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The cover shows
Rachel Oliver preparing the basket to transport a Delft Jar

Editorial-The Raphael Cartoons at the Victoria and Albert Museum

Timothy Stevens
Assistant Director (Collections)

The opening of the Raphael Gallery by Her Majesty the Queen in October 1996 marked the completion of the most recent campaign to ensure that the cartoons are shown under conditions that minimise the risk of damage.

These works were commissioned by Leo X for a set of tapestries, illustrating the lives of St Peter and St Paul, to be hung in the Sistine Chapel. They have enjoyed an almost continuous reputation as great works of art and over the years much thought has been given to their preservation. For instance, when owned by Charles I, copies were made for use at the Mortlake tapestry works so that the originals would not be subjected to hard use by the weavers. Later in the same century a special gallery was built for them at Hampton Court by Christopher Wren; this included a fireplace so that the gallery could be heated to keep the damp at bay.

Their arrival at the Museum in 1865 on loan from Queen Victoria gave rise to extensive discussion about their long-term conservation. This is revealing about the state of knowledge at the time and illustrates how seriously conservation was taken in the early days at South Kensington. In view of the Museum's recent work a revisiting of the surviving papers of 1865 seemed an appropriate topic for an Editorial.

On Friday 28 April 1865 Sir Henry Cole, the first Director of the Museum, noted in his diary with characteristic understatement and conciseness that *'the cartoons came safely from Hampton Court'*. He makes no reference to the importance of the cartoons to the Museum nor to the

elaborate planning that had been necessary for their safe conveyance.

The transport was organised and directed by Captain Fowke of the Royal Engineers and the builder of much of the Museum. So that the cartoons could be removed flat and thereby avoid damage due to folding them, a window was taken out from the gallery. Fowke designed a covered wagon which included a suspension system in order to reduce vibration. It is a measure of the importance attached to the special design of this vehicle that it was photographed at least twice. The whole operation - and a pretty neat one - took 40 men and cost £250.

Opinion within the Museum was not united on the advisability, from a conservation point of view, of moving the cartoons to South Kensington. J C Robinson, the Secretary of the Science and Art Department, had reservations. In his report on the issues he noted

that *'the cartoons have for nearly two centuries been preserved under conditions materially different from those they will now be submitted to'* and that he felt the conditions at Hampton Court were *'comparatively favourable'*, in particular the *'minimum of light ... has tended to prevent the fading of the cartoons'*. He went on to air his chief worry: *'The cartoons are painted with size or some similar vehicle, which necessarily retains or has a natural affinity for moisture, and would suffer from undue dessication; of all conditions, therefore, that of uniform stagnant, dry, heated, atmosphere would be most inimical, but I fear that the method of artificial heating in South Kensington especially induces these conditions. I believe that the present method of heating by hot water pipes is, generally speaking, bad for nearly all classes of works of art'*. Robinson felt open fires or stoves were likely to provide *'equable*



Figure 1. The transport organised by Captain Fowke.

conditions', though he was keen that the cartoons should be lit by gas light, noting 'the amount of fading from artificial light being infinitesimal'.

Richard Redgrave, the Inspector-General for Art, provided a commentary on Robinson's report and took issue on a number of points. He also wrote his own **Report on the State of the Raffaele Cartoons on their Removal from Hampton Court in April 1865**. Redgrave, as Surveyor of the Queen's pictures, had first hand experience of the conditions at Hampton Court. He pointed out that 'The fire was only lighted six days a week, the room being cold and damp and the temperature dangerously low on the seventh'.

At Hampton Court, three hazards were highlighted by Redgrave: fire (as the kitchen flues passed under the gallery floor), damp and damage by the visitors (particularly artists making copies). Redgrave had prepared a disaster plan in the event of fire. He had stand cocks installed in the gallery and an 'ingenious but somewhat elaborate machinery' had been devised which allowed the cartoons to be lowered, removed from their frames and folded so that they could be saved. Redgrave recognised however that these careful arrangements were likely to be ineffective in the event of a fire as

there was no night watchman to discover one. To mitigate the problems of 'dust and change of temperature' and of the artists, Redgrave had the cartoons glazed which, as he noted, made them into 'mirrors' reflecting the windows of the gallery. He had also had plans to seal the backs with 'painted cloth'. 'It was manifest that he could still less object to the purer air of that Museum, in which, moreover, the light would be carefully regulated, the temperature preserved at an equality, where there are the best provisions against dust, and ample security against any danger from fire, since the buildings are not only constructed as far as possible fireproof, but the police and firemen perambulate the building day and night'.

The final two paragraphs of Redgrave's report discuss the condition report that had been made on the cartoons and the problems of noting 'extensive injuries of a minute nature ... although using photographs as the basis of the registry has been a great aid'. The prints annotated by Redgrave are a remarkable early example of photography being used to document the condition of a work of art.

Redgrave also added some notes for the care of the cartoons when at the Museum. Many strike a note today such as 'The hygrometric state of the

atmosphere in the room should be tested from time to time, and its temperature regularly registered night and day'.

The Museum sought the advice of outside experts and Cole noted in his diary the dates of visits by such eminent figures as the art collector, Henry Layard. Charles Eastlake, the formidable Director of the National Gallery, was asked to endorse Redgrave's recommendations, which he did, in particular the proposal that no 'repairs' should be done to the cartoons.

These papers about the forward planning for the transport of the cartoon, the differing views of Robinson and Redgrave, the preparation of condition reports, the consideration of the environmental conditions of the gallery where the cartoons were to hang strike a familiar note. The aspiration of the Museum in 1865 to take the best possible care of these masterpieces of Renaissance Art is one which we have shared in the recent programme of work.

The Prodigal Son: examination and conservation of a flemish cabinet on stand

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Antwerp was an important centre for the arts throughout the seventeenth century, producing and dealing in paintings, prints, books, furniture and musical instruments. Highly ornate cabinets were made for storing valuable collections and became status symbols for the collectors. The wood most often used, at this time, was ebony, an exotic and expensive hardwood. Ebony was not used in the solid form for decorative profiled mouldings, but sawn into veneers to be glued on to a carcass of much cheaper native woods, such as oak and pine.

Such a cabinet was given to the Victoria and Albert Museum in 1923 (W61-1923), as part of a large collection of furniture donated by Mrs E. Hearn (Figure 1). Unfortunately, there are no

records of who the designer, maker or commissioner was but it is believed to be from Antwerp from the second quarter of the seventeenth century. The stand is thought to be later, possibly a nineteenth century addition.

Looking through the conservation records we know that the cabinet was last treated in 1980. The technical record card states that only one small piece of missing ebony veneer was replaced and that several other areas were coloured out or reglued where loose. Lifting and splitting veneer is a common problem with this type of furniture.

In 1992 the cabinet was requested for loan. The object was examined in the gallery and a detailed condition report was made. It was found to be in



Figure 2. Print taken from a glass plate negative with remarks on condition by Richard Redgrave.



