

# V&A/RCA COURSE IN THE HISTORY OF DESIGN 2007

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# STATEMENT BY HEADS OF COURSE

Welcome to the annual bulletin of the V&A/RCA Course in the History of Design. Now in its anniversary 25th year, the History of Design programme is run jointly by the Royal College of Art and the Victoria & Albert Museum. It offers the opportunity to study design, material culture, and the decorative arts in a rich multidisciplinary context which incorporates methods from social history, anthropology, art history, the history of science, cultural theory, and other fields. An announcement of a special event to mark the 25th anniversary will be circulated in the coming months.

The headline news from the course this year is the creation of a new specialism in Asian Design History. Like the existing Renaissance and Modern specialisms within the course, this new area of teaching will consist of focused teaching and will involve research on museum collections. It is with great pleasure that we welcome Dr. Christine Guth, a leading scholar in the field of Japanese art history, to design and lead this new programme. Dr. Guth will join the course team during the 2007–2008 academic year in order to begin planning the new specialism. The first students focusing on Asian Design History will enter in Autumn 2008. For further details on this exciting new initiative – the first of its kind anywhere in Europe or America – please keep an eye on the department website ([www.rca.ac.uk](http://www.rca.ac.uk)).

It is also a pleasure to introduce Angela McShane, who joined the staff as a Course Tutor at the V&A in December 2006. Dr. McShane teaches early modern visual and material culture and brings to the team a valuable background in social and political history. Her expertise allows her to contribute in important ways to both the Modern and Renaissance specialisms. Complete profiles of Christine Guth and Angela McShane are included in this bulletin, alongside annual research outcomes by other staff members.

This year's bulletin also includes a new feature entitled News and Notes, which allows both alumni and current students to announce their recent activities. If you would like to be included in a future bulletin please get in touch with one of the course staff members or administrators.

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# STUDENT ESSAY A PACK OF LIES? A SEVENTEENTH-CENTURY SET OF PLAYING CARDS DEPICTING THE POPISSH PLOT



In the autumn of 1678, Titus Oates made his revelations of a Popish Plot in which King Charles II would be murdered, London would be burnt again, and thousands of Protestants would have their throats slit by an army of secret Catholics. The plot was almost entirely fictitious, but such was the paranoia about Catholicism at the time that few English Protestants doubted it, and it had alarming implications – if Charles were to die, he would be succeeded by his Catholic brother, James.

The Popish Plot soon became the pretext for political manoeuvring by the two political factions of the day, the Whigs and the Tories. The Whigs sought to get Parliament to pass an act excluding James from the succession, but the Tories opposed this. The two parties sought to win mass public support for their cause through a flood of printed material, of which one of the more ingenious elements was the use of playing cards.

There is one such set of playing cards in the British Galleries of the Victoria and Albert Museum. This essay will focus on this set of cards, and will argue that although their original purpose was to function as Whig propaganda, designed to stoke fears of popery, they also cashed in on the public uncertainty of the time. Research into playing cards has tended to focus on cards as solely indicative of leisure pursuits, but rarely as significant objects in their own right. This essay, by contrast, is not a history of playing cards, but a study of history from a pack of playing cards.

## PRINT, PROPAGANDA AND THE WHIG CAMPAIGN

Printed propaganda can reveal much about the political opinions of the populace at the time, as a propagandist has to appeal to the public's opinions and fears in such a way as to win them over to his cause. Print was an ideal medium for propaganda, and its impact during moments of crisis cannot be underestimated – it was fast to produce, it could respond immediately to events, and was difficult to censor once there were several hundred copies in circulation.

These playing cards are compelling evidence of anti-Catholic sentiment. Predictably, they begin by pointing firmly at the alleged villain, the Pope, as the Plot's originator. The ace of hearts depicts the Pope hatching the plot with three cardinals and a bishop, and under the table, a grinning devil. The message could not be clearer; the Pope is in league with the Devil. The court cards reveal another use of anti-popery symbolism, in that the King of Hearts bears great similarity to Charles II, and the Knave is unmistakably a representation of the Pope. The symbolism here is unmistakable; King trumps Knave.

Accusations that the Catholics caused the Great Fire of 1666 had never been forgotten, and the two of clubs plays on this, exhorting the population to 'remember the Great Fire'. In exploiting fears of a revived attempt to burn the City, the Whigs were helped by an unusual number of fires in London during the exclusion crisis. The three of clubs refers to an alleged incident in April 1679, when Stubbs, a Catholic, was accused of persuading Elizabeth Oxley, a servant girl, to commit arson in her master's house on Fetter Lane. The fears associated with Catholicism went back to the time of Queen Mary, and any perceived danger to the security of England came to be associated with popery. Anti-Catholicism was not a hatred of individual Catholics, but a more abstract fear that tended to grow in intensity at times of political crisis.

Crucially, Oates's claims of a Popish Plot would probably have failed, had it not been for several events which would give the plot a semblance of truth. Edmund Godfrey was a leading City magistrate to whom Oates made his first claims, and his murder in October 1678 had the remarkable effect of apparently proving the existence

of a Catholic plot. It is, therefore, not surprising that the whole of the suit of spades is devoted to exploiting the circumstances of Godfrey's murder, based on perjured evidence. Whether there was any truth in Oates's revelations is irrelevant, as it was how people reacted to it that counted. The importance of reporting Godfrey's death lay in the mind of the public, who reacted emotionally to the news in this time of tension.

The imagery of these cards can be effectively construed as Whig propaganda, designed to stoke fears of popery in order to mobilise mass support for their cause.



