

V&A
ANNUAL
REVIEW
2008/9

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FOREWORD



Opening in 1857 following the success of the Great Exhibition, the V&A (then known as the South Kensington Museum) had, from its foundation, a unique mission – the education of designers in the principles of design; the education of the public as consumers of design; and the education of young people as the designers and consumers of the future.

Henry Cole, the Museum's first Director, was joint head of the government Department of Science and Art. At his initiative, the department developed a national touring exhibition programme, supported the creation of museums in Dublin and Edinburgh and provided new schools of science and schools of art with scientific equipment and casts of some of the finest sculpture in Europe. The opening of the V&A in South Kensington marked the beginning of the modern era of museums in Britain. The South Kensington system, as it became known, was widely imitated across the world and its influence is still felt today.

Last September the V&A reaffirmed its commitment to its educational mission by opening the Sackler Centre for arts education, a 1,700 square metre facility for learning through creative design for visitors of all ages, from schoolchildren to contemporary practitioners. To celebrate this development, Professor Sir Christopher Frayling gave the inaugural Henry Cole Lecture, the first of an annual series that will celebrate the legacy of the Museum's founding director.

In the Sackler Centre, as in the Museum as a whole, the V&A confronts the public with the visual choices we make for ourselves, to shape our surroundings. At the core of the Museum's work is a question: do the visual choices we make reflect the people we are, and the people we want to be?

This question is at the heart of what we collect, and why we collect; it determines the content of our galleries and exhibitions and it animates our public education programmes and our website. In this last year we engaged a vast audience in these debates – 2.5 million visitors at our South Kensington and Bethnal Green sites; 2.7 million visitors through our travelling exhibitions in the UK and overseas; and 20 million on the V&A's website.

Today, as in the 19th century, Britain faces economic and social challenges and international competition. As a trusted national institution and a free resource for public learning and creative professionals, the V&A makes a vital contribution to the nation's cultural infrastructure and international reputation. Good design is essential for the quality of our lives. We believe the V&A provides inspiration and serves as a resource for understanding the role of design in effectively shaping our future.

Paul Ruddock, Chairman

LEARNING AND PARTICIPATION





LEARNING AND PARTICIPATION

'Art and culture and design have the power to shape young lives...there's confidence and belief that grows with an understanding and appreciation of art and culture that sets you in good stead for life.'

Andy Burnham, Secretary of State for Culture, Media and Sport

On 30 September 2008, Secretary of State for Culture, Media and Sport Andy Burnham opened the Sackler Centre for arts education, the V&A's ground-breaking hub for creative design by the London-based architecture firm Softroom. This 1,762 square metre, purpose-built learning centre is one of the Museum's most innovative spaces, designed to further the V&A's mission as a public resource for the study and understanding of art and design. The Sackler Centre's multiple work spaces invite audiences to call upon their own skills and experience while exploring the Museum's collections, and to meet, learn and create in its attractive public areas. Creative professionals also have a new forum for debate on the current issues of design and its place in society as well as new opportunities to teach design practice.

The official launch of the Sackler Centre was marked by *Designerama*, a weekend of activities attended by over 4,000 people of all ages. Since its opening, the Sackler Centre's programme has included events like *Conscious Style*, where over 1,800 participants attended debates and workshops and watched live fashion shows. *Drop-in Design*, the V&A's popular new programme for families, encourages visitors

to gather inspiration in the Museum's galleries before creating works in one of the Sackler Centre's spaces.

Over the past year, strengthening partnerships with Black, Asian and minority ethnic organisations has remained an important part of the V&A's aim of encouraging learning through providing direct access to its collections. 2008/9 saw the end of the Heritage Lottery Fund Capacity Building project which did much to increase diversity within the Museum. This three-year programme expanded the V&A's work with culturally diverse communities and embedded that work within the Museum's general programme. 2008 marked the fifth and final year of the *Image & Identity* partnership project. The V&A was lead partner in this project, funded by the Department for Culture, Media and Sport (DCMS) and the Department for Children, Schools and Families (DCSF) which included five regional museums and galleries and Action for Children, the children's charity which works with particularly vulnerable young people. *Image & Identity* has sought to engage and inspire young people in responding creatively to museum collections. The focus this past year was Remembering Slavery, and marked the bicentennial of the



Artist Jamie Reid in conversation, April 2009

abolition of the transatlantic slave trade. The partnership continues with a new theme, *Design for Life*.

The Museum of Childhood celebrated its highest visitor numbers ever, with over 350,000 during the year, an increase of almost 50% over the last four years. 60,000 of these visits were from schoolchildren and over 50,000 participated in the museum's free, daily creative activities. In addition, the Museum of Childhood was the launch venue for Tower Hamlets' *Find Your Talent*, the £25 million Government-funded initiative to encourage young people to participate in at least five hours of high quality culture a week. Over 6,000 people enjoyed a range of talks, films, workshops and performances connected to the display *The Story of the Supremes from the Mary Wilson Collection*, including *Motown Weekender: Tell Me What's Going On*, an event planned in collaboration with the Theatre Collections. In addition, the Museum continued to offer intercultural tours given by guides from diverse backgrounds based on our Sikh, Christian, Buddhist, Hindu, Jewish and Jain collections. Further, the V&A signalled its commitment to promoting