Photography by V&A Photographic Studio

Figure 1. The complete cabinet, displayed with doors open (W61-1923), 86cm high excluding the stand.

a highly unstable condition and major conservation would be needed before it would be suitable to travel. Due to the low light levels in the gallery, it was difficult to determine the condition of the painted panels. These were thought to be in a stable and better condition than the exterior of the cabinet. However, some signs of flaking paint was noted on the small central door (Figure 2). In 1996 conservation, and in particular, consolidation of the painted panels, was requested by Furniture and Woodwork Collection, prior to open display in the Museum. The detailed condition report from 1992, mentioned above, proved to be very useful when drawing up a treatment proposal.



Figure 2. Centre panel, before conservation, 25cm high.

The cabinet was examined in the Furniture Conservation studio, where the space and higher light levels made examination easier than in the gallery. It was found that the overall condition of the cabinet was the same as in 1992 but that the painted panels showed flaking and tenting (a form of blistering resembling a tent) of the paint layers.

Treatment of the cabinet fell into two stages; dealing with problems associated with the woodwork and then the painted panels. Lifting veneers were stabilised and missing parts replaced before examination of the painted panels began. Nicola Costaras, Senior Paintings Conservator, generously shared her knowledge and time at this point. Examination by infra-red radiation showed that alterations had been made in some places and extensive retouching of the central door panel was apparent in ultra-violet

(uv) illumination. A detailed technical analysis described later in this article was undertaken by Hannah Eastwood.

The panels required more attention; the flaking and vulnerable paint was consolidated with the adhesive, isinglass. This was brushed directly on to the painted surface, covered with acid-free tissue paper, gently rubbed with the ball of a finger and dried with a heated spatula set at 30°C. The painted panels were gently surface cleaned with saliva applied with cotton swabs. Previous retouching was softened with solvents and removed mechanically with a scalpel. The areas where both the ground and the paint were lost were filled with a paste of whiting (calcium carbonate) and gelatine. The fresh surface was shaped and cut back with fine scalpels and dental tools to resemble the texture of the original surrounding paint. The retouching was done with dry pigments in Rhodapas B™ (Rhône-Poulenc), a polyvinyl acetate.

Analysis of the painted areas of the cabinet was undertaken to shed light on the materials and techniques that had been used for their construction. Small samples of paint were taken from areas adjacent to regions of loss avoiding obviously retouched areas. Polished cross sections were prepared and examined microscopically in incident light and under uv illumination.

A wide range of pigments were found to be present, all being consistent with seventeenth century usage and confirming that the painted areas formed part of the original cabinet. The wooden panels were prepared with two coats of a chalk white ground with the second layer containing coccoliths¹, indicating the chalk was from a natural source. A thin brown underpaint had been applied over the white ground; consisting of mainly brown ochres with additions of carbon black, yellow and red ochres, lead white, brown lake and vermilion - the exact mixture varying between samples. This technique was well known in seventeenth century Europe and often resulted in a dark, sombre effect².

The paint varies from being applied in a single layer to having three thin layers with glazes in some areas. An interesting point is illustrated by a sample taken from a brown area on one of the drawer fronts, where no further paint was applied. The brown underpaint was left as the top layer, demonstrating the artists economy of technique (Table 1).

The green areas, such as foliage³, have been painted using the synthetic copper pigments, green and blue verditer, mixed with a yellow pigment (lead-tin yellow or a yellow lake). This was common practice and the fading of the yellow lake pigment is responsible for the present distinct blue tone of the foliage (Table 2). Lead-tin yellow is used dramatically for the gold highlights and gold braid seen clearly in cross-sections from the chandelier and the blue jacket on the central panel (Table 3).

Three different blue pigments are present; azurite, blue verditer and smalt, a crushed cobalt blue glass. The bright blue areas, such as the blue jacket, consist of azurite applied over a gray underpaint (Table 3). Azurite, a naturally occurring blue copper carbonate, was fairly scarce and therefore expensive³. The cheaper alternative of blue verditer was used in the larger and less intense blue areas like the sky. Tiny fragments of smalt are also present in the top layers of samples from the sky.

The pink robe of the old man on the proper right-hand door panel has an interesting layer structure (Figure 3). The two layers of white ground are followed by the brown underpaint and a pale pink paint layer (Table 4). A discoloured layer follows which is a mixture of smalt and a faded madder lake. This glaze was probably lilac originally but due to discolouration of both pigments the present day appearance is far from the original. The bright red areas contain mixtures of vermilion, red lake and red ochre with traces of lead white and carbon black. There is a single layer of varnish present on most of the cross-sections.

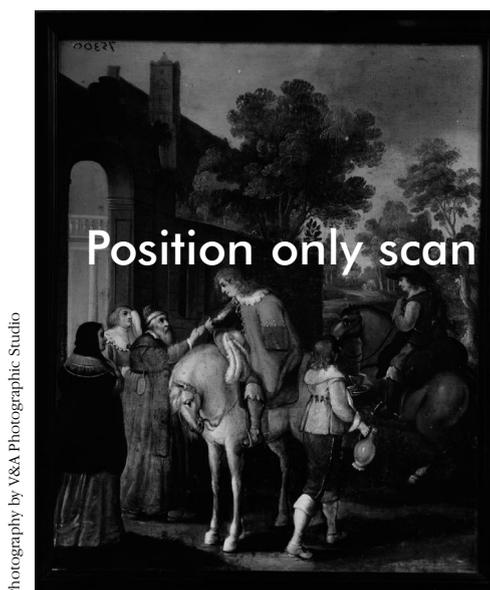


Figure 3. Proper right-hand panel, before conservation, 49cm high.

Conclusion

The cross-sections prepared from the samples taken from this cabinet have provided a detailed account of the materials used by the artist to create these enchanting images. The information was very useful for the conservator engaged in practical work on the cabinet by clearly showing the build up of paint layers and by directing the choice of pigments for retouching. The cabinet is now in a stable condition, displayed with the doors open in Gallery 3a. This project is a good example of collaborative work between two students of different disciplines, linking together the Furniture, Paintings and Science Sections of the Conservation Department.

List of Pigments found

Gold leaf, vermilion, silver leaf, red lake (madder), chalk, pink lake, lead white, lead-tin yellow, carbon black, yellow lake, azurite, yellow ochres, smalt, red ochres, blue verditer, orange ochres, green verditer, brown ochres and brown lake.

Further reading

M. Riccardi-Cubitt, *The Art of the Cabinet*, Thames and Hudson, London, 1992

Brown hut: Sample 2	Pigments identified within paint layers
varnish	
-	
-	
brown	brown ochres, vermilion (tr.) carbon black (tr.), yellow ochres (tr.)
white ground	chalk
white ground	chalk

Table 1

Blue jacket: Sample 21	Pigments identified within paint layers
varnish	
yellow	lead-tin yellow
blue	azurite, lead white (tr.)
gray	lead white, carbon black
brown under-paint	brown ochres, carbon black (tr.), yellow ochres (tr.)
white ground	chalk
white ground	chalk

Table 2

Foliage: Sample 19	Pigments identified within paint layers
varnish	
greeny / blue	blue verditer, yellow lake (faded), lead-tin yellow (tr.)
blue	blue verditer, lead white, carbon black (tr.), yellow lake (tr.)
brown under-paint	brown and red ochres
white ground	chalk
white ground	chalk

Table 3

Pink robe: Sample 9	Pigments identified within paint layers
varnish	
-	
lilac glaze (faded)	pink lake (faded), smalt
pale pink	lead white, red ochre (tr.), red lake (tr.)
brown under-paint	brown ochres, carbon black (tr.), vermilion (tr.), yellow ochre (tr.)
white ground	chalk
white ground	chalk

Table 4

References

- Coccoliths are minute fossils which are present in chalk deposits. There is a good scanning electron micrograph of a coccolith in The National Gallery publication *Art in the Making: Rembrandt*, 1988, p27.
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Traditional practices for the control of insects in India

P. Perumal
Nehru Scholar, Thanjavur, India

Michael Wheeler
Senior Paper Conservator, Paper Conservation

P. Perumal is a Books and Manuscripts conservator at the Saraswati Mahal Library in Thanjavur, South India. He was a recipient of a Nehru Trust Fellowship, which assisted him in undertaking a three month internship in the Paper and Book Sections of the Victoria and Albert Museum from April to June 1996. The following article is based on a seminar he gave to the Department.