## PRODUCTION

This is a set of fifty-two cards, and events depicted on the cards allow us to date its printing to after 18 July 1679. The identity of the engraver is unknown, but fifteen of the illustrations are identifiable as being after a set of pencil drawings by Francis Barlow. One of Barlow's patrons was William Cavendish, one of the moderate leaders in anti-Catholic activities during the reign of Charles II. Cavendish was involved with the investigations of the Popish Plot, and might have been responsible for Barlow's involvement with this set of cards.

These playing cards are engravings. The process of running a sheet of paper and an inked copper plate through a press – the marks of which are still visible on some cards – allows multiple impressions of the same image to be produced quickly and efficiently. The edges of some cards show evidence of being cut irregularly, and crop marks are still visible, which would indicate that these cards were printed and cut quickly, at the expense of accuracy and quality. Once the sheet has been cropped, the cards would be collated into their correct order. Intriguingly, there appears to be little, if any, narrative based on the order of the suits.

On the reverse of each card is a black geometrical pattern. By matching up the patterns, it is possible to deduce the order in which these cards were arranged on the plates. This set of cards was printed on two different plates – one for the suits of hearts and diamonds, and another for the clubs and spades. There are distinct differences between the two plates, the most obvious of which is that the suits of clubs and spades are significantly less detailed and somewhat more faded, and the medallions and suit-marks on the court cards have been transposed. The wording 'Knave' appears on only one plate, and the lettering of the captions appears to be in a different hand.

We can speculate why different plates were used – one plate may have been damaged, or the imagery may have been updated. What is certain is that the commissioning of other plates – which was not cheap – was considered viable, which would indicate that these cards were in demand, and that more than one set was produced. The British Museum possesses two sets of playing cards similar to the one concerned here, but with several differences. In the first set, each card has been individually hand-coloured, and the pack comes with a case made from brightly coloured embroidered silk strands with pink endpapers. The second set is printed from the same copper

plates, except that the plates have been extensively retouched, which would suggest that at the time of printing it was deemed more commercially viable to retouch existing plates, than to commission a new engraving.

On 26 December 1679, the *True Domestick Intelligencer* included an advertisement that referred to a pack of cards "relating to the contrivance and management of the said horrid Popish Plot". This advertisement has the advantage of alluding to a previous pack of cards, which would also prove more than one set was produced. Consumers could buy a "pack for eightpence of the very best, [and they] may have them in sheets fit to adorn studies and houses".

It is not surprising to find that publishers offered a range of different products. Printers and publishers were driven by commercial imperatives, and would have offered a range of different products. This was especially true for playing cards, which were always a price-sensitive commodity, as seen by an advertisement which gave notice of a "super-fine" pack of cards for "two pence half-penny a pack, and by the dozen cheaper, being as good as those which are sold in some places for a groat or six-pence".

Advertisements also show that there was more than one printer specialising in the production of playing cards depicting the Popish Plot, and that cards were sold at a wide range of locations; an advertisement in the *Domestick Intelligencer* lists seven locations where a pack of cards could be bought for one shilling each. This would suggest that playing cards depicting the Popish Plot were incredibly popular, which in turn indicates that the message in these cards were subscribed to enthusiastically by the people that bought them.

## THE PUBLIC SPHERE

It has been argued that the later Stuart period marked the beginning of a public sphere, defined by Jürgen Habermas as "a sphere which mediates between the society and the state, in which the public organises itself as a bearer of public opinion". While Habermas detected the emergence of the public sphere in the eighteenth century, Steve Pincus has argued that the rise of the coffeehouse in the mid-seventeenth century is evidence of a public sphere, in which public opinion began to emerge as a force for the first time. Indeed, several cards in this set depict consultations taking place in alehouses and taverns, identifiable by signs visible in the background. Coffeehouses, as well

as alehouses and taverns, provided somewhere for the news-hungry public to read the latest broadsheet and pamphlet as well as have a drink. They became a main focus for the dissemination of political information and debate. Alexandra Halasz has argued that the development of print was integral for the dissemination of political information and debate, suggesting that it "simultaneously opens up the possibility of general access to public discourse". A print from 1710 depicting 'The Coffee House Mob' clearly shows how integral the printed medium was to the coffeehouse culture, and also how it could engender bitter dispute.

This pack of playing cards would certainly have fit into this context. Card games were popular in the seventeenth century, both as a social activity and gambling. The owners of public establishments often provided cards where a game was taking place, as suggested by an extract from an Old Bailey transcript:

*The two Prisoners, coming into an Ale-house, called for drink, and within a while after for Cards, but there being no Cards in the house, one of them pulled a Pack out of his Pocket ...*

This would indicate that, although the people using the cards might not have been the purchasers of the pack, they might have become exposed to ideas about which they had given little consideration in the past. However, this quote is curious, in that one of the prisoners called for a pack of cards when he already had his own. It may be that he didn't want to unduly damage his pack. This is speculation; however, it does raise the question of how this pack of playing cards was used.

When inspecting the pack for signs of usage, it comes as something of a surprise to find that they are hardly worn. Playing cards are supposed to be played with and are not, in themselves intrinsically valuable (if one card is lost, the whole pack is worthless), as the poor quality of the pasteboard in this pack suggests. To have an essentially ephemeral object such as this surviving in such good condition is certainly rare. While this is not sufficient evidence in itself, it does bring to mind an intriguing point: that pictorial playing cards may not have been played with.

