddies, sewing boxes and paintboxes	4	1	Kate Hay
Other small decorative woodwork (treen), including moulds for plaster or metalwork, culinary moulds, birdcages, games boards, looms and spinning wheels	4	1	Kate Hay
Shellwork, straw-work and rolled paperwork	4	1	Kate Hay
Carriages, sedan chairs and baby carriages	4	0	Lucy Wood
Washing machines, fridges and similar products	1	2	Christopher Wilk/ Louise Shannon
Radios, telephones, etc	3	2	Christopher Wilk/ Louise Shannon

5.2.2. Textiles

Object type	Strength	Priority	Curator(s) Responsible
Textiles			
<u>Pharaonic and Coptic textiles from Ancient Egypt and textiles from Pre-Conquest Peru (woven, embroidered)</u>	3	1	Linda Woolley
<u>Domestic furnishings – wall hangings and panels</u>			
Medieval tapestries	4	1	Linda Woolley/

			Nick Humphrey
16 th and 17 th century English & European embroidered cushion covers and panels	4	1	Linda Woolley/ Clare Browne
16 th and 17 th century tapestries	4	1	Linda Woolley/ Clare Browne/ Nick Humphrey
18 th century tapestries	4	1	Clare Browne/ Nick Humphrey
19 th century tapestries	3	2	Linda Parry/ Nick Humphrey
Modern tapestries (20 th century on)	3	2	Jennifer Wearden/Linda Parry/Sue Prichard
Pre-18 th century wall hanging and panels (woven and embroidered)	4	2	Clare Browne
Domestic furnishings – for curtains, covers, upholstery, etc			
15 th to 17 th century European furnishing silks (mostly Italy and Spain)	4	1	Linda Woolley/ Clare Browne
Pre-18 th century bed hangings (embroidered, woven)	4	1	Linda Woolley/ Clare Browne
18 th century bed hangings (embroidered, quilted, woven printed, patchwork)	4	2	Clare Browne
19 th century bed hangings	2	2	Clare Browne/ Linda Parry
19 th century bed covers including printed, woven, embroidered, quilted and patchwork	4	1	Clare Browne/ Linda Parry
20 th century to contemporary bed covers, quilts	3	2	Jennifer Wearden/ Sue Prichard
17 th century chair covers	4	1	Clare Browne
18 th century chair covers – upholstered and loose (all techniques)	3	1	Clare Browne
19 th century chair covers, loose and for upholstery (all techniques)	3	2	Linda Parry
20 th century and modern chair covers as above	3	2	Jennifer Wearden
17 th century printed and impressed furnishing panels	3	1	Clare Browne
18 th century printed curtains or parts of	4	2	Clare Browne
19 th century printed curtains or parts of and unmade lengths	4	2	Linda Parry
20 th century to contemporary printed curtains, lengths	4	3	Jennifer Wearden/ Sue Prichard
Passementerie	3	3	Linda Woolley/Clare Browne/Linda Parry
Table linen	3	3	Linda Woolley/Clare Browne/Linda Parry
<u>Floor coverings</u>			
Turkeywork	1	1	Jennifer Wearden
Early English knotted carpets	2	1	Jennifer Wearden
16 th and 17 th century English embroidered table carpets	4	1	Clare Browne
Pre-19 th century Spanish carpets	4	1	Jennifer Wearden
18 th , 19 th century embroidered carpets	3	1	Jennifer Wearden
18 th century European knotted carpets	3	1	Jennifer Wearden
19 th century European knotted carpets	3	1	Jennifer Wearden/ Linda Parry
20 th century to contemporary carpets (knotted, embroidered, etc)	4	2	Jennifer Wearden/ Sue Prichard

Rag rugs	2	2	Linda Parry/Jennifer Wearden/Sue Prichard
Linoleum	1	0	Linda Parry
<u>Textiles for dress/fashion</u>			
Pre-17 th century embroidery for dress	4	1	Linda Woolley
17 th century embroidery for dress	4	1	Clare Browne
18 th century embroidery for dress	4	1	Clare Browne
19 th century embroidery for dress	3	2	Clare Browne
20 th century to contemporary embroidery for dress	3	2	Jennifer Wearden/Sue Prichard
Pre-17 th century silks for dress	4	1	Linda Woolley
17 th century silks for dress	4	1	Clare Browne
18 th century silks for dress	4	2	Clare Browne
19 th century silks for dress	3	2	Linda Parry
20 th century silks for dress	3	2	Jennifer Wearden/Sue Prichard
18 th century printed textiles for dress	4	2	Clare Browne
19 th century printed textiles for dress	4	2	Linda Parry
20 th century to contemporary printed textiles for dress	3	3	Jennifer Wearden/Sue Prichard
17 th century lace panels, trimmings	4	1	Clare Browne
18 th century lace, as above	4	1	Clare Browne
19 th century lace, as above	4	1	Clare Browne
20 th century and modern lace	2	2	Clare Browne
European embroideries	4	1	Jennifer Wearden
<u>Other textiles</u>			
Church furnishings and vestments	3	3	Linda Woolley/Clare Browne/Linda Parry
Examples of knitting (flat panels, trial samples) coptic to present	3	2	Linda Woolley/Clare Browne/Linda Parry/Jennifer Wearden/Sue Prichard
Examples of sprang	1	0	Linda Woolley
Examples of knotting	2	2	Linda Parry/Jennifer Wearden
Macrame	1	0	Linda Parry
Pattern books and swatches (all dates)	3-4	2	Clare Browne/Linda Parry/Jennifer Wearden/Sue Prichard
Dyeing manuals	3	1	Clare Browne/Linda Parry/Jennifer Wearden
Technical manuals	3	1	Clare Browne/Linda Parry/Jennifer Wearden
Point papers	1	1	Clare Browne/Linda Parry/Jennifer Wearden
Embroidery kits	3	1	Clare Browne/Linda Parry/Jennifer Wearden
Embroidery tools	1	1	Clare Browne/Linda Parry/Jennifer Wearden
Knitting equipment	1	1	Linda Parry
Knotting equipment	1	1	Jennifer Wearden
Embroidered saddles, horsecloths	2	0	Clare Browne
Samplers	1	1	Clare Browne/Linda Parry/Jennifer Wearden

5.2.3. Costume/Dress/Fashion

Outdoor wear: coats, jackets, cloaks, capes, parkas, raincoats, dominoes etc

Indoor wear: gowns, robes, dresses, doublets, jerkins, jackets, coats, waistcoats, trousers, breeches, jeans, petticoats, skirts, bloused, shorts, t-shirts etc

Underwear: shirts, collars, sleeves, cuffs, shifts, chemises, stays, corsets, hoops, panniers, crinolines, bustles, bras, girdles, slips, petticoats, camisoles, corsets covers, drawers, pants, vests, nightgowns, dressing gowns, pyjamas, garters, stomacher, bodices

Footwear: shoes, boots, slippers, pattens, mules, socks, stockings, tights

Accessories: hats, berets, bowlers, derbies, cloches, hoods, coifs, nightcaps, tricorne, caps, bonnets, berets, calashes, handkerchiefs, scarves, stoles, shawls, kerchiefs, handbags, purses, bags, reticules, clutches, satchels, umbrellas, parasols and walking sticks, canes

Fastenings: buttons, belts, sashes

Costume jewellery: necklaces, bracelets, brooches, earrings, mantilla, hair adornments

Sports clothing: riding, golf, tennis, skiing, swimming, etc

Personal grooming: manicure and toilet sets, false hair pieces, wigs, make-up accessories, wig curlers

Display items: historic mannequins

Note: collections of earlier material are scant due to rarity of surviving examples and cost of acquisition. Because of limited purchase funds, areas marked a high priority are not always particularly active.