The Saraswati Mahal Library is housed within the Royal Palace, Thanjavur, and was developed by the Maratha Kings of Thanjavur between 1535 and 1673AD. It contains an extremely important collection of manuscripts and books written in Sanskrit, Tamil, Telegu and English on all aspects of art, culture and literature.

The Preservation Section of the Library carries out the conservation of a wide variety of materials, which include palm leaves, scroll paintings, western manuscripts and books. The staff consists of one conservator (P. Perumal), one manuscript repairer and an assistant who is responsible for the oiling of the palm leaf manuscripts to ensure their continuing flexibility. This is carried out by application of citronella oil with a soft cloth. The oil is rubbed into the surface of the leaf and this helps to increase flexibility and to deter attack by insects. Citronella

is a common ingredient in insect repellents, sold over the counter at the chemist; turmeric is also used as an insect repellent. The repellent is mixed into a stiff paste, which is rubbed into every tenth leaf of a palm manuscript after it has been written. The strings, on which the leaves of the manuscript are threaded, are also dyed with an aqueous infusion of turmeric to make them less palatable to insects.

The Library's collection of palm leaf manuscripts is in good condition due to good housekeeping practices, including the prevalence of a number of traditional practices. Palm leaf manuscript storage is of particular interest, as natural insect repellents have been in use for many years and have proved effective against cockroaches, silverfish and book lice. Dried leaves from a neem tree are sometimes placed between the front and back covers of the book to deter book lice (which feed on the fungi attracted to the hygroscopic paste). The neem leaves are picked in springtime, when the tree is in full flower and the leaves are a red colour. The natural insecticide contained in the leaves is at its most potent at this point.

The palm leaf manuscripts are stored in closed wooden cupboards on open shelves of stretched rope. Inside each of the cupboards are several

sachets containing a variety of dried leaves and spices, which have proven to be an effective means of discouraging insects. Neem leaves, sandalwood powder, cloves and peppercorns are included in these sachets and provide a fragrant and effective repellent; together with sweet flag (*Jasti Madhu*) and camphor (to which a little wax has been added). These bags are replenished every three months with the ratio of the contents altered slightly each time to prevent the insects gaining immunity. Of these substances, camphor is probably the best known and has been used extensively as both an insecticide and as a fungicide (on burning, camphor oil produces an acrid smoke, and is used inside buildings to deter flying insects).

The manuscripts themselves are afforded further protection by wrapping each one in a woven, red coloured cotton cloth. This tradition has a practical basis, as it has been found that insects are repelled by red dyes and pigments (Figure 1). Furthermore, for this reason, red leather and book cloth is common in Indian libraries and has been specified by the Government of India for the binding of all official papers.

Traditional practices in rural homes in India are also interesting to the conservator. Each day the area outside a family home is swept clean and a mixture of mud and cow dung is spread in the areas surrounding the buildings. A geometric design is then drawn in the earth with powdered rice flour (Figure 2). In South India, this is usually left uncoloured, whereas in parts of northern India the powder is pigmented. These designs are known as *Rongoli* in northern India and are called *Kolam* in the South. Apart from having great aesthetic merit, these designs have the added advantage of attracting crawling insects towards them and away from the entrance to the home. The effectiveness of this technique is enhanced if rice flour is mixed with red ochre and then sprinkled around the doorways and along steps leading to the house. Both the red colour of the powder, and the chemical composition of the pigment are sufficiently unpalatable to crawling insects that it will prevent them crossing the threshold.



Photography by P. Perumal

Figure 1. A manuscript wrapped in protective cloth.



Figure 2. Geometric designs drawn outside houses to deter insects.

Photography by P. Perumal

Conservation of the “May Primrose” wedding dress

Sonja Müller

Textile Conservation Student, RCA/V&A Conservation Course

The wedding dress of May Primrose (T428&A-1990) became part of the Textile and Dress Collection of the Victoria and Albert Museum in 1990¹. It was made in 1885 for her marriage to Henry Littledale. The couple then moved to India and May Littledale died a year later in a riding accident. Her belongings were packed together and shipped back to England. The wedding dress was never worn by anyone else and remained in the family, totally unaltered. As such it is an invaluable example of the height of mid-1880s fashion - a very slender silhouette with elaborate skirts pulled back and draped over a bustle - which was popular for only a short time. The choice of drapery and decoration is also a reflection of contemporary high fashion. The overall design of the wedding dress is asymmetrical, yet carefully balanced, sculptural in form and gives an impression of refinement. The artificial pearls stitched onto both bodice and skirt are made from cellulose nitrate². This type of fashionable decoration started to be used in fashion only the year before May Primrose married. Judging from the design and size of the bodice and skirt, May Primrose was a young, fashion-conscious woman, with the perfect figure to suit this style beautifully.

The wedding outfit was made by Messrs. Gladman and Womack, London, in 1885. It consisted of a fitted bodice, a skirt with train and knitted silk stockings. Both bodice and skirt were made from cream silk satin, and decorated with rows of cotton machine-embroidered net, artificial pearls made from cellulose nitrate and metal thread tassels.

The pointed, elbow-length bodice was boned and lined with cotton. It opened at the front and was fastened with lacing. Most likely the lacing was originally hidden by lace rosettes and bows. For wear as a day dress on the occasion of the wedding, a lace chemisette filled in the very low neckline, the cut of which would allow the gown to be worn after the wedding as an evening gown. A thin silk ribbon ran around the outer edge of the lace along the neckline and would

have been tied at the front to keep the lace close to the body in a modest fashion. The side seams of the bodice confirm that the outfit was intended to be worn in the evening as well, because they were let out by about an inch to provide more freedom of movement. Inside was a belt to secure the positioning of the bodice. Underneath the arms there were small silk covered pads to absorb perspiration. The bodice was decorated with lace and two strands of artificial pearls.