Cards are not a game in themselves, but something with which to play games. The standard pack of cards contains little meaning in itself, and it is this quality that makes them ideal for play. The large pictures of a pictorial pack are not conducive



to this; in fact, they would only serve to distract attention. This would suggest that the original function of this pack of playing cards was probably not for the purpose of playing games, but was specifically designed for the purpose of stoking fears of popery.

While this set of playing cards may not have been a news source in itself, its images were certainly presented as telling the truth, and could easily spark discussion of political issues. Even though the Whigs, Tories and radicals certainly had their favourite haunts, coffeehouses were not politically exclusive, and theirs would not have been the only points of view expressed. It is certainly likely that publishers of playing cards would have frequented coffeehouses, and formulated a political opinion. An advertisement from the *Domestick Intelligencer* includes an attack on those who 'plainly show themselves Popishly Affected in that they would not have the English World know that the Papists have been always as well as now enemies to the Protestant Religion'. This extract is evidence of how playing cards could spark public discussion. Tim Harris has said that 'even the material that only reached people who were already sympathetic nevertheless had an important propaganda effect, serving to arouse latent prejudices, to make explicit existing assumptions, and to furnish people with arguments to use against friends who may not have shared their political views'. The small size of these cards meant that they were easily carried around, and they would certainly have appealed to the gaming culture of the time. It is not hard to imagine these playing cards being used to illustrate a retelling of the Plot or maybe the game was to put the events depicted on the cards in the right order?

## CONCLUSION

This pack of playing cards was an excellent vehicle for the Whig propaganda campaign. Not only did the cards offer a clarification of what had (supposedly) been going on, but also they also skilfully managed public opinion to keep alive the anxieties of the Plot. Truth and fiction based on perjured evidence are intermingled in these cards, and were doubtless taken at face value until the original informers were brought to trial. The Whig doctrine was popular, and perhaps it was the novelty of buying these propagandistic images as playing cards that helped legitimise their purchase. It is not possible to know if these playing cards were actually played with, but they would certainly have been used to engender political debate. In any case, these playing cards are an apt metaphor for the duplicitous and double-dealing nature of the Popish Plot itself.



Francis Barlow, Pack of Playing Cards, ca. 1679. Engraving, ink on paper. 20366:1 to 52



# DEGREE RECIPIENTS FOR 2007

## MA

VICTORIA NUTT  
Making Progress with the Queen

EDWARD TOWN  
Artisanal London, 1570–1630:  
Community and Practice in the Metropolis

NATASHA AWAIS-DEAN  
Healing in Open Isolation: The Lazzaretto  
of Milan and the Plagues of 1576 and 1630

HELENA NICHOLLS  
Healing and Harming: Instruments of Surgery,  
Torture and Punishment in Early Modern England

KATE PARKINS  
Júbilos de Lima y Fiestas Reales:  
Representing the Sapa Incas in the City of Kings

OLIVIA FRYMAN  
The Pleasures of Play: The Material Culture  
of Card Games in Eighteenth-Century England

LLIO TELERI LLOYD-JONES  
Growing, Cooking and Eating  
in the 'Long Eighteenth Century'

HANNAH KAUFFMAN  
Dressing for Show:  
Costume in Spectacular Ballet, 1884–1914

## PHD

SAMANTHA ERIN SAFER  
Promotion Queen: Lucile, Lady Duff Gordon

JENNIE ATKINSON  
Unravelling the Knitting Pattern:  
Its History and Use in Fashion and in Wartime

JESSICA KELLY  
Positive Health:  
The Design of Hospital Buildings and Health  
Education Material in England During the 1930s

ELLIE HERRING  
Framing Spaces:  
Three Perspectives on London's South Bank Centre

NUNO COELHO  
The Swedish Model:  
From Aids for the Handicapped to Design for All

YOUNG SHIN PARK  
Branding the Museum: Culture and Commercialism  
in the UK Since the 1980s

TAKEHARU SATO  
Happy Obsessive Youth in Tokyo  
From the Late 1980s to 2006

FRANCESCA NEWMAN  
Gridlocked: The Modern City and the Comic Strip

# STAFF RESEARCH OUTCOMES

## VIVIANA NAROTSKY

Viviana Narotzky was on an AHRC-funded sabbatical leave from May to December 2006. During that time she completed research and writing of a book on design and architecture in Barcelona from 1960 to 2007, to be published by Santa&Cole (Barcelona) this winter. She also submitted an article for a special issue of Design Issues on Design in a Global Context, entitled 'Selling the Nation: Identity and Design in 1980s Barcelona' (forthcoming in Winter 2007).

Recent publications have included 'Dream Homes and DIY: Television, New Media and the Domestic Makeover' in *Imagined Interiors: Representing the Domestic Interior since the Renaissance*, edited by Jeremy Aynsley and Charlotte Grant (V&A Publications, 2006); and 'Themes and Issues in 19C Design and Decorative Arts', in *Ars Magna: Historia Universal del Arte* (Planeta, 2006).