Object type	Strength	Priority	Curator(s) Responsible
Costume/Dress/Fashion			
<u>17th century, men's & women's</u>			
Outdoor wear	1	4	Susan North
Indoor wear	2	4	Susan North
Underwear	2	4	Susan North
Footwear	1	4	Susan North
Accessories	3	2	Susan North
<u>1700 to 1750, men's & women's</u>			
Outdoor wear	1	4	Susan North
Indoor wear	2	4	Susan North
Underwear	1	4	Susan North
Footwear	3	4	Susan North
Accessories	2	4	Susan North
Fans	4	1	Susan North
Sports clothing	1	4	Susan North
Personal grooming	1	2	Susan North
<u>1750-1800, men's & women's</u>			
Outdoor wear	1	4	Susan North
Indoor wear	4	1	Susan North
Underwear	2	4	Susan North
Footwear	3	3	Susan North
Accessories	3	3	Susan North
Fans	4	1	Susan North
Fastenings	2	2	Susan North
Sports clothing	2	4	Susan North

Personal grooming	1	2	Susan North
<u>1800-1850</u>			
Mens – all categories	2	4	Lucy Johnston
Women's – all categories	3	4	Lucy Johnston
Fans	4	1	Lucy Johnston
<u>1850-1900</u>			
Men's – all categories	2	4	Lucy Johnston
Womens – outdoor wear	3	3	Lucy Johnston
Indoor wear	3	3	Lucy Johnston
Underwear	3	3	Lucy Johnston
Accessories	3	3	Lucy Johnston
Shawls	4	1	Lucy Johnston
Fans	4	1	Lucy Johnston
Fastenings	3	2	Lucy Johnston
Costume jewellery	3	2	Lucy Johnston
Sports clothing	2	4	Lucy Johnston
Personal grooming	2	2	Lucy Johnston
Display items	2	3	Lucy Johnston
<u>1900-1950, men's and women's</u>			
Outdoor	2	4	Lucy Johnston
Indoor	3	4	Lucy Johnston
Underwear	3	4	Lucy Johnston
Footwear	3	4	Lucy Johnston
Accessories	3	4	Lucy Johnston
Costume jewellery	2	2	Lucy Johnston
Sports clothing	2	4	Lucy Johnston
Personal grooming	2	2	Lucy Johnston
Display items	2	3	Lucy Johnston
<u>1950 to present</u>			
Mens – all categories	3	4	Sonnet Stanfill
Women's – all categories	4	4	Sonnet Stanfill
<u>Non-fashionable dress</u>			
East European ethnic dress	3	0	Jennifer Wearden
Smocks	3	1	Linda Parry
Church vestments	3	1	Linda Parry
Baby clothes	3	1	Clare Browne/Linda Parry/Jennifer Wearden
Dolls & dolls' clothes	2	1	Susan North/ Lucy Johnston

Appendix 5.3. Sculpture, Metalwork, Ceramics & Glass Department

5.3.1. Sculpture

Object type	Strength	Priority	Curator(s) Responsible
Medieval ivories 400-1550	5	2	Paul Williamson/ Norbert Jopek
English medieval alabasters	5	1	Paul Williamson
Bronzes 1400-1914	5	2	Peta Motture/Marjorie Trusted/Norbert Jopek
British sculpture 1200-1914	5	3	Paul Williamson/ Marjorie Trusted/Diane Bilbey
Italian sculpture 1200-1914	5	2	Paul Williamson/ Peta Motture
Plaster casts	5	1	All
Post-medieval ivories	4	2	Marjorie Trusted/ Norbert Jopek
European medals	4	2	Marjorie Trusted/ Wendy Fisher/Lucy Cullen/Norbert Jopek
Sculptor's models	4	2	Peta Motture/ Marjorie Trusted
Early medieval sculpture 500-1200	3	2	Paul Williamson
French sculpture 1200-1914	3	2	Paul Williamson/ Marjorie Trusted/ Wendy Fisher
German sculpture 1200-1914	3	2	Norbert Jopek/ Paul Williamson
Netherlandish sculpture 1200-1914	3	2	Paul Williamson/ Marjorie Trusted
Spanish sculpture 1200-1914	3	2	Marjorie Trusted
Carvings in amber	3	1	Marjorie Trusted
Mother-of-pearl	3	1	Lucy Cullen
Architectural fragments	2	1	Paul Williamson/Peta Motture/Marjorie Trusted/Norbert Jopek
Carvings in jet	2	1	Marjorie Trusted
Rock crystal	2	1	Norbert Jopek
Architectural models	2	0	Marjorie Trusted
Contemporary medals	1	3	Wendy Fisher
Waxes	4	2	Alex Corney

5.3.2. Metalwork

Object type	Strength	Priority	Curator(s) Responsible
Medieval base metals, silver, church plate, enamels and jewellery up to 1550	5	2	Marian Campbell
British domestic silver 1550-1660	5	4	Sophie Lee
British domestic silver 1660-1800	5	4	Tessa Murdoch (Ann Eatwell post-1770)
British domestic silver 1800-1900	5	4	Ann Eatwell (Eric Turner post-1880)
Continental silver 1500-1900 – Germany and Eastern Europe	4	1	Sophie Lee (Ann Eatwell post-1800)
Continental silver 1500-1900 – France	3 / 2	1 / 2	Sophie Lee (Ann Eatwell post-1800)

Continental silver 1500-1900 – Scandinavia and Baltic States	3 / 4	1	Sophie Lee (Ann Eatwell post-1800)
Continental silver 1500-1900 – Italy	3	1	Sophie Lee (Ann Eatwell post-1800)
Continental silver 1500-1900 – Netherlands	3	1	Sophie Lee (Ann Eatwell post-1800)
Continental silver 1500-1900 – Spain	4	1	Sophie Lee (Ann Eatwell post-1800)
Continental silver 1500-1900 – Portugal	3 / 4	1	Sophie Lee (Ann Eatwell post-1800)
Continental silver 1500-1900 – Russia	2	1	Sophie Lee (Ann Eatwell post-1800)
Church plate – British post-1500	1 / 2	1	Tessa Murdoch/Ann Eatwell/Eric Turner/Sophie Lee according to date.
Church plate – Continental post-1500	3	1	Ann Eatwell/Sophie Lee according to date.
Judaica (silver, base metals) post-1500	3	2	Louise Hofman
Base metals: brass, copper and bronze up to 1900	4	2	Angus Patterson
Base metals: pewter and alloys up to 1900	5	2	Angus Patterson
Base metals: Sheffield plate	5	1	Eric Turner/ Angus Patterson
Base metals: cut steel	4	2	Eric Turner
Base metals: 20 th and 21 st centuries	3	2	Eric Turner
Base metals: Ironwork – cast	2	1	Marian Campbell
Base metals: Ironwork – wrought inc. caskets and keys	5	2	Marian Campbell
Jewellery, gold boxes and watches 1500-1900	5	4	Richard Edgcumbe
Jewellery and watches: 20 th and 21 st centuries	5	4	Clare Phillips
Local and traditional jewellery	4	1	Richard Edgcumbe
Clocks (not wooden cases)	4	2	Tessa Murdoch
Piqué	5	2	Richard Edgcumbe
Arms and armour	3	1	Angus Patterson
Cutlery	4	2	Angus Patterson/ Ann Eatwell
Ormolu	4	1	Angus Patterson
Metalworking techniques	1	1	Eric Turner
Product design	5	1	Eric Turner
Electrotypes	5	1	Angus Patterson