The point at the back of the bodice was heavily boned and designed to extend outwards resting at an angle of almost 90° to the body, and held up by a bustle cage. Whereas the bodice was obviously tailor-made and carefully sewn, the stitching of the skirt was surprisingly rough even though the drapery was sophisticated. The skirt was constructed from a silk satin base onto which several layers were draped. The straight base was covered with asymmetric rows of the same lace as found on the bodice and further decorated with ten tassels composed of metal thread and artificial pearls. Along the bottom of the skirt there was a panel of intricately pleated silk satin. Three panels of fabric of the same width made up the train. The outermost ones were draped across the front, tacked roughly into place and pulled back over the bustle. The outer edges were folded onto the surface of the train and stitched down. Underneath the outer edge of the train there was a brush frill of heavily starched and pleated plain weave cotton. Inside the skirt at centre back, just above where the bustle cage would be, there was a square cushion covered with silk which was intended to rest on the cage. Fabric was piled onto the bustle and on the left of this, there was an opening to adjust the fit and correct the silhouette from outside. Also inside the skirt, just below where the bustle cage would have been there were two sets of boned tapes. When tied they secure the flat and slender front from within. The skirt fastened at the waist with four hooks and eyes.

Overall the bodice and skirt were structurally stable due to the fact that they were worn very little and well cared for after the death of May Primrose. The only weak area was the waistband made from surprisingly fine silk. It had become fragile and torn because of the weight of the skirt and the stress of being fastened quite tightly. The satin pleats and drapery were deformed since the dress had been stored flat and folded. The silk satin was soiled and dulled with ingrained dust as well as local stains, such as rust and mould. The heaviest soiling was on top of the train. The lace decoration was still sound, but showed yellow discolouration which is a sign of cellulose deterioration.

Conservation

Much of the treatment was determined by the fact that the wedding dress was intended to go on display and can therefore be described in two sections: cleaning and mounting. Together they contributed to stabilise the dress in structure, support it while on display and improve its appearance.

1) Cleaning

Whereas it is possible to wet-clean lace and flush out some of the degradation products with (de-ionised) water³, the construction and nature of soiling on the silk satin bodice and dress only allowed a dry-cleaning technique. Prior to sending the dress to a dry-cleaner specialising in the cleaning of historic textiles⁴ all the lace, artificial pearls and tassels were carefully removed. To ensure the authentic re-application after cleaning, meticulous documentation of the original design was essential. This included written, drawn and photographic records and making templates by tracing the shapes through Melinex™ (Imperial Chemical Industries Ltd).



Photography by Sonja Müller

Figure 1. The tassels - taken off and carefully documented to ensure the correct re-attachment after the skirt was cleaned.

While taking the lace off, the gathers and cross points of each row of lace were marked with the same colour of fine polyester thread as the stitch holes where it had been attached. The strands of artificial pearls and tassels were documented in the same way (Figure 1).



Figure 2. The rows of lace were wet-cleaned and laid out to dry on Melinex with the template underneath. Cones of Melinex were inserted into the gathers to dry the lace in its original shape.

The lace was wet-cleaned in polyester lined photographic trays using de-ionised water (Figure 2). It was allowed to soak for two hours with some gentle agitation, using a natural sponge and changing the water twice. It was then laid out onto Melinex, with the template underneath, and blotted with acid-free blotting paper. Little cones made from Melinex were inserted underneath the gathers to ensure the lace dried in its original three-dimensional shape. After drying, the lace was stitched back onto the dry-cleaned silk satin using the colour-coded polyester threads as guidelines to position the rows correctly. Before stitching back the components containing cellulose nitrate both the bodice and skirt were extensively steamed. After cleaning and steaming the dress looked much fresher, the satin regained its sheen and the drapery its natural body and sculptural effect. Samples of the filter paper used in the dry-cleaning process demonstrated how much soiling was released in the two solvent baths.

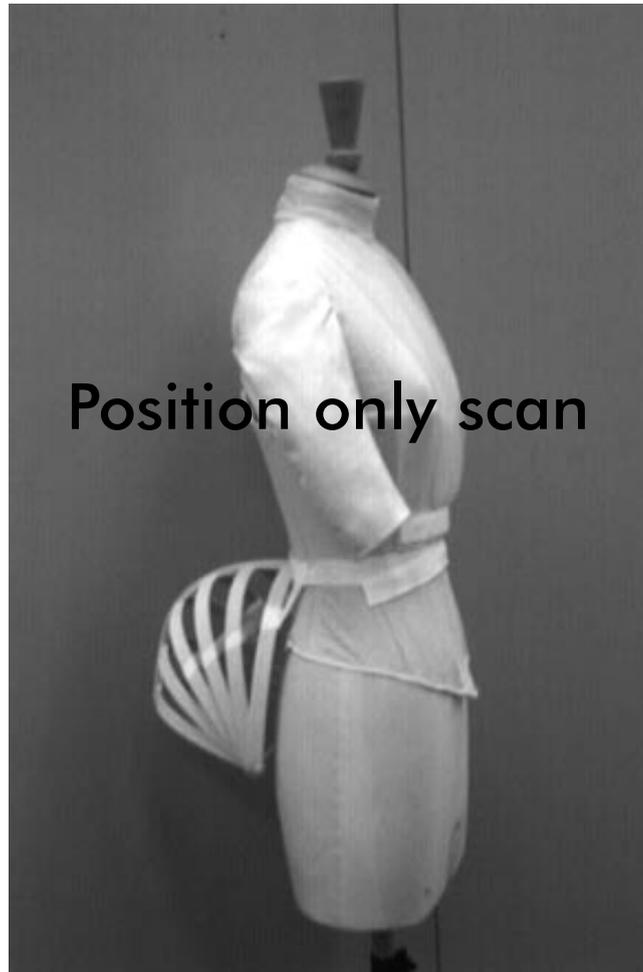
Unfortunately, it was not possible to remove the soiling from the train since it was too ingrained. The contrast between the successfully cleaned areas and the train had increased, causing it to look more dirty than before. This was visually disturbing but nothing could be done about it. However it should be kept in mind that the dress

was worn, most likely danced in and that the aesthetic quality of the dress also depends on the richness in the design and texture.

2) Mounting

The mounting technique is crucial to the authentic and safe display of historic costume. It is impossible to achieve the right silhouette without underpinnings that resemble the original contemporary ones.

For the display of the wedding dress of May Primrose a facsimile of a contemporary corset, bustle cage and chemisette were constructed. In the case of the corset and bustle cage, patterns were taken from objects within the Textile and Dress Collection. The first facsimile of the bustle cage was constructed from modern synthetic boning covered with cotton tape and was an exact copy of the original. However, when it was tested, it proved to be neither strong nor rigid enough to hold the weight of the skirt.



Photography by Sonja Müller

Figure 3. The complete underpinnings: chemisette, corset and bustle cage.

Therefore, a second cage was made using strong steel boning covered with Calico. It was also constructed so that, unlike the original, it was not collapsible. To prevent unwanted movement when dressing the dummy the belt of the cage was stitched to the corset. The chemisette was made in consultation with the curator as there was no suitable object in the collection to refer to. It was made from silk crêpe, a light, even weave silk fabric (Figure 3). Originally, May Primrose would probably have worn a chemisette of matching lace, but as there was no conclusive evidence of this, it was decided to give an indication only of the original look without letting the chemisette distract from the dress.

Before mounting the dress onto a size 36 Stockman dummy™ (Siegel & Stockman), the waistband was supported. It was backed with a stronger silk and secured by couching.

The wedding dress (Figure 4) can now be seen in Gallery 40 and is displayed together with a ballgown which was also worn by May Primrose around 1886. The two dresses illustrate a brief period of fashion and complement one another beautifully.