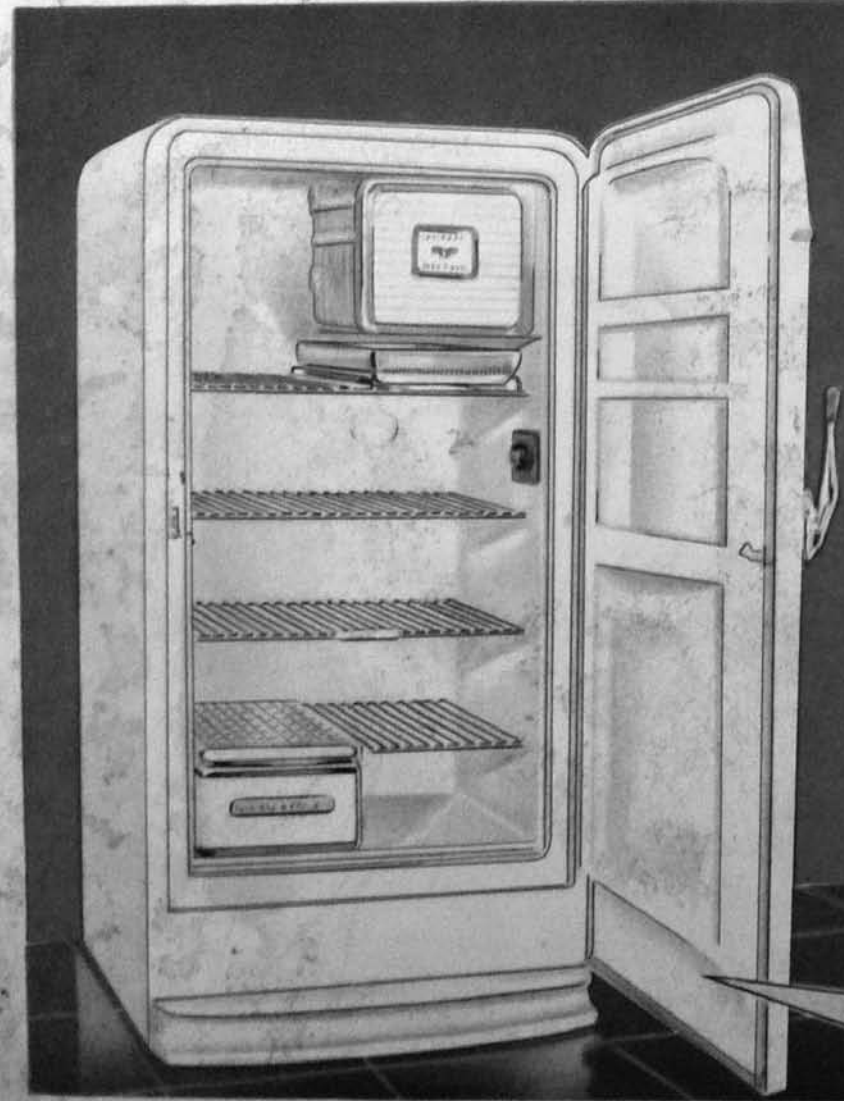
Viviana Narotzky was invited to join the Board of Trustees of the Design History Foundation, which was established in December last year in Barcelona, as well as the Advisory Board of *Bellas Artes*, a refereed Art & Design Journal published by the University of Tenerife (Spain). She has given papers in the US, Spain and Belgium. She participated in a successful funding bid to the Centre for Excellence in Teaching and Learning through Design (CETLD) to explore the potential of the CSDI Domestic Interiors Database in that context. Work on the project will commence in October 2007.

Viviana Narotzky's current research project investigates systems of provision in Cuba. *Cuban Ghosts: the Death and Life of Everyday Goods* aims to explore recent Cuban design history by focusing on three main areas: the rise of a Cuban consumer market 1930-1960; transitional strategies developed in the wake of the US Trade Embargo from 1961; and new practices and meanings arising out of a transformed context of commodity consumption.

*Advertisement for a General Motors refrigerator. Bohemia magazine, March 22, 1953.*

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## MARTA AJMAR-WOLLHEIM

Marta Ajmar-Wollheim (PhD, Warburg Institute) is Tutor in Graduate Studies (Renaissance) and Acting Deputy Head of Research at the V&A. She rejoined the Course after directing since 2002 the research and exhibition project funded by the Getty Foundation and the AHRC for the major V&A exhibition *At Home in Renaissance Italy* (October 2006–January 2007), which she co-curated with Flora Dennis (Sussex). She co-edited the accompanying publication, which includes two essays written by her ('Sociability' and 'Housework') and is short listed for the AXA/Art Newspaper Exhibition Catalogue Award 2007. She also co-edited with Flora Dennis and Ann Matchette (Queen Mary) 'Approaching the Italian Renaissance Interior' (vol. 20, November 2006), a special issue of *Renaissance Studies* about to be republished as a book (Blackwell). She also contributed to *Imagined Interiors, Representing the Domestic Interior since the Renaissance*, edited by Jeremy Aynsley and Charlotte Grant, V&A Publications, London, 2006.

Other forthcoming publications completed this year include an essay on licentious objects for *The Erotic Cultures of Renaissance Italy* (ed. Sara Matthews-Grieco, Ashgate); a chapter on Renaissance material culture and childhood for *A Cultural History of Childhood and Family* (6 vols.), Berg; and a chapter on the Renaissance urban house for *Il Rinascimento Italiano e l'Europa* (12 vols.), Fondazione Cassamarca.

She presented research papers at the international conference *Everyday Objects* (Birmingham University and Shakespeare Institute), at the Renaissance Research Seminar (Edinburgh University) and at the Venetian Seminar (Cambridge University) and contributed to the public lecture series *The Material Culture of The Home* (UC Dublin).

She is currently working with Luca Molà (Warwick University) on a new research project for a major exhibition exploring globalization in the early modern period (*The Global Renaissance*). She is co-writing with Flora Dennis *Designing the Renaissance*, a book which brings together for the first time objects, pictures and extensive written evidence to reassess the historical role of Renaissance decorative arts. She is involved in various research projects including the AHRC-funded *Global Arts* (Warwick University, Ashmolean Museum and V&A), the *LSE Facts* project (funded by the Leverhulme Trust and the ESRC) and the *Courtauld Institute Research Forum*.