5.3.3. Ceramics & Glass

Object Type	Strength	Priority	Curator(s) Responsible
<u>Ancient and Pre-Columbian pottery</u>			
Egyptian; Greek; Roman ceramics	1	0	British Museum
Pre-Columbian pottery	1	0	British Museum
<u>Continental ceramics, 15th-19th centuries</u>			
Hispano-Moresque pottery (inc. tiles and tile panels)	5	1	Reino Liefkes
Italian Maiolica and related tiles and lead-glazed wares	5	2	Reino Liefkes
Dutch, German, Scandinavian tin-glazed ceramics	4	1	Reino Liefkes/ Terry Bloxham

French lead-glazed wares and faience	4	1	Reino Liefkes
Central European 'folk' or 'peasant' pottery	3	1	Terry Bloxham
German stoneware	5	2	
Continental tiles, tile panels and stoves	4	1	Alun Graves
18 th century German porcelain	5	2	Hilary Young
French porcelain, 18 th -19 th centuries	5	2	Hilary Young
Other early continental porcelain: Italian, Swiss, Dutch, Russian	4	2	Hilary Young
19 th century art pottery and exhibition pieces	5	4	
<u>British ceramics, 14th-19th centuries</u>			
Medieval and Tudor English pottery	3	1	Hilary Young/ Terry Bloxham
British 'peasant' pottery and slipwares, 17 th -19 th centuries	4	1	Hilary Young
British delftware, 16 th -19 th centuries	5	1	Hilary Young/Alun Graves
English brown stoneware, 17 th -19 th centuries	5	2	Hilary Young
Staffordshire creamware and salt-glaze, 18 th century	5	2	Hilary Young
Staffordshire industrial pottery, 19 th century	5	3	Hilary Young
Tiles and tile panels	5	1	Alun Graves
Early English porcelain, 1750-1800	5	2	Hilary Young
19 th century English and Welsh porcelain	4	1	Hilary Young
19 th century art pottery	5	3	
<u>Modern and contemporary ceramics</u>			
British studio pottery	5	4	Alun Graves
International studio pottery	4	2	Alun Graves
British industrial pottery	5	4	Alun Graves/ Judith Crouch
International industrial pottery	5	3	Alun Graves/ Judith Crouch
<u>Enamels</u>			
Limoges enamels	4	1	Judith Crouch
Later French and German enamels, mainly 18 th century	3	1	Judith Crouch
English painted and printed enamels, mainly 18 th century	5	1	Judith Crouch
19 th century and modern enamels	2	1	Judith Crouch
<u>Plastics</u>	2	2	
<u>Glass</u>			
Ancient glass	3	1	Reino Liefkes
Venetian style glass, 15 th -19 th centuries	5	1	Reino Liefkes
Spanish glass, 17 th -19 th centuries	4	1	Reino Liefkes
Northern European coloured, engraved and enamelled glass	5	1	Hilary Young/Judith Crouch/Reino Liefkes
British glass, 16 th -18 th centuries	5	2	Judith Crouch/ Reino Liefkes
British glass, 19 th century	5	3	
20 th and 21 st century British studio glass	5	4	Alun Graves
20 th and 21 st century international studio glass	4	4	Alun Graves

20 th and 21 st century British industrial glass	4	3	Alun Graves
20 th and 21 st century international industrial glass	4	3	Alun Graves
<u>Stained Glass</u>			
Medieval British	4	2	Paul Williamson/ Terry Bloxham
Medieval Continental	5	2	Paul Williamson/ Terry Bloxham
Post-medieval: 17 th and 18 th centuries	3	2	Terry Bloxham
Post-medieval: 19 th century	4	2	
20 th and 21 st centuries	3	2	

Appendix 5.4. Word & Image Department

Section / object type	Strength	Priority	Curator(s) Responsible
Contemporary			
Artists' wallpapers	3	4	Gill Saunders
Book arts (post-1990)	3	3	Gill Saunders/ Andrew Russell
Digital animations	1	2*	Gill Saunders/ Doug Dodds
Multiples	1	3*	Tim Travis
Design Process			
<i>Architecture:</i>			
Architectural drawings (British)	4	3	Michael Snodin/ Mary Guyatt
Architectural drawings (Foreign)	2	1	Michael Snodin/ Mary Guyatt
Design for interiors	4	4	Michael Snodin
<i>Designs for the Decorative Arts:</i>			
Arms and armour	4	1	
Ceramics and glass	4	4*	
Furniture (British) pre-1930	4	2	
Furniture (British) post-1930	2	4*	
Furniture (Foreign)	1	2*	
Fashion pre-1900	4	2	Mor Thunder
Fashion post-1900	4	4*	(Shaun Cole)/ Mor Thunder
Metalwork and jewellery (British) pre-1850	5	1	Michael Snodin
Metalwork and jewellery (British) post-1850	4	4	Michael Snodin
Sculpture (British) pre-1850	5	1	Michael Snodin
Sculpture (British) post-1850	1	3*	Michael Snodin
Stained glass	4	3*	Mor Thunder
Textiles (British) 18 th century	5	2	Mor Thunder
Textiles (British) 1800-1900	4	1	Mor Thunder
Textiles (British) post-1900	3	4*	
Textiles (Foreign)	3	2*	Mor Thunder
Wallpaper	1	3*	Gill Saunders/ Mor Thunder
<i>Other:</i>			
Archives relating to British art and design	4	4 where V&A is a last resort	AAD staff
Designs for gardens	1	3*	Michael Snodin
Designs for graphics and corporate identity	4	4*	Julia Bigham
Designs for industrial products (inc. Transport)	3	3*	
Designs for the theatre	3	0 ⁷	
Paintings			
Drawings (British)	3	2	Mark Evans/Charles Newton/Katie Coombs
Drawings (Foreign)	2	1	Mark Evans/Charles Newton/Katie Coombs
Fan leaves	3	1	Charles Newton