Acknowledgements

I would like to thank Lynda Hillyer, Avril Hart and Sue North who gave me the opportunity to work on this object, and Marion Kite who was my supervisor for this project. I am also very grateful to Audrey Hill who made the corset, chemisette and the second bustle cage, and everyone who helped by responding to my enquiries.

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Editors Note-The May Primrose wedding dress has since been the source of inspiration for the Wizard of Gos Primrose bridal gown.



Photography by V&A Photographic Studio

Figure 4. The wedding dress of May Primrose after conservation.

Exhibitions: how do they do it?

Alison Richmond

Training Co-ordinator, Conservation Research

Last year, I was given the rare opportunity of stepping into curator's shoes. I organised an exhibition - actually, a small display - but from my starting point of ignorance it might as well have been an all time blockbuster show! I have survived the experience with the highest regard for my colleagues in the collections who do this

sort of thing on a regular basis and on a far larger scale. Also I have learned a number of things: you can't do anything in the V&A without the help and goodwill of a lot of people, big exhibitions get priority over everything else (our display coincided with William Morris) and in the end, it all miraculously comes together.

Each year, the graduating students of the Royal College of Art/Victoria and Albert Museum (RCA/V&A) Joint Course in Conservation have taken part in the annual RCA Degree Show. Unfortunately, the problems of borrowing and exhibiting museum objects in these surroundings for such a short period are enormous and so we were delighted when the Museum agreed to host a display of the students' work. This would be an opportunity to inform visitors about conservation in general, as well as about the Course and the significant contribution the students make to the Museum's work. It would also be educational: involving the students in all aspects of exhibition planning, including making decisions about what objects are suitable to go on exhibition, preparing objects for exhibition and transport, preparing the display cases, installing objects, checking light levels and monitoring the environment throughout the exhibition period.



Photography by V&A Photographic Studio

Figure 1. May Primrose wedding dress in its display case (Museum No. T428-1990).

The site we were given was by no means ideal; the gallery outside the Museum restaurant, where people queue, meet, wait, walk and sometimes look at whatever is on display. But, it had one major advantage which we were eager to exploit; the potential audience of visitors and museum employees. So, given our site and our audience we wanted our display to be eye-catching, informative and easy to understand in a short time. As a V&A display it had to look professional and at the same time it had to fulfil the purpose of a degree show - all six graduating students had to be represented equally. We wanted a lively and attractive design which would convey the idea that conservation was anything but stuffy. We commissioned a student from the Royal College of Art to design the graphic elements, but the most difficult part of the project was writing the text. There was so much to say about the field of conservation, the Department, the Course, our approach, the process of conserving an object, the objects themselves, the students and all on six panels.

As far as objects were concerned the star of the show was a splendid nineteenth century wedding dress (Figure 1). By far my most nerve wracking task was commissioning the design and construction of a display case large enough to hold the dummy and fully extended train. This brought me up against the conflict between what, as a conservator, I felt I ought to do and what would actually be possible on a shoestring budget. Conservation specifications for display cases are achievable at a cost. Other sources of anxiety were the environmental conditions: we expected the temperature and relative humidity to fluctuate considerably in the summer months. Luckily, the fluctuations in relative humidity were buffered sufficiently by our display cases. In the end, we were happy with the achieved compromise, between the ideal and any potential risk to the objects (conservation ethics at work!). However, the pressure to meet a deadline made me aware of how conservation can at times be perceived as an obstacle.

Did we succeed in our aims?

- Eye-catching? Yes, thanks to the splendid graphics by Amelia Noble;
- Informative? Probably a little too much so. The real challenge is to keep the text to a minimum and to

use diagrams and images as much as possible;

- Easy to understand? No, not really. Again, this comes down to too much text;
- Professional looking? Yes, thanks to the skills of the designer and the generosity of the firms who produced the panels and the display case for the wedding dress;
- What about the students? The timing of the display meant that they had to produce the text and images for it, conserve their objects and write their major projects - all at the same time! They were terrific and I hope they feel the results were worth the effort we all put into this new enterprise.

Acknowledgements

The RCA/V&A Joint Course in Conservation would like to acknowledge with gratitude the financial support of the following for the RCA/V&A Conservation 1996 display:

The Conservation Unit of the Museums & Galleries Commission, Merlin Display Contracts Limited, Genix Imaging Limited, Willard Developments Limited, Secol Limited, Conservation Resources (UK) Limited and Conservation by Design Limited. With special thanks to Amelia Noble.

Notes

A review of the display by Mary Brooks appeared in Conservation News 61, 1996, p71.

The next student display, RCA/V&A Conservation 1997, will be in the Restaurant Foyer at the V&A from 11 June to 25 August 1997.



Photography by Alison Richmond

Figure 2. Rachel Oliver preparing a basket for transporting a partially conserved Delft Jar to display.

The Arundel Society - techniques in the art of copying

Victoria Button

Paper Conservator, Paper Conservation

The Department of Prints, Drawings and Paintings (PDP) in the V&A is now home to over 300 watercolours produced by copyists employed by the Arundel Society. A recent display of a selection of the works at the V&A, not only marked the National Gallery's gift of the watercolours to the Museum but complements the large collection of Arundel reproductions, also held in PDP, made from the very same watercolours. Although the Society was founded before the establishment of the South Kensington Museum their links have been strong. Henry Cole, the Museum's first Director, took the lead in expanding the Museum's collection of reproductions as a way of disseminating art to the masses. I was the conservator for this display. Assessment of condition showed that many of the exhibits required attention, some more complex than others. One of the professional copyists employed by the Society was Christian Schultz who copied Hans Memling's *Florens Triptych* in 1863. It is his central panel - Adoration of the Magi - that I have chosen to discuss in the context of methods of copying and materials.

The Arundel Society 1848 - 1897

*"The object of the [Arundel] Society has been to preserve the record and diffuse a knowledge of the most important remains of painting and sculpture, to furnish valuable contributions towards the illustration of the history of Art, to elevate the standard of taste in England, and thus incidentally to exert a beneficial influence upon our native and national schools of painting and sculpture...The forthcoming work will show the efforts made in order to popularise high art among people who have everything to learn and gain experience."*¹

The Arundel Society, founded in the same year as the Pre-Raphaelite movement, saw the progress of art in England as being dependent on popular taste. It was established with the aim to promote a greater knowledge of art through the publication of literary works and reproductions. The works to be recorded and reproduced were Italian fresco cycles, although classical art was included from the outset, and a handful of Northern European artists' work was also copied. The Society was named after the connoisseur and collector Thomas Howard, second Earl of Arundel and Surrey - a man whom Horace Walpole described as the "father of Vertue in England"². The history of the Arundel Society is inextricably linked to the history and methodology of art reproduction, as well as the popularisation of art, and it should be seen in the context of other such societies established for the dissemination of moral and educational material.



Figure 1. Adoration of the Magi (Museum No. E209-1995) by Christian Schultz after Hans Memling before conservation. 346x426mm.

Photography by Victoria Button.