*The Molino Ewer, with the arms of the Molino family of Venice, made in Flanders or Germany and probably decorated in Egypt or Syria, 1450–1500, V&A*

## JULIET ASH



Juliet Ash returns to the course this autumn following AHRC-funded research leave. Her book *Dress Behind Bars: Prison Clothing as Criminality*, to be published by I.B.Tauris, was completed in April 2007. As part of this project, she completed research in the National Archives in London; The House of Lords Portcullis Archive; John Jay Criminal of Justice Library, City University of New York; Calugya (Auburn prison) Museum in the US; the New York Department of Corrections Historical Society and New York Corrections Association Offices; and in Holloway and Brixton prisons.

In May of 2007 Juliet Ash delivered a paper on the subject of prison clothing to the Oslo International Fashion and Textiles Conference, *Dressing Rooms: Current Perspectives in Fashion and Textiles* and delivered to the Conference May 14th–16th 2007. The papers will be published in a Conference publication in Autumn 2007, and her own contribution will also appear in *Russian Fashion Theory Journal Winter 2007/8* as 'Dress behind bars: Consumption as Redemption.'

## JEREMY AYNSLEY

In Autumn 2006 History of Design launched a new research project, The Viennese Café and fin-de-siècle culture, which results from a major AHRC grant awarded to the Royal College of Art and Birkbeck College, University of London. Jeremy Aynsley will lead this project from the RCA, which culminates in an international conference and exhibition in the RCA galleries, to be held in October 2008.

Another collaborative project came to fruition in the form of the publication of Design and the Modern Magazine, the second in a series of books with Manchester University Press drawn from research undertaken within V&A/RCA History of Design. This anthology represents new work on the history of the design and persuasive messages of magazines across a range of countries and periods, all by graduates from the course. Jeremy's own contribution is his essay 'Fashioning Graphics in the 1920s: typefaces, magazines and fashion,' as well as the introduction which he wrote with co-editor Kate Forde.

While Jeremy Aynsley's longer-term research focuses on German Design Cultures for Reaktion Books, in Spring 2007 he contributed the Foreword to the catalogue for the exhibition Zéro – Hans Schleger – a life of design, 1898–1976. In recent years several students have assisted Pat Schleger to catalogue the archive of this important designer's work, in preparation for its transfer to the V&A's Archive of Art and Design.

Contact with international design institutions remained another important focus during the year. Jeremy Aynsley contributed to an interdisciplinary advisory panel convened by the Wolfsonian, Florida International University, to discuss the re-display of its permanent collections, a project funded by the National Endowment for the Arts.

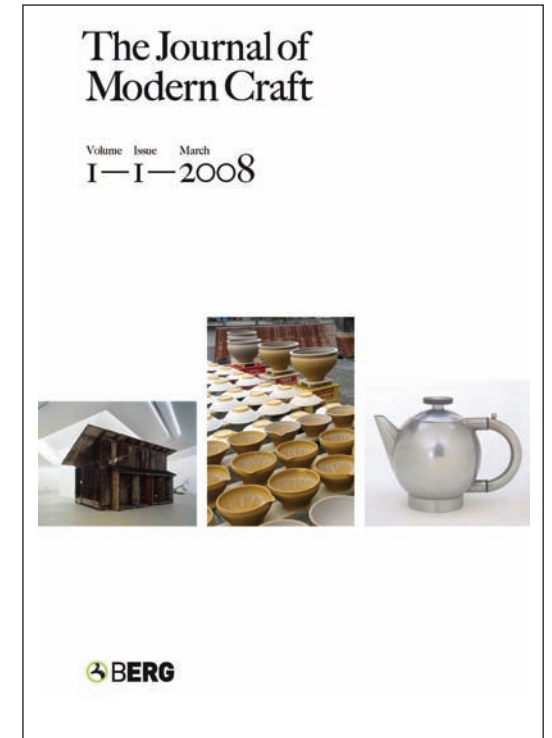


## GLENN ADAMSON

A number of projects related to the broad subject of modern craft have come to fruition for Glenn Adamson (Head of Course and Deputy Head of Research at the Victoria and Albert Museum) this year. In June, he co-convened the conference "Craft at the Limits" at the Getty Research Institute in Los Angeles. In October, his monograph Thinking Through Craft will be published by the V&A in conjunction with Berg Publishers. The following month, the museum's exhibition Out of the Ordinary: Spectacular Craft, for which he has played the role of a curatorial consultant and written a catalogue text, will open. He is also helping to organize a one-day symposium entitled "Fabrications" (to be held at the V&A on Friday, 23 November) in conjunction with Out of the Ordinary. In December he will deliver the annual Peter Dormer Lecture at the Royal College of Art.

Among his other publications this year are "The American Arcanum: Porcelain and the Alchemical Tradition," in the journal Ceramics in America (2007); "The Fiber Game," in a special issue of the journal Textile (Berg Publishers) devoted to the subject of string; "Craft and the Romance of the Studio" in American Art Journal (Spring 2007); and exhibition catalogue essays for the Cranbrook Art Museum, Museum of Contemporary Craft (Portland), and Bellevue Arts Museum. He has also published book and exhibition reviews in The Journal of Design History, Studies in the Decorative Arts, Ceramic Review, and Crafts Magazine. The exhibition Gord Peteran: Furniture Meets Its Maker, which Glenn Adamson curated for the Milwaukee Art Museum, continues a long exhibition tour this year with stops at Cranbrook Art Museum, Winterthur Museum and Gardens, the Bellevue Arts Museum, and Virginia Commonwealth University.