⁷ These now collected by the Theatre Museum

Icons	1	0	Tim Travis
Miniatures (British)	5	4/1	Katie Coombs
Miniatures (Foreign)	2	1	Katie Coombs
Murals	2	1	Charles Newton/ Gill Saunders
Oil paintings	4	1 ⁸	Mark Evans/Charles Newton/Katie Coombs/ Catherine Flood
Pastels	3	4/1	Katie Coombs
Watercolours (British)	5	3	Mark Evans/Charles Newton/Katie Coombs
Watercolours (Foreign)	1	1	Mark Evans/Charles Newton/Katie Coombs
Photographs			
Holography	2	1*	Martin Barnes
Photographs (pre-1960)	5	4	Mark Haworth-Booth/ Martin Barnes/ Kate Best
Photographs (post-1960)	5	4*	Mark Haworth-Booth/ Martin Barnes/ Kate Best
Prints and the Book			
<i>Commercial Graphics:</i>			
Greetings cards	5	4*	Julia Bigham/ Tim Travis
Packaging	2	4*	Julia Bigham
Posters	5	4*	Margaret Timmers
Printed ephemera inc. trade literature	3	3	Liz Miller /Julia Bigham/ Deborah Sutherland
Trade cards	2	3	Liz Miller/ Julia Bigham
<i>Design of the Book:</i>			
Bindings	4	3	John Meriton
Book as artefact (inc. artists' books to 1990)	4	4	Rowan Watson
Book illustration (19 th century)	5	1	Stephen Calloway
Illustration (the book and beyond) (20 th /21 st centuries)	3	4*	Julia Bigham/ Emma Laws/ Margaret Timmers
Chapbooks	4	1	Carlo Dumontet
Comics	3	3	Carlo Dumontet
Decorative papers	4	1	Frances Rankine
History of publishing	4	2	John Meriton
Illuminated manuscripts	4	1	Rowan Watson
Rare imprints	4	1	John Meriton
<i>Fine Art Prints:</i>			
Prints pre-1600	4	4	Liz Miller/ Frances Rankine
Prints 1600-1950	4	2	Margaret Timmers
Prints post-1950	4	4	Rosie Miles/Julia Bigham/Margaret Timmers/Sue Lambert/ Gill Saunders
<i>Illustrative Prints:</i>			
Brass rubbings	3	0 ⁹	Frances Rankine

⁸ Only paintings that relate directly to the V&A's collections

⁹ Unless a better example of an existing one is offered to us

Costume prints	5	1	Margaret Timmers/Liz Miller/Stephen Calloway/Frances Rankine
Iconographical prints	4	2	Liz Miller/ Frances Rankine
Portrait prints	5	3	Liz Miller
Social history prints	3	2	Liz Miller/ Stephen Calloway/ Frances Rankine
Topographical prints	5	3	Margaret Timmers/ Liz Miller/ Stephen Calloway/ Frances Rankine
Reproductive printmaking	5	1	Susan Lambert/Liz Miller/Stephen Calloway/Julia Bigham
<i>Printed Designs for the Decorative Arts:</i>			
Ornament prints (to include pattern books)	5	4	Liz Miller
Wallpapers	5	4	Gill Saunders
<i>Other:</i>			
Caricatures	3	2	Liz Miller/ Stephen Calloway
Maps	1	0	British Museum
Playing cards	3	1*	Frances Rankine
Printmaking processes, tools and materials	5	4*	Susan Lambert/ Margaret Timmers/Liz Miller/Stephen Calloway/Julia Bigham/ Frances Rankine
Prints in historic contemporary frames	3	3	Liz Miller/ Stephen Calloway
Scrapbooks	2	1	Julia Bigham

Appendix 5.5. Museum of Childhood, Bethnal Green

Section/object type	Strength	Priority	Curator(s) Responsible
Dolls			
Pre-1945	5	2	Noreen Marshall
Post-1945	5	2*	Esther Jones
Games and Puzzles			
Board games	5	2*	Catherine Howell
Card games	3	2	Catherine Howell
Table games	2	2	Catherine Howell
Indoor games	2	2	Catherine Howell
Outdoor games	2	2	Catherine Howell
Dissected and jigsaw puzzles	4	2	Catherine Howell
Dolls' Houses			
17 th and 18 th centuries	5	1	Halina Pasierbska
19 th century	5	1	Halina Pasierbska
20 th century-present	4	1*	Halina Pasierbska
Dolls' House Furniture			
17 th and 18 th centuries	3	2	Halina Pasierbska
19 th century	4	2	Halina Pasierbska
20 th century-present	1	4*	Halina Pasierbska
Toy Theatres and Puppets			
Theatres	2	0	Halina Pasierbska
Puppets	1	1	Halina Pasierbska
Learning Toys			
Toys and equipment	4	2	Halina Pasierbska
Designers/Academics	4	1	Halina Pasierbska
Soft Toys			
Teddy bears	4	2	Catherine Howell
Soft toys	3	3*	Catherine Howell
Character toys	3	3*	Catherine Howell
Optical Toys			
Optical toys	3	2	Catherine Howell
Computer games	1	3*	Catherine Howell
Nursery Collections			
Feeding/rattles	3	2	Noreen Marshall
Prams	3	1	Noreen Marshall
Pushchairs	2	1	Noreen Marshall
Nursery equipment inc. christening gifts etc	2/3	2*	Noreen Marshall
Medical items	1	1	Noreen Marshall
2D Collections			
Paintings	1	1	Noreen Marshall
Drawings/engravings etc	1	1	Noreen Marshall
Photographs	3	3	Noreen Marshall
Children's Furniture			
	4	2*	Noreen Marshall

Children's Costume			
16 th -18 th centuries	3	1	Noreen Marshall
19 th century	5	3	Noreen Marshall
20 th century-present	5	3*	Noreen Marshall
Children's China	3	2*	Halina Pasierbska
Horses			
Rocking horses	3	1*	Halina Pasierbska
Tricycle horses	2	1	Halina Pasierbska
Model kitchens	3	1*	Halina Pasierbska
Toys – General			
Traditional toys	2	2	Halina Pasierbska
Noah's Arks	4	1	Halina Pasierbska
Construction toys	3	2	Halina Pasierbska
Mechanical toys	3	3*	Catherine Howell
Artist designed toys	1	2	Catherine Howell/ Halina Pasierbska
Cars, trucks and buses	2	3	Catherine Howell/ Halina Pasierbska
Forts/soldiers	2/3	1	Catherine Howell
Action figures	3	1	Catherine Howell
Typewriters	2	2*	Halina Pasierbska
Sewing machines	2	1	Halina Pasierbska
Ephemera			
Greetings cards	3	2	Noreen Marshall
Documents	2	2	Noreen Marshall
Letters/Diaries	1	2	Noreen Marshall
Scraps	2	2	Catherine Howell
Festivals			
Christmas	3	1	Catherine Howell
Multi-cultural	1	3	Catherine Howell
Christian	2	1	Catherine Howell

Appendix 5.6. Theatre Museum – National Museum of Performing Arts

Core Collections

These incorporate a large number of major acquisitions which, rather than being retained as discrete collections, have been merged and organised according to object types (designs, books, photographs etc.). Collections that have been combined include those of Gabrielle Enthoven and Harry R Beard (mainly playbills, programmes, prints and texts); the libraries of the British Theatre Association, The Society for Theatre Research, Critics' Circle, Vic-Wells Association, the London Archives of the Dance and Cyril Beaumont (ballet), and Antony Hippisley Coxe (circus); the design collection incorporating the holdings of Arts Council and British Council Collections and of the former V&A Circulation Department; and photographic collections including those from Time Out and The Daily Telegraph. They include:

1,000 Architectural plans;
8,000 Autograph letters;
350 Ceramics;
2,500 Costumes and accessories;
20,000 Designs;
250,000 Information files (productions, people, companies, etc);
300 Legal documents, account books;
1,300 Paintings and drawings;
Photographs (prints and negatives) in excess of 1,000,000;
500,000 Playbills and theatre programmes;
10,000 Posters;
75,000 Printed books, manuscripts and prompt-books;
4,500 Periodicals;
21,500 Prints;
500 Properties and other 3-dimensional objects;
400 Puppets;
35 Scenic cloths;
150 Silk programmes;
5,000 Song sheets;
150 Stage machinery and equipment;
250 Set models and model theatres;
1,250 Tickets / tokens;
150 Tinsel prints; and
2,500 Video and audio recordings.