Methods of Copying

*"Every man will naturally and unavoidably mix something of himself in all he does, if he copies with any degree of liberty..."*³

One of the problems the Society faced with regard to the issue of copying was ensuring the accuracy of the copy, this was often debated. The accuracy varied depending upon the copyist, the image depicted and whether it was to be used for reproduction or purely recording purposes. The subscribers would have had little or no idea of what the original looked like since they were not subject to the forms of modern communication and image formation that we have taken for granted. Although most of the techniques used by the copyists have not been documented, they most likely did one or more of the following:

- copied in watercolour directly from the original;
- executed preparatory drawings from the original, composing the finished work in their studios;
- made tracings directly from the originals.

This latter technique has been extensively documented in various journals of the period. The tracings were known to have been exhibited in their own right to simulate the interiors from which they were traced. Generally, they were reduced in scale and painted up in thin watercolour washes so as to best mimic the translucency of the fresco technique. Rossetti, in a letter to William Allingham in 1856, wrote about the copyist Mrs Higford Burr who was in Italy in the same year, describing her techniques:

*"...10 hours on top of a ladder to copy a Giotto ceiling being nothing to her. She has been travelling all over Italy with Layard, and they together have given one one's first real chance of forming a congruous idea of early art without going there..."*⁴

Technical examination of Adoration of the Magi by Schultz

The Arundel Society was not creating an interest in Northern European art in the same way that it had with the so-called *Italian primitives*, since the fascination with German Romanticism had already begun in the early 1800s. Schultz was employed by the Society in the early 1860s until his death in 1882 or 1883, because his technique,



Photography by Victoria Button.

Figure 2. Detail of E209-1995, of distant view of the Magi approaching on camels and horses depicted through the right hand side vista.

described below, was seen to have mimicked that of the Northern European artists so well. His style of using a heavy application of watercolour and body colour on vellum evoked the appearance of the materials used by Memling in the original - oil on panel. The size of the original panel and Schultz's copy are very close and this would no doubt have been an advantage in the accuracy of the copying.

If burnished and finished to a smooth plane, vellum becomes a receptive surface for detailed and fine painting, and thus is a perfect material on which to copy such a panel by Memling. If a painter wanted to particularise every detail he would tend to select a smooth paper or skin, since a textured surface would not suffice for fine lines and smooth covering. Scientific analysis by EDXRF (Energy Dispersive X-Ray Fluorescence) to aid identification of pigments, identified lead in nearly all the samples taken and this can imply one or two options - that a lead white (lead carbonate) ground was applied before drawing or there is lead white present in all the pigments to render them more opaque. The former is a very old technique and could indicate the use of a metal stylus to draw the outline of the copy. Cennini⁵ describes the process of covering sheets of vellum and paper with white lead and a carrier (probably a gum in this instance) to be used as a coating or ground to improve the strength of the metallic image. This technique continued to be practiced in the nineteenth century. It seems likely that Schultz

could have made use of this method since lead white is known to produce a particularly smooth ground.

Watercolours are composed essentially of ground pigments and mixed with a gum arabic medium. The addition of an opaque substance, often a white pigment such as chalk or *blanc fixe*, would have produced the density needed to mimic oil painting. It produces an appreciable film and

creates a dense paint layer if applied in a concentrated manner. Although we cannot be certain, it is likely that the type of watercolour used was one of a new range, the so-called "*Moist Colours*", produced by Winsor and Newton in 1846. These came in metal tubes and would permit the application of large areas of relatively dry watercolour at full saturation. This limited use of moisture would have suited its application to vellum which is extremely reactive to moisture. Thus the appearance of an oil technique could be suggested in watercolour. Thickly applied watercolour is likely to fracture and this type of cracking was evident in Schultz's copy, and paint loss had occurred in some areas. The Virgin Mary is historically shown wearing a robe of lapis lazuli blue. Azurite in an oil medium is known to darken over the years and Schultz would have recorded what he saw. This would have been a darker blue and was, as the analysis found, copied by using synthetic ultramarine.

The red pigments seen on this object were predominantly red lakes with the addition of small quantities of vermilion. The red lake, perhaps a carmine or crimson lake, is found in nearly all the red garments. Lakes are generally transparent but, as in this case, can be opacified by precipitation on to a base such as zinc oxide. Carmine/crimson lake is made from cochineal, a natural organic dyestuff made from the bodies of the female insect *Coccus cacti*. Carmine lake is an aluminium or aluminium-tin lake of cochineal with water and alcohol: vermilion is a bright but opaque mercuric sulphide.

The sky area was found to contain lead white and cobalt blue. Cobalt blue is a compound of cobalt oxide and phosphoric acid. It is bright, clear and translucent but not as deep or intense as ultramarine.

The border was assumed to be a lacquer of shellac origin because of its glassy, shiny appearance, with a dark brown stain. It has little adherence to the surface and suffered much loss.

Reproducing the copy for publication

In 1852, Layard, a Committee member, suggested the use of chromolithography as a means of reproducing the copies. The chromolithographs were far more attractive and colourful for the subscribers than the plain linear woodcuts which were initially produced by the Society. In 1859 the Department of Science and Art made an annual grant of £100 to the Society so that the prints could be sent out to educational establishments across the country.

The watercolour technique was well suited to the reinterpretation by the lithographer since it involved colour separation using watercolour washes. The lithographer analysed the component colours of the watercolour, and since Schultz was both watercolourist and lithographer of this copy it could be summarised that he would have been well disposed to this part of the process. Each colour was given a lithographic stone for printing - sometimes up to 20 stones were used. The outline version of the image was drawn in a red chalk. This was non-receptive to grease, and therefore non-printing, and the outline was transferred to each of the stones - one for each colour. The 1860s saw more sophisticated colour theories come to fruition, and hence more realistic effects emerged using a linear image coloured by stipple combinations of yellow, blue and red with the extra flesh-type tints for hands and faces.

The Arundel Society continued to copy and reproduce works until 1897, when it found itself overwhelmed by the impact of the photography market as a cheaper and faster means of reproduction. Between 1848 and 1897 some 37 engravings and 197 chromolithographs were issued⁶, as well as over "430 fictile casts and electro-bronzes of pagan and medieval carvings... 26 books and texts to accompany the prints and works on stained glass, illuminated capitals, the Bayeux tapestry and on lace making."⁷