March 2008 will see the launch of the Journal of Modern Craft, which he has co-edited with Tanya Harrod and Edward S. Cooke, Jr. Dr. Adamson's new research project will bring these research interests back further in time, to questions of craft culture in the eighteenth-century. Tentatively entitled From the Scholar's Pen to the Mason's Yard, this book project will look at the period from about 1750 to 1850 and reassess narratives about deskilling, division of labor, and stylistic eclecticism.







## DAVID CROWLEY

In the last year David Crowley's research has been focused on selecting exhibits and writing the accompanying book for Cold War Modern: Design, 1945–1975, an exhibition which will open at the V&A in September 2008 before travelling to venues abroad. The exhibition draws upon his expertise in the history of art, architecture and design in Eastern Europe. He has given papers and public talks on different aspects of this field in the last year at the Goethe Institute in Krakow, Poland; the Shenkar Forum for Culture and Society, Tel Aviv, Israel; Bristol University; the University of Bologna; and the international Cumulus conference at the Warsaw Academy of Fine Arts.

Working with co-editor Susan Reid, David Crowley has also prepared a collection of essays for publication entitled Pleasures in Socialism: Leisure and Luxury in the Eastern Bloc, the first book to explore these paradoxical faces of life in the Soviet Union and its satellite states in the post – 1945 period.

Last year also saw the culmination of a three-year international research scheme hosted by the University of Trondheim entitled 'Imagining the West.' David Crowley's contribution to this project was to research the ways in which architectural practice in Poland was orientated away from Moscow towards the West during the Thaw period in the mid 1950s. His research appears in an essay entitled 'Paris or Moscow? Warsaw Architects and the Image of the Modern City in the 1950s' in a volume which will be edited by György Péteri.

David Crowley also wrote essays on amateur film in Eastern Europe for a new book entitled New perspectives on Sovietisation and Modernity in Central Eastern Europe, 1945–1964 which will be published by Ashgate in 2008; and an essay entitled 'Seeing Japan, Imagining Poland: Polish Art and the Russo-Japanese War' which will be published in The Russian Review in January 2008. Other essays appeared in 2+3D, Eye magazine, the catalogue of the Photographers' Gallery Deutsche Börse Photography Annual Photography Prize Catalogue, and Avant-Gardes 123, the catalogue of an exhibition at the Centre for Contemporary Art in Warsaw.



## CHRISTINE GUTH



Beginning in January 2008, Dr. Christine Guth will join the V&A/RCA course in order to lead a new specialism in Asian Design History. Currently Dr. Guth holds a fellowship at the Stanford Humanities Center. She has previously taught Japanese art history at Princeton, the University of Pennsylvania, Harvard, Stanford and Berkeley.

An ideal scholar to craft the new initiative in the history of Asian design and material culture, Dr. Guth has brought an inventive and multidisciplinary approach to the study of Japanese art in the late-nineteenth and early twentieth centuries. Her publications include *Art, Tea and Industry: Masuda Takashi and the Mitsui Circle* (Princeton University Press, 1993) and *Longfellow's Tattoos: Tourism, Collecting and Japan* (University of Washington Press, 2004), both of which examine collecting practices, visual culture, and designed artifacts as a way of better understanding the formation of an aesthetic canon within Japanese art. She has also published the survey *Japanese Art of the Edo Period* (Everyman Art Library, 1996), which is among the most widely used teaching texts in the field of Japanese art history.

Dr. Guth's current research project explores the reception, appropriation, and transformation of a single Japanese woodcut that has become a global icon. Popularly known as "The Great Wave," Hokusai's woodcut *Under the Wave off Kanagawa* is arguably the single most famous work of Japanese art outside of Japan. Through the examination of the creation and reception of the print itself, as well as its replication in media ranging from painting and photography to ceramics and fashion, Dr. Guth will elucidate the changing metaphorical readings that have given this image such widespread and lasting resonance.

*Katsushika Hokusai, Thirty-six Views of Mount Fuji: In the Hollow of a Wave off the Coast at Kanagawa (The Great Wave). Colour print from wood blocks, on paper. E.4823-1916*

## DR ANGELA MCSHANE

Dr Angela McShane-Jones is a social and cultural historian of early modern Europe, specialising in popular political cultures of 17th century England as evidenced through popular print and drinking cultures. Having lectured in history departments at Warwick and Oxford Brookes University, she joined the Research department and the V&A/RCA course team as a permanent member of staff in December 2006. She is currently working on a multi-volume scholarly edition of political broadside ballads in the 17th century, and a monograph entitled *Rime and Reason: The Political World of the English Broadside Ballad*.

In addition to the ballad project, she has been pursuing new areas of research that draw upon the large collections of early modern drinking vessels at the V&A. She co-organised a conference at Liverpool University which interrogated the idea of loyalties and allegiance, and gave a paper on 'Material Expressions of Love.' This is to be published in *The Journal of British Studies* next year. She was invited to give papers at the Universities of Oxford, Leicester, Liverpool, Nottingham Trent and West of England; to the V&A Research Seminar; to the Huguenot Society; and to several academic conferences on subjects ranging from 'Huguenots, soldiers and ballads,' to drinking cultures, to 'The Bed as an Icon of Home.' This year she has successfully contributed to a joint ESRC network bid in preparation for an AHRC collaborative project bid on 'Intoxication' with social and cultural historian Dr Phil Withington at Leeds University and is also working on a second AHRC project on 'Bed and Bord' with family and gender historian Joanne Bailey at Oxford Brookes.