Special Collections

These are ca. 350 discrete collections housed at the Museum's Blythe House store, in Olympia, where access facilities are provided. They are described individually on the Museum's bibliographical catalogue and on the website for *Backstage* (www.backstage.ac.uk), a collaborative project designed to provide information about UK holdings of research material relating to the performing arts. The following list is a small sample: English Shakespeare Company Archive; English Stage Company (Royal Court) Archive; Sir Michael Redgrave Archive; London Contemporary Dance Trust Archive; Frank Matcham Collection of Theatre Plans; Unity Theatre Company Collection; Puppet Theatre Guild Collection; Sir Henry Irving Collection; and Windmill Theatre Archive.

Educational Handling Collection

This contains items retained for teaching and handling purposes but not important enough to be added to the Museum's formal collections.

a) Subject Type	Strength	Priority	Lead Senior Curator(s)/ Specialist(s)
Dance – Ballet	5	4	Sarah Woodcock
Dance – Contemporary	5	4	Sarah Woodcock

Drama – London	5	4	All
Drama – Regional	5	4	All
Pantomime	5	4	Catherine Haill
Design	5	4	Susan Croft
Theatre buildings/Architecture	5	4	James Fowler
Stage technology	4	4	James Fowler
Circus	4	2	Catherine Haill
Culturally diverse theatre	4	4	Susan Croft
Opera	4	3	Sarah Woodcock
Operetta	4	3	Catherine Haill
Music hall/Variety	4	3	Catherine Haill/ Sarah Woodcock
Musical theatre	4	3	Catherine Haill
Personalities	4	3	All
Performing arts management /Policy	4	3	All
Puppetry	4	3	Catherine Haill
Revue/Cabaret	4	3	Sarah Woodcock/ Catherine Haill
Shakespeare	4	3	James Fowler
Experimental theatre/Live art	3-4	3	Susan Croft
Mime/Physical/Street theatre	3-4	3	Susan Croft
Popular music	3-4	3	All
Carnival/Pageants	3	2	Susan Croft
Magic	3	2	Catherine Haill
Music (Classical, Jazz, Country etc.)	1	1	All
b) Medium / genre			
Archives	5	4	Guy Baxter/ Claire Hudson
Books / periodicals	5	4	Claire Hudson/ Beverley Hart
Costumes	5	4	Sarah Woodcock
Photographs	5	4	Sarah Woodcock
Playtexts & prompt-books	5	4	Claire Hudson/ Beverley Hart
Posters	5	4	Catherine Haill
Programmes & reviews & editorial	5	4	Guy Baxter/ Claire Hudson
Video (NVAP)	5	4	Susan Croft/ Jill Evans
Ceramics	4	2	Catherine Haill
Juvenile drama sheets	4	1	Catherine Haill
Paintings	4	1	James Fowler
Prints / drawings	4	2	James Fowler
Oral history	4	4	Jill Evans & All
'Other' video + audio (inc. R Bebb Collection)	4	4	Susan Croft/Claire Hudson/James Fowler
Tickets / tokens	4	2	Catherine Haill
Dance notation	3	2	Sarah Woodcock
Sculpture / furniture / misc. 3-D etc	3	2	Catherine Haill

Appendix 6.0 National Art Library Policy for the Development of Documentary Materials

The Victoria and Albert Museum (V&A) holds one of the world's greatest libraries on the applied and decorative arts. The National Art Library (NAL) covers as well the whole field of art, craft and design. From its inception in the late 1830s and its establishment as the library of what became the South Kensington Museum after 1851 (from 1899 the V&A), the NAL has collected on an international scale. Its concern to give an overview of what has been published on the subjects represented by the Museum and on art in general can be traced back to the great *Universal catalogue of books on art* (London, 1870), which aimed at a complete collective bibliography of works held in all the great libraries of the western world. By the end of 2003, the NAL's catalogue will be on-line and consist of just over 730,000 records.

Books and 'library-type materials' are housed in various parts of the V&A. The Theatre Museum has its own library and reading room facilities. The Museum of Childhood at Bethnal Green has a growing collection of works relating to childhood. The curatorial departments of the museum (Sculpture, Metalwork, Ceramics & Glass; Furniture, Textiles and Fashion; Asian) each have their own working libraries, as do the sections of the Word & Image Department other than the NAL. These have been developed since the institution of the materials-based departments in 1908 and the geographically-based departments in the 1970s.

This policy governs only the documentary materials acquired and managed by the NAL, but refers on occasion to its relation to other libraries within the V&A. It is restricted to secondary works of a bibliographical nature, in hard copy, electronic and other formats, and a variety of forms of documentation ranging from ephemera and recordings to documentary manuscripts. It is in part a revision of the collection development policy produced for the NAL in 1993.¹⁰ The present policy covers mainly new and recent publications; 'second-hand books' are collected only when of self-evident importance for the Museum's core subjects – there is no effort to retrospectively complete gaps when any title not in the NAL is known to be in other UK libraries. Books acquired as curatorial objects (bindings, artists' books, illustrated books, fine printing, books significant as historical objects, books remarkable for their design or material aspects) are dealt with in Section 5 of the V&A Acquisitions & Disposals Policy and Collecting Plans.

Context

The present policy takes account of three developments that condition the environment in which the NAL functions.

(i) The NAL was merged with the Department of Prints, Drawings and Paintings in 2001. This brought together two elements that grew together from the Museum's foundation but which were separated in 1908. The new department is known as the Word and Image Department (WID).

(ii) Access: as part of the drive to increase access to publicly owned collections and to diversify the audiences served, the NAL's role, beyond that of a curatorial department, is to be re-focussed as an Information Gateway for the subjects covered by the Museum's collections and the world of art, craft and design in general.

¹⁰ *The National Art Library: a policy for the development of the collections*, ed. Jan van der Wateren and Rowan Watson (National Art Library, V&A, 1993)

(iii) Co-operation and automation: there has been an increasing awareness that bibliographical materials in the UK are a single distributed resource. This has led to initiatives for the devolution of a collective, shared responsibility for collecting materials that are not governed by copyright deposit. This is made possible by automation, which allows holdings to be instantaneously (or nearly instantaneously) compared and consulted.

The NAL's catalogue is now fully automated and can be consulted from remote locations; at the same time, many of the NAL's services can be – or will be – delivered via the Web.