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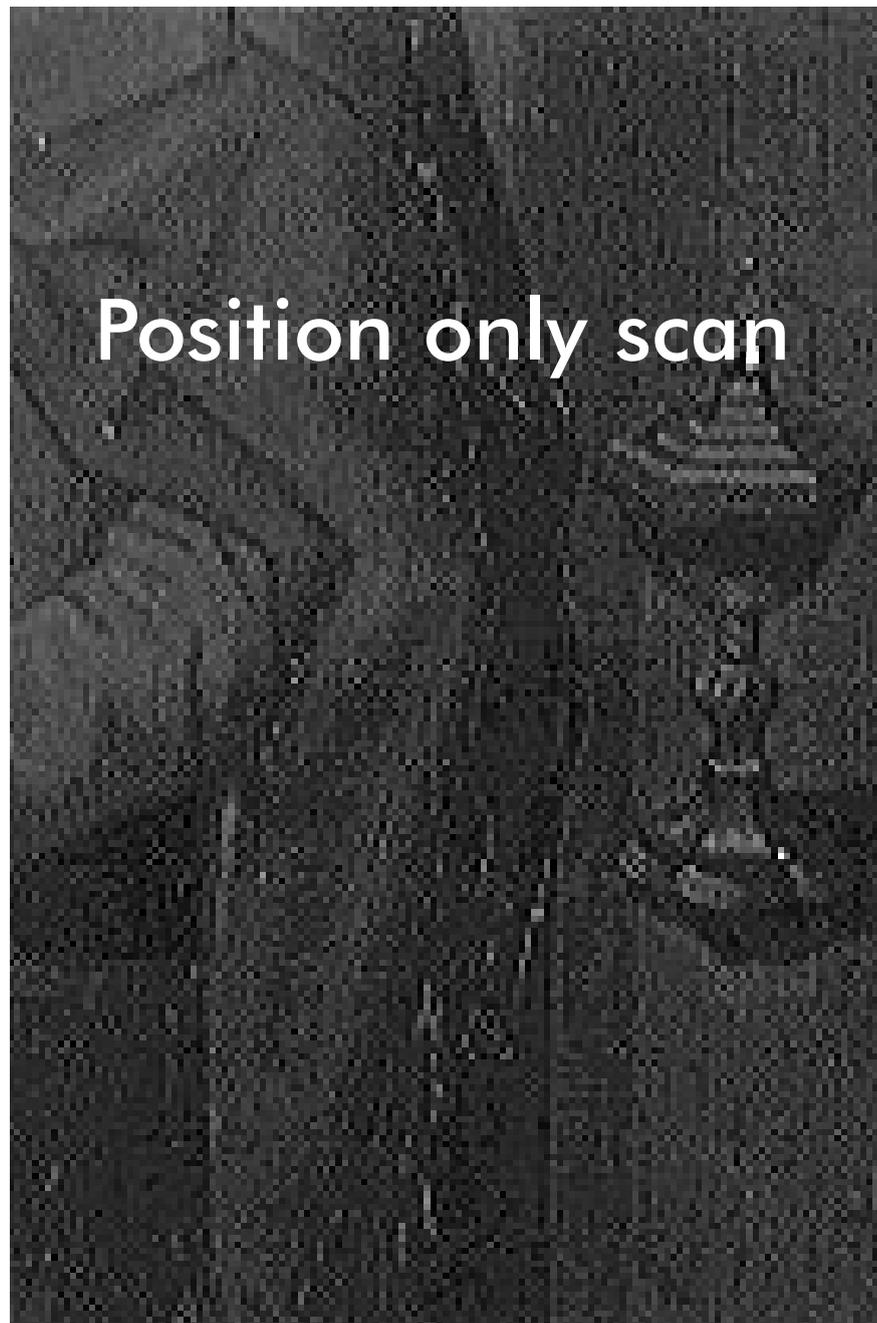


Figure 3. Detail of E209-1995, of right hand figure. Pigment analysis showed predominant use of a red lake.

Photography by Victoria Butron.

A visit to Liverpool

Jennifer Swan

Administration Intern, Conservation Research

The V&A's Conservation staff were invited to attend an open day at the new Conservation Centre of the National Museums and Galleries on Merseyside (NMGm). Approximately 20 representatives from the V&A, visited the centre in Liverpool on 28 September 1996. The Conservation Centre brings together, for the first time, all the conservation staff at NMGm. What makes the Conservation Centre unique is its function as an educational centre for the general public. I am an American university student training in medicine and as part of my course, I spent a semester in London as an intern. The visit to Liverpool took place during my time in the Research and Training Division of the Conservation Department.

The open day allowed us to see both the public areas and the conservation studios. The studios are made accessible to the public through weekly tours. The main public facilities are a large permanent exhibition entitled 'Caught in Time' and a two-way video link. There are also periodic live demonstrations showing packing techniques and object handling.

A preview of the video link was given in a multi-purpose room on a large viewing screen. This 20 minute video link was designed as an informal means to show the work of a conservator to a large audience. The arrangement was quite simple: the interviewer was with the audience while the conservator remained in the studio with an object and two cameras. No technicians were required once the equipment was set up. The interviewer facilitated a discussion between the audience and the conservator. Questions asked included: "What is the object?", "Why is the object being conserved?", and "How will you conserve it?". The cameras can be controlled by both the conservator and the interviewer. A variety of camera angles demonstrated the cleaning and repair techniques used.

Next I explored 'Caught in Time'. Hand-held audio devices played recorded information which explained the interactive conservation displays. One of my favourite displays showed how X-rays were used to examine a mummified crocodile without damaging the bandages. This technique had allowed conservators to discover more about

the painting on the bandages and that there was a baby crocodile inside! Another interesting display was of a shattered ceramic jug, which explained how plaster casts were made of the missing pieces. Replacement pieces were then thrown with such precision that even the finger patterns on the sections matched. Throughout the exhibition the preventive aspect of conservation was stressed.

I spent the afternoon wandering through the studios. All of the conservators were willing to talk about the objects they were treating. Many of the studios were quite large, particularly those for painting, textiles and organics, paper and sculpture. I also visited their library which was a large room providing abundant space for the growth of their collection.

The obvious down side to this level of public access is the consumption of a conservator's time on education rather than object treatment. This is a difficult challenge to overcome, but NMGm appears to have struck a desirable balance. Visiting the studios, most conservators seemed content with their studio space and excited by the challenges associated with working in a public oriented facility.

I thoroughly enjoyed my visit to the Conservation Centre. Conservation is relatively unfamiliar to the public and NMGm has incorporated fascinating methods to provide a new outlook on the art world.

RCA/V&A Conservation Course Abstracts

The last issue of the Journal to include abstracts from student essays and research projects was April 1996 (number 19). The aim remains to provide a comprehensive collection, publishing a selection as space and opportunity allows. Here we present synopses of three major projects completed by students in their final year, together with some recent History of Design essays from first year students. Hopefully the abstracts continue to illustrate the diversity of specialisms embraced by the Course and the astounding range of subjects involved in the students' academic work.

Final Year Research Project Reports

Sonja Müller

Textiles Conservation

An investigation into detergents suitable for cellulose fibres in textiles conservation.

March 1996

14700 words

This research project is an investigation into detergents suitable for wet cleaning cellulosic objects in textile conservation. It outlines the wet cleaning process and some of the problems encountered when the process is used for cleaning historic textiles. The investigation focuses on the wet-cleaning of cellulose textiles and looks in particular at five different detergents currently used in various countries for textiles conservation. Standard soiled cotton samples were washed in a washing solution of each detergent, in a set of trials at different temperatures, durations and amounts of agitation. Their performance is examined in terms of soil removal power and prevention of soil redeposition using a

spectrophotometer. The results are compared and their relevance for textile conservation is discussed. Of the tested detergents Synperonic N and Orvus WA removed the greatest amount of soil. Synperonic N is most suitable for cold washing solution, whereas Orvus WA achieves very good results in a washing solution of a higher temperature.

Merete Winness

Furniture Conservation

A feasibility study of the use of video microscopy for wood identification of furniture *in situ*.