Publications and reviews that have come into print this year include articles in *Past and Present* (August, 2007); John Hinks and Catherine Armstrong, eds. *Book Trade Connections from the Seventeenth to the Twentieth Centuries*. (British Library Print Networks Series, 2007); 'Clubs and Dens' and 'A Profane Sacrament' in Philippa Glanville and Sophie Lee, eds, *The Art of Drinking* (V&A Publications, 2007); and a book review of former V&A/RCA course tutor Helen Clifford's *Silver in London: The Parker and Wakelin Partnership for the Journal of Design History* (December 2006).

Forthcoming articles include: 'Richard Rigby and Cobbling Together Popular Political Ballads' in Patricia Fumerton, Anita Guerrini and Kriss McAbee, eds. *Straws in the Wind: Ballads and*

*Broadsides, 1500-1800* (Ashgate, 2008); 'Ballads and Broadsides' in Joad Raymond, ed. *The Oxford History of Popular Print Culture, vol. 1: Britain and Ireland to 1660* (Oxford University Press, 2008); 'A Resounding Silence? Huguenots and Broadside Ballads in 17th Century England' in *Proceedings of the Huguenot Society* (Autumn, 2007); and 'The Extraordinary Case of the Flesh-Eating and Blood-Drinking Cavaliers' in A McShane and Garthine Walker, eds., *The Extraordinary in Everyday Life in Early Modern England: A celebration of the work of Bernard Capp* (Palgrave, 2008).



*Pewter Tankard with wiggles engraving, commemorating the 'Glorious Revolution' c. 1689/90.*



## TANYA HARROD

For Tanya Harrod the past year has been dominated by continuing research for a biography of the studio potter Michael Cardew (1901–83) for Yale University Press, principally writing up material gathered on visits to Australia, the United States, Ghana and Nigeria. Recent publications have included “Studios, Academies and Workshops: Ceramic Education from the Mid-nineteenth Century to World War Two” in Garth Clark, ed., *Ceramic Millennium: Critical Writings on Ceramic History, Theory and Art* (NCAD Press, 2006); and “Otherwise Unobtainable: The Applied Arts and the Poetics and Politics of Digital Technology,” in Sandra Alfoldy, ed., *Neocraft: Modernity and the Crafts* (The Press of Nova Scotia College of Art and Design, 2007). Her essay “The Vessel and Twentieth Century Ceramics” will appear in the forthcoming volume *Craft in Space: Architecture, Interiors and Decoration* (Ashgate), edited by Janice Helland and Sandra Alfoldy.

Exhibition catalogue essays include *Traumgefässe/ Dream Vessels in Form im Wandel: Gegenwartskeramik aus Österreich*, MAK, Wien Austria, 2006 and *Technological Enchantment* in Laurie Britton-Newell, ed. *Out of the Ordinary: 21st Century Craft* (V&A Publications 2007). Tanya Harrod has also written substantial reviews for the *Burlington Magazine* (on the V&A's *Modernism and Surreal Things*) and for the *Times Literary Supplement* (on Allen Lane, on sculpture and furniture and on new art from China).

She is currently planning a monograph on the ceramic artist Ann Stokes, one of the few contemporary potters to find a committed following in the fine art world, and is also working on a study of the meaning of the handmade in modern times for Reaktion Books. With Glenn Adamson and Edward S. Cooke she has been putting together the first numbers of *The Journal of Modern Craft* to be launched by Berg Publishers in March 2008.



*Charles Eduouard Jeanneret, called 'Le Corbusier', Le Lac, 1925, graphite, ink and coloured crayon on paper mounted on linen. (Wadsworth Atheneum Museum of Art, Hartford, CT. Acquired from the artist. Copyright Fondation Le Corbusier)*

# ALUMNI NEWS

## **CLIVE EDWARDS**

Clive Edwards (MA 1988) is currently Reader in the History of Art and Design at Loughborough University. He has just completed a stint as Head of School of Art and Design and is now the research coordinator for the school. His recent works include monographs on aspects of furniture technology, materials and trades, and the retailing of domestic furnishings, as well as contributions to multi-authored works on interiors, architecture and home furnishings. Among his present research projects is a historical Encyclopaedia of Furnishing Fabrics and Soft Furnishings.

## **CAROLINE PULLEE**

Caroline Pullee (MA 1988) is currently Joint Course Leader for BA (Hons) Spatial Design: Interior & Landscape at University College Falmouth (UCF), and studying for a Doctorate in Education at Sheffield University. Her thesis will focus on the methodological and epistemological challenges of using the Mass Observation (M O) archive of photographs taken in 'Worktown' Bolton. She and Fiona Hackney (MA 1990), who is Course Leader for the MA in 20th Century Art & Design: Histories & Theories at UCF, are co-convenors for the Design History Conference to be held in Falmouth in 2008.

## **DENISE HAGSTRÖMER**

Since graduating from the course Denise Hagströmer (MA 1990) has curated international exhibitions and published books and articles on Scandinavian design, and is currently on sabbatical from a senior lectureship at Konstfack, National College of Art & Design Stockholm, in order to research her PhD at the V&A/RCA. Her doctoral research examines how conceptions of national values are materialised in Swedish embassies, and how the public and private spaces were and are perceived by their users, as well as how they were received by the host nations.

## **ARLENE OAK**

Arlene Oak (MA 1992) is Assistant Professor of Material Culture in the Department of Human Ecology at the University of Alberta. Her current research projects include a symposium exploring architect/client collaboration, in association with the Open University, Central St. Martins College of Art and Design and Reading University; and the development of the Material Culture Institute

at the University of Alberta – a cross-faculty collaboration to foster research into material culture. She also recently completed the Urban Design Studios Project in association with Cambridge University and MIT, which explored design collaboration in urban settings.