Aim and scope of the NAL's development of documentary materials

The NAL collects to provide comprehensive documentation for the applied and decorative arts, and to support its role as the hub of national information provision on art and design. To these ends, the NAL aims to exploit the potential of its automated catalogue to create links with images – of both objects and books – and with explanatory texts as a means of supplementing bibliographical records to provide access to fields of study beyond the traditional library catalogue.

In the interests of effective use of resources and expertise, the NAL will increasingly capitalise upon its relation with its parent institution, the V&A, and focus acquisition on what is published world-wide about the subjects represented by the V&A and its collections, that is to say the core subjects of the applied arts, craft and design. It will also continue to collect materials which allow study of the place of the fine arts and material culture in the societies represented in the V&A's collections; however, in these areas, co-operation with other libraries will be vital to ensure appropriate coverage nationally.

As part of its national role, the V&A will develop an improved information service (currently described as the Information Gateway) about the V&A's collections and about art, craft and design as a whole, available both on-site and from remote locations. The on-site element will provide open access to the more accessible literature, literature that falls within the 'access to learning' definition, and assistance with web navigation. The NAL will continue to serve scholars as well as continuing to provide a service for casual enquiries from the general public. Fundamental to the on-site and remote service will be the provision of subject introductions to the available literature and links to institutions that hold material not available at the V&A.

As part of the Museum's efforts to address wider audiences and extend the range of its visitors, major developments within the NAL's premises are planned: the West Room, currently occupied by offices and storage, will be transformed to create a welcoming and seductive entrance for readers and visitors to the Museum.

At various times in its history, the NAL has been staffed by curators or librarians in varying proportions. The current policy is to have both professions working together. This will maximise the benefits of the different perspectives they bring to bear on our different responsibilities, and enable the NAL to be in a position to deliver appropriate services to all users.

Co-operation

London is rich in libraries for the study of art, craft and design. There are various mechanisms for promoting co-operation in the matter of collection development. Among these are the National Co-ordination Committee of Library Resources of ARLIS (The Art Libraries Society of Great Britain and Ireland), the Library Committee on the History of Art, and the Palaeography Co-operative Acquisition Committee for Facsimiles, Microforms, Electronic Resources. Where manuscripts and archives are concerned, the NAL has long had regular informal contact with the British Library Department of Manuscripts, with other national, university and local archive repositories and manuscript collections whenever desirable material becomes available; co-operation with the Historical Manuscripts Commission, now part of The National Archives, has been regular in such cases.

The NAL hopes to take part in the Research Libraries Network, the new body proposed by the Research Support Libraries Group to lead provision of research information in the UK in the new electronic environment.

Further arrangements for co-ordinating development strategies are being worked out with other libraries in London and beyond, whose subject areas overlap with those of the NAL. Such arrangements will develop as art libraries develop automated catalogues that allow the totality of holdings to be considered as a single, jointly managed resource.

The NAL has taken a leading role in the ARLIS survey of holdings of periodicals relating to art, craft and design, and in the development of the ARLIS.NET directory, which plots the strengths of libraries nationally in their coverage of art, craft and design. The NAL likewise supports initiatives to map the strengths of individual collections throughout the UK.

The NAL is also engaged in negotiations elsewhere to co-ordinate collecting. The library of Tate (Tate Modern and Tate Britain) is strong in post-1945 European art, and in 20th century painting generally. The library of the Royal Academy concentrates on works about academicians but also covers painting in Britain from the date of its establishment. The National Gallery Library collects to document European painting from the High Middle Ages to ca.1900 (British painting is covered to a very limited area), though in this case there is no immediate plan for automation. In all these cases, discussions are taking place to co-ordinate collection development activities.

The NAL's acquisition of British imprint books, which are acquired through legal deposit by the British Library (BL), will be limited to those essential for reference and access to learning. The NAL and BL have set up a working group to examine a number of proposals to maximise the value of collaboration, in particular the feasibility for NAL cataloguers to enhance the records of titles relating to art and design held in the BL and for such records to appear in the NAL catalogue; such arrangements would entail devising mechanisms to give NAL readers access to works described on the NAL catalogue at the BL itself. The use of the Z39.50 protocol to link catalogues is another possibility.

The NAL will seek to be involved in the elaboration of principles for legal deposit of electronic publications in the UK, in the wake of recent legislation, and to establish a role for itself in regard to those electronic publications that relate to art, craft and design.

Automated catalogues are, of course, crucial to the effectiveness with which any library can take its place in a distributed national collection, as are appropriate arrangements for access, retention policies and budgets sufficient to enable appropriate coverage of the agreed field.

Selection

Though more fully described in procedure manuals, the way in which the NAL selects materials for addition to stock has some significance for indicating how its collections develop. Publicity materials of publishers and booksellers are scrutinised by those with responsibility for various areas of collecting (by no means all supply details of works available grouped by subject), as are a large number of periodicals, and newsletters. The contribution of the expertise of V&A curators is maintained by a system of liaison between the NAL and Museum departments, and ways to re-enforce this dialogue are being investigated. Suggestions from colleagues and from the public for additions to NAL stock are encouraged. For expensive works, there is liaison on a title-by-title basis with other libraries. Major publications on V&A core subjects are examined in detail to check that works referred to in footnotes are available either in the V&A or elsewhere in Britain. The NAL will always investigate the availability of expensive or specialist works (ie outside its core areas) in libraries within the M25 area and in the UK generally. For purposes of reference and for its core areas, the NAL needs to have very full documentation: beyond this, it considers that knowledge about the location of a work that is likely not to be heavily used will be as important as actually possessing it. The NAL aims to play a full part in developing frameworks within which there can be shared responsibility for maintaining full documentation about art, craft and design.

The NAL and the V&A

Within the V&A, the collections of the NAL are supplemented by the libraries and documentation kept in the Museum's curatorial departments, the Theatre Museum and the Museum of Childhood. These represent 'working tools' for the subject area in question, and

include works that refer to individual objects in their care and to the ways they wish to interpret them.

The Museum's aim is for all books held in departmental libraries, and in the libraries of the branch museums, to be included in the NAL's computer catalogue, so that access may be had to all from a single source.

The detail maintained in departmental libraries' indexes and other library finding aids often goes beyond what the NAL can supply; these indexes represent a separate resource managed locally. Information on Museum objects is also available in the V&A Archive. It is hoped that the Information Gateway will be able to link the various kinds of documentation held within the Museum as a way of providing a central point for access to it. Currently the feasibility is being investigated of creating an interface for simultaneous access to records from the NAL's computer catalogue, the database for museum objects (CIS), and the archives catalogue. Some specialist areas of the Museum's bibliographical holdings are developed within departments: technical and scientific works are selected and housed in the V&A's Conservation Department library, but the process of recording all works on the NAL's computer catalogue is under way.

Level of works collected

In gathering documentation for the V&A's core subjects and for the history and practice of art, craft and design generally, the NAL collects works which add to knowledge and serious debate. Elementary guides are not usually collected except by way of representative sample. The NAL also considers for acquisition works which are less serious in intent, including coffee-table books, collectors guides, trade literature, mass-circulation periodicals and various audio-visual and CD publications, and acquires selectively those which have some elements that add significantly to the documentary resources of the Museum. Art publishing today is characterised at the popular level by books which repackage other works. Many such works are intended for the gift market. Publications of this sort are not normally collected. Instructional manuals for areas such as ceramics, metalwork, architecture or photography are not normally collected except selectively when they throw light on popular practice or impact significantly upon the work of a major practitioner or movement.

Chronological and geographical range

For societies generally considered to be part of the 'Western tradition', the NAL's collecting focuses on the period from ca.400 CE to the present.

For Europe, works are collected selectively for the Greek and Roman periods, sufficient to document what had a subsequent impact upon Western art and material culture, that is to say Europe and North America. Works relating to Medieval and Renaissance Europe are acquired both for their relevance to the V&A's holdings and for contextual aspects that allow these objects to be effectively presented; where the publication of source materials is concerned (eg archives materials, chronicles), only those that relate to objects of a kind held by the V&A are bought. The same approach, but interpreted in a narrower fashion, governs works acquired for the Early Modern, Modern and Contemporary periods; here, the periods are covered in detail by many other London libraries. However, the needs of students on the V&A/RCA MA courses are borne in mind.

Ancient civilisations that have had a direct impact upon western culture are documented at a basic level, except in the case of the Far East (China, Japan), South and South-East Asia, and the Middle East – there are V&A departments dedicated to the art and material culture of these areas. Other libraries in London, staffed by librarians with specialist subject and language knowledge, cover these areas. Advice about what the NAL can acquire to supplement these libraries is regularly sought from V&A curators, though significant works are always acquired if they relate to V&A objects and the environments in which they were produced and consumed.

African, Latin-American, native American and Oceanic civilisations are covered at a minimal level, except for modern periods where contact with Western cultures was significant.

Languages

For subject areas that are central to the Museum's purpose, works are collected in all European languages, the criterion being the usefulness and value of the text and images. Subsequent translations into English are acquired for the more important works when there is considered to be no English equivalent, or when the translation includes important new matter.

Collecting strengths – introduction

This document uses the following terms to describe its collecting. In order to make the present policy more useful outside the V&A, the terms chosen are those used by the ARLIS survey of collection strengths.

- Minimal Level – outline of the subject
- Basic Information Level – materials that serve to introduce and define a subject
- Study Level – supporting sustained independent study
- Research Level – materials that allow current research to be followed in some depth, without seeking to supply comprehensively published primary materials
- Comprehensive Level – materials that allow fullest research, with all significant works actively sought out.

The NAL's areas of collecting can be defined as:

- **'Access to Learning' Collections**, with works that document, and maintain a current awareness in, the whole field of the fine arts, the applied and decorative arts, craft and design, both for the serious beginner and those with extended knowledge in some aspect of the field, including contextual and basic reference material.

- **Core Collections**, with works on the applied arts and decorative arts that are central to the Museum's purpose and reflected in the names of its material-based curatorial departments (the geographically-based Asian Department contains similar classes of artefact). The Core Collections may be divided into those serving subjects for which there is a relatively small amount of publishing, and those characterised by publishing in bulk. In the latter case, strict criteria regarding quality, originality and usefulness have to be brought to bear in selection.

Access to Learning Collections

These provide a basic bibliography of art, craft and design, one that is international in scope. Included are works that allow an overview of the subject area, and allow access to the way that it is and has been studied, and to what can be termed 'the current state of knowledge'. A small part of these collections will be made available as a browsing library for both casual readers and those who come for concentrated study.

Under this rubric are collected:

- reference works for art, craft and design;
- encyclopaedias, bibliographical and subject-based dictionaries (in all languages);
- works about the societies which have produced the kinds of objects found in V&A collections;
- works that provide a historical or other framework for presenting V&A collections;
- works about past and contemporary societies (of an historical, anthropological, or sociological nature) which have influenced the way in which any period is considered;
- works about the way objects are marketed and consumed, from studies of the advertising industry to investigation of shopping and its history.

Core Subject Collections

The core subjects are those defined by the artefacts that form the foundation collections of the Museum. These subjects are reflected in the names of V&A material-based departments. The artefacts, of a similar kind, found in the geographically-based Asian Department, extend the scope of the core subjects outside Western Europe and the Americas to India and South-East Asia, the Far East and the Middle East. The names of the branch museums similarly

indicate another dimension to the core collections. The name of the material-based departments and branch museums indicate the following subject areas:

Sculpture (up to 1900)

Metalwork (including silver and jewellery)

Ceramics

Glass

Furniture

Textiles

Fashion

Word & Image (paintings, designs, photographs, prints and books)

Theatre Studies

Childhood

The word 'Art' today is largely conceived of as painting rather than the applied and decorative arts; painting and to a lesser extent sculpture attract most attention by publishers. The V&A's mission was to create a link between what the 19th century regarded as fine art and the applied arts that would improve the design of British products. The following account of subject areas in which the NAL collects makes a division between those subjects on which little is published, and those where selection is made according to the criteria discussed above (ie contributing to the advance of knowledge and supporting contemporary debate).

Works on the following subjects, whether considering historic, modern or contemporary periods, are collected to comprehensive level.

Applied and Decorative Arts (historic, modern and contemporary)

Ceramics

Furniture

Glass

Jewellery

Metalwork

Sculpture to ca. 1900

Textiles

A great amount is published about the following subjects, a large proportion of it in glossy format, 're-packaged' and derivative in nature; strict quality controls are applied in these areas. Works in the following areas are collected on a selective basis to a comprehensive level.

Architecture

The NAL collects selectively works on architecture. Emphasis is placed on works that discuss the subject in the wider context of art history, reflecting the influence of architecture on artistic movements, ornament, design and the development of taste. Areas to be collected will include:

- works discussing architecture from a design point of view;
- architecture and interior design;
- architecture and artistic movements;
- philosophy of architecture;
- architecture and society;
- urban environment;
- monographs on major historic architects;
- monographs on contemporary architects who have had a wider influence on contemporary design.

The Book

Bindings, illustration, fine printing, book design (for both manuscript and printed books, from fine printing to comics) and children's books were represented in the Museum's foundation collections. Works on these subjects are collected to comprehensive level when they relate

to design aspects rather than the actual technology of production. Catalogues and bibliographies are collected only when they relate to the holdings of the NAL.

Contemporary Art (from painting to installations)

Works on applied and decorative arts that can be called contemporary are collected comprehensively. It is not possible, in practice, to cut off the fields of design and craft from the contemporary practice of art, so that works about current activities comprehended by the notion of 'art' are collected to study level, though works that relate to objects and activities within the V&A are collected to research level.

Works about the practitioners who condition the contemporary art scene across the world are collected to study level, the emphasis being upon those which are likely to have a permanent value and which are significant indicators of the 'art scene' as a whole. Works on artists who use video, digital media and holography are collected selectively to support the V&A's holdings of such materials. No attempt is made to document the entirety of contemporary art practice.

Design (historic, modern and contemporary)

- General

The NAL collects to a comprehensive level material covering all aspects of design, from graphic and industrial design to product and interior design. However, the collection focuses primarily on designers and design movements that have had a significant influence on the decorative arts. Particular emphasis is placed on design principles, elements, styles and decorative motifs, as well as design as it is experienced by urban populations in the industrialised world, from guidance systems in transport to window dressing.

- Graphic Design

Works are collected to a comprehensive level on the subject both as an art form and as a marketing tool, particularly in the field of publishing and packaging; includes promotional design, advertising, packaging, editorial design and motion graphics

- Interior Design

Works are collected to a comprehensive level on the history and current practice of interior design in all its aspects, particularly those on successful designers and practices, and materials that have had major influences on the way it is, and has been, carried out.

- Landscape Design

Works collected very selectively, as an adjunct to works on architecture and interior design.

- Product design

Works on the background of commonly-available products in industrialised societies, from the conception to the marketing and distribution, are collected to research level. In some cases this provides documentation for objects held by the V&A, in others it provides a surrogate for the 'original'.

- Production and TV design

Works are collected very selectively: only major works that relate this area to the wider field of design.

Fashion

The NAL's collecting, to a comprehensive level, focuses on the theory and history of costume, trends and periods, key designers and contemporary fashion. Particular attention is paid to the business aspects of marketing fashion, and to the fashion 'counter-culture' in industrialised societies. Accounts of commercial and student fashion shows are also collected. Material about accessories, makeup/body art, hairstyles and stage costume is collected to study level only.

Painting (historic and modern)

Painting, in Western society, has always served to define notions of art; it is a subject of major importance even for an institution devoted to the applied and decorative arts. The practice of

painting has always been related to the need to furnish interiors and provide spaces with consciously or unconsciously constructed messages relevant to the environment in which they operated.

The V&A houses a major collection of paintings, works given partly in support of its educational mission and partly to form the nucleus of a Collection of British Painting. When the Museum's goal was to apply art to the products of industry, paintings were seen as a major resource for study. The V&A houses the National Collection of Painting in Watercolour, so that works on this subject are collected at a comprehensive level, as are works on fresco and mosaics, both revived in the 19th century for decorative purposes.

The NAL collects works on painting to study level, but aims to be more comprehensive in the following cases:

- works on painters and movements represented in its collections;
- works on painters who had or have a particular significance for interior design or for their engagement with industry;
- works on painters influential on the way the arts in general were seen and discussed at any particular period, particularly those associated with movements that encompassed the applied and decorative arts;
- works on techniques that document major methods of painting practice, methods exemplified in V&A objects; these include illumination, wall painting and fresco, tempera, oil-painting, acrylics.

Photography

The NAL collects to support the V&A's collection of Photography as Art. It collects to research level works on the history of photography. It collects works about or containing the images of photographers represented in the V&A's collection, and a restricted number of such works about other photographers, according to their perceived importance in the field.

Works about the applications of photography to industry, in particular photo-reportage, are collected to research level (see also Graphic Design).

Formats

General

Works are collected in the form of monographs and periodicals; other formats include documentary manuscripts, electronic and audio-visual publications (including videos). It may in future be possible, once a wider choice within the field of art publishing becomes possible, to state which format, printed or electronic, would usually be preferred by the NAL. Today, print is usually preferred for any material that relates to its core subjects and research programmes, whereas electronic resources are preferred if they are significant for the information service of the NAL. On-line subscriptions are usually preferred to CD formats.

Sales Catalogues

The catalogues produced by the major auction houses in Europe and North America are added to the NAL's stock. Others are added to stock when they concern objects that relate to those held in the Museum.

Exhibition catalogues.

For the most part, these are treated like monographs and added to stock on the basis of their significance for subjects served by the NAL. The NAL actively seeks out catalogues of exhibitions from a number of galleries; steps are in hand to co-ordinate this activity with Tate Library and Archive, so that effort is not unnecessarily duplicated.

By an arrangement with the BL, British exhibition catalogues received as part of the Legal Deposit scheme which would not normally be individually catalogued by the BL are passed to the NAL, where they are catalogued to agreed standards and held as a discrete collection on behalf of the BL. The BL retains all the published catalogues of some 60 galleries and museums according to a list agreed with the NAL.

Periodicals

Much of the documentation collected by the NAL comes in the form of periodical publications. The range of titles is constantly monitored and compared to that of other libraries in London and beyond, with a view to minimising duplication. New titles are normally added to stock only when the title concerns a core V&A subject, though a decision is always made in the light of the title's availability in London.

Information Files

Ephemera and minor publications that relate to individual artists, designers and craftspeople, or to events or organisations that have significance for the Museum's core subjects, are kept in Information Files. These are described on the computer catalogue in simple records (usually no more than a name, personal or institutional). They also include statements by the makers of objects acquired by the department. This mechanism allows documentation that is not published in the conventional sense of the term to be compiled and made available. Procedures for making up such files are intended to ensure that only material that does not duplicate what is easily available in hard copy or automated format is included.

The Information Files include material compiled by individuals outside the Museum, the most notable example being the working files of Edward Lucie-Smith, acquired by the NAL in 1991. Some curatorial departments of the V&A send material for the NAL's Information Files in order to make publicly available documentation gathered in the course of the management of their collections.

Ephemera

There are twice-yearly trawls of ephemera (16 June and 16 December) carried out by Museum staff to document the design environment of the metropolitan area. Magazines are also trawled in this way, selection being based on the notoriety of the titles in question. The sampling approach allows titles to be represented in the collection – and thus available for display purposes in Museum galleries – without the drain of resources that a full subscription would entail.

On-line resources

An increasing amount of material is available on-line for subscription. Facilities currently subscribed to are listed on the NAL's website. These include some major reference works, for example the *Grove Dictionary of Art* and the *Oxford English Dictionary*, and also facilities such as *Art Sales Index* and *Design and Applied Arts Index*. The trend in publishing is for journals to offer on-line as well as hard-copy versions, for the time being for a very low cost. In these cases, an on-line version is taken with the hard copy version. Major distributors now offer sets of titles on-line; thus far, sets offered by OUP and others have a very small art and design content, and the cost does not yet justify subscription. The same can be said for major retrospective digital versions of historic titles offered by, for example, JSTOR or IPC. For the time being, these do not have sufficient subject content for the NAL, though the situation is continually monitored as facilities such as these grow.

Trade Literature

The NAL builds upon 19th century acquisitions of trade literature (catalogues of retailers and manufacturers, brochures, promotional literature) by pro-active collecting of contemporary trade literature, to a research level.

Documentary manuscripts

Manuscripts such as diaries, recipe books, inventories, individual letters, small collections of correspondence, are acquired when they are deemed to add significantly to what is known about the areas to which they relate. Larger collections of manuscript material are handled by the V&A's Archive of Art and Design (AAD). In each case, acquisition is made in close consultation with Museum curators, other interested public collections and with the Historical Manuscripts Commission.

Retention and De-accessioning

Most works that enter the NAL join the V&A's permanent collections. First editions of works are not de-accessioned when a second edition is published. However, some common reference works – directories in particular – may be de-accessioned when a new edition appears, though a number are retained when the contents are considered to have an on-going value. When works appear in translation, the preferred version will be that in the original language, though English language versions will also be collected for core subjects. Damaged works are de-accessioned in cases where it is cheaper to replace the volume in question with a new copy. All works are de-accessioned according to the V&A's established procedures.

National Art Library
Word & Image Department
Victoria and Albert Museum
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