March 1996

7868 words

The recent availability of portable video microscopes could encourage conservators and scientists to overcome the difficulties presented by *in situ* microscopy and help to reduce and refine sampling. The intention of this research was to conduct a feasibility study of the use of a portable video microscope for *in situ* wood identification of furniture. The project was carried out in two phases; testing the method under optimum conditions in the laboratory and secondly applying video microscopy in the museum galleries. Conclusions on the feasibility of using a portable video microscope for *in situ* wood identification of furniture were drawn based on these results.

Rachel Oliver

Ceramics and Glass Conservation

An investigation into the authenticity of four pieces of *lajvardina* ware in the Victoria and Albert Museum

March 1996

13966 words

For several decades four pieces of ceramics have been displayed in the Victoria and Albert Museum, London, as examples of the thirteenth century Persian ware called *lajvardina*. In recent years, however, doubts have arisen concerning the authenticity of

these pieces. The aim of this project was to resolve these doubts.

The occurrence of fakes and forgeries in the art world generally, and in Islamic pottery specifically, is outlined and then a brief history of ceramics in Persia, leading up to the manufacture of *lajvardina* ware, is given. Most of our knowledge about *lajvardina* ware comes from a treatise written in Persia in 1301AD by Abu'l-Qasim. The information contained in this treatise on the methods and materials used in its production are detailed in the report.

Having established the background of *lajvardina* ware, attention is turned to the four pieces in the V&A. Various analytical techniques, ranging from stylistic assessment and solvent tests, to thermoluminescence (TL) dating and Scanning Electron Microscopy (SEM), were applied to the suspect pieces and to a *lajvardina* tile fragment as an experimental control. The results of all the analyses are discussed and conclusions regarding the authenticity of the four *lajvardina* ceramics under investigation are drawn. Finally, possible future treatments of the pieces are examined and their ethics considered before a recommendation is given.

History of Art and Design Essays

Sophia Shirley

Metals Conservation

An investigation into the medieval role of the wild man (with reference to late fifteenth century *salvas* of the "de besties a de cardos" type from Portugal)

January 1996

The wild man (or woman for that matter) of the middle ages possessed human physiology and was generally covered in a shaggy pelt of hair excepting the knees, and in the case of the woman, the breasts. They were portrayed to be of various sizes and vastly contrasting humours in almost every conceivable medium open to the



medieval artist. This paper seeks to track some of the wild man's origins from contemporary scholarly pursuit and the realisation of mythological legends. A discussion of the pertinence of the wild man's existence in the medieval period, until the turn of the fifteenth century, seeks to establish his context within medieval thought and expression. A handful of decorative salvas bearing images of the wild man are reviewed in more detail, providing a focus for his portrayal. The particular period of the end of the fifteenth century is relevant as it is an eve of enlightenment - artistically and intellectually - not only in Portugal but further abroad. It is this awakening that heralded the demise of the wild man as a mystical beast he was always supposed to be.

Roger Griffith
Furniture Conservation
The plastic garden chair: origins and evolutions.
 January 1996

This essay examines the origins of the ubiquitous '*plastic garden chair*'. During the research for this paper however, little published information could be found on garden furniture in general or the '*plastic garden chair*' in particular. The essay therefore takes a broad look at chair design highlighting

outdoor usage and plastic furniture where possible. The paper includes not only a chronological history of furniture in the twentieth century, but also traces the origins of the movable/stackable chair, and the use of new materials in the design and production of garden furniture. Comparisons are drawn between the contemporary '*plastic garden chair*', earlier designs in garden and house furniture and the 'classic plastics' designs of previous decades. Because there is so little information published on the history and development of garden furniture, the essay focuses on the history of 'high end' furniture as opposed to 'low end' utilitarian domestic furniture. The discussion therefore presents primarily a personal view and seeks to raise questions about the development and acceptance of the '*plastic garden chair*'.



Pub armchair (courtesy of Allibert Ltd Contract)

Jane Rutherford
Book Conservation
Fashion & the luxury goods market under Louis XIV
 January 1996
 5526 words

This essay considers Louis XIV, his ambition to dominate the fashion and luxury goods market and how this was achieved, through the development of foreign trade, policies of expansion and a strengthened domestic economy. It discusses how through Jean-Baptiste Colbert's efforts to raise the status of

the silk industry, French Silk weavers succeeded in ousting the Italians as the finest producers of silks. The use of fashion as a form of political propaganda and the impact of Versailles and Louis' court on the rest of Europe is also considered as well as the means by which French fashion and luxury goods were disseminated abroad.

V&A New Staff



Alice Rymill
 Administrative Officer,
 Conservation Research

During my final year at University, studying Social History (specialising in African and Indian Medieval History), I took part in a six month placement at the National Maritime Museum at Greenwich. Here, I researched and produced an education pack for schools, relating to a core unit of the National Curriculum. This sparked off my interest in museums; along with certain aspects of my course and voluntary work at a Somerset museum, one summer vacation.

After graduating in 1995 I worked for the Department of the Environment in Bristol. This post involved me in day to day running of the Countryside Division's general office. I moved to London, in November 1996 and took a post at Marks and Spencer's Head Office in their Recruitment section.

I feel that my new role in the Conservation Department will allow me to combine the interest I have in museums with the administration experience I gained in my previous work. You will be seeing me as the 'face' of the Conservation Library. In addition I will be giving administrative support to the RCA/V&A Conservation Course and to other members of the Conservation Research team.



Alison Norton
 Paper Conservator,
 Paper Conservation

After graduating from the MA course at Camberwell College of Arts, November 1996, I was fortunate to immediately begin working in the Paper Conservation studio. I am on a two year contract to work on a preservation project connected with the rehousing, storage and conservation of the Poster Collection. I will also assist in the preparation of the major exhibition of posters in 1998 and help with the continuing programmes of Paper Conservation for the other collections.

My training and experience prior to, and during, my time at Camberwell included conservation work at Gateshead Archive and the Library at Kew Botanical Gardens. College based visits and workshops were supported by projects at Westminster Cathedral and Montefiascone in Italy. I have also worked as an archives and library assistant and in an arts cinema in Newcastle-upon-Tyne. My first degree was in Medieval Studies and Spanish and I hope to eventually work in South and Central America. However, at present I am enjoying my first long-term conservation job, and looking forward to working with and learning from the other staff.



Carl Taylor
 Systems Developer,
 Conservation Research

My appointment is the first of its kind in the Conservation Department, so challenging times lay ahead. There are many projects in my schedule, the first priority being the implementation of the new Conservation On-Line Administration (COLA) computer system. This and many other projects will hopefully lead to a greater openness and increased accessibility in the Department's information.

Before moving to the V&A I worked for Dorling Kindersley multimedia (DKMM), creating foreign language multimedia CD-ROMs. My role there was to liaise between Spanish, Brazilian, and Colombian publishers and DKMM, producing such titles as the *Family Medical Guide*, *Eyewitness Photogallery and Chronicle of the 20th Century*. Prior to this I spent five years working in the Department of Computer Studies at the University of Glamorgan. Firstly, as a research assistant and then as a lecturer in multimedia and human-computer interaction. I graduated in 1991 with a BSc (Hons) in Computer Studies and received a PhD from the University of Glamorgan in 1995. This was for work on the Semantic Hypermedia Architecture, a classification driven museum hypermedia system. My current research interests include the application of user modelling and interface agents as an aid to using complex hypermedia and database systems.