## **KATI PRICE**

Kati Price (MA 1999) is currently a design strategist at the Design Council where she is involved in sourcing and communicating up-to-date thinking about design and developing compelling design knowledge content for their website ([www.designcouncil.org.uk](http://www.designcouncil.org.uk)). Having developed her career in PR and marketing within the design industry working for companies and organisations such as the Sorrell Foundation, SCP and Vitsoe, she also maintains a small portfolio of clients, providing pr training, one to one sessions, workshops and strategic consultancy.

## **IAN MCBAIN**

“After trying various jobs after leaving the RCA,” writes Ian McBain (MA 2000), “I eventually went back to college and took a degree in garden design. I then established Ian McBain Garden Design, and haven’t looked back since. I really enjoy the challenge, and it’s great to use the practical skills I developed at the RCA.” He continues to run a thriving garden design business in Lincolnshire and across the east midlands.

## **MARIA WALDENVIK**

Maria Waldenvik (MA 2000) runs the Department of Oriental Ceramics at the Goteborgs Akutionsverk in Gothenburg, Sweden. She hopes to begin a PhD studentship this year to research the influence of Elizabeth I on Swedish fashions of the sixteenth century.

## **LUISELLA STROEBELE**

Before starting her current position at the Berlin-based design company Volksmarke in 2002 Luisella Stroebale (MA2001) has worked for design companies like Vignelli Associates (New York), Total Design (Amsterdam) and Factor Design (Hamburg and London). Her work has been recognized with numerous international design prizes.

## **JOSEPHINE KANE**

Josephine Kane (MA 2002) is currently in her final year of AHRC-funded doctoral research at the Bartlett School of Architecture, UCL. Her thesis, “Whirl of Wonders! Early British Amusement Parks and the Architecture of Pleasure 1900–1939,” is due for submission in October 2007.

## **DEBORAH LANDIS**

A new book by Deborah Landis (PhD 2003), entitled *Dressed: A Century of Hollywood Costume Design*, will be published by Harper Collins in November, 2007 – just in time for Christmas. Dr. Landis is also revising her doctoral dissertation for University of California Press, which will be published as *Deconstructing Glamour* in 2008; and is completing her second term as President of the Costume Designers Guild in Hollywood, California.

## **FANNY PARAGOT**

Since January 2006 Fanny Paragot (MA 2005) has been teaching 17th to 19th century Decorative Arts at the École du Louvre, using the collections of several Parisian museums (the Louvre, the Musée Carnavalet, and the Musée Arts Décoratifs). She also gives tours of monuments and museums in French, English and Italian.

## **RACHEL KING**

Congratulations to Rachel King (MA 2006) for winning the Association of Art Historians Dissertation Prize for 2006. Rachel is presently pursuing a AHRC-funded PhD at the University of Manchester (about cross cultural traffic between Italy and the Baltic and, in particular, the trade in amber). Recently, she received the Rome Scholarship from the British School there and a Travel Fellowship from the Society for Renaissance Studies to facilitate her archival work in Italy and Germany respectively.

## **SARAH OWENS**

Sarah Owens (MA 2006), whose dissertation was a study of *Jetzt* magazine, was also short listed for the AAH Dissertation Prize. She currently works as a lecturer and freelance design writer, and was recently published in *Eye* magazine and the book *Design and Evolution*. Beginning this autumn she will undertake a PhD at the University of Reading and as part of that research will be a fellow at the Akademie Schloss Solitude in Stuttgart in 2008.



**NATASHA AWAIS-DEAN**

Natasha Awais-Dean (MA 2007) is a Curator of Post-Medieval Collections in the department of Prehistory and Europe at the British Museum. She is responsible for the Modern collections in the department, and (among her other duties) has been creating a list of biographies of makers, producers and designers related to the collection, which will eventually be published on-line.

**OLIVIA FRYMAN**

Olivia Fryman (MA 2007) will be starting research in October on 'Making the Bed,' an AHRC funded PhD based at Hampton Court Palace and Kingston University. Focusing on the bedchambers this collaborative project aims to trace the development of housekeeping techniques between 1686–1838, practices that have both informed and evolved into the duties of conservation and care that still exist within the Palace today.

**ELLIE HERRING**

Since graduating Ellie Herring (MA 2007) has taken up the position of Editorial Assistant at Crafts magazine, using skills she learnt from working on last years History of Design annual bulletin. In the autumn she will be lecturing 20th century art to Illustration students at the University of Westminster, as well as continuing to pursue a career as a freelance writer.

**EDWARD TOWN**

Edward Town (MA 2007) was awarded an AHRC-funded PhD studentship, collaboratively offered by Sussex University and the National Trust. His research will explore craft networks and architectural history in the seventeenth century, focusing particularly on Knole, a country house in Kent dating principally to the Jacobean period.

**CURRENT STUDENTS****MIYA ITABASHI**

Miya Itabashi (Phd candidate) has been awarded a second travel scholarship by the Japan Foundation.

**LIVIA REZENDE**

Livia Rezende (Phd candidate) has been awarded a full research student scholarship by CAPES, Brazil.

**PRUDENCE RICHARDSON**

Prudence Richardson (MA 2008, Renaissance specialism) has won an Italian Academy scholarship to study in Venice during her second year on the course.



*Shiva Nataraja, the god dances on the body of the demon of Apasmara, painted stucco. India 20th Century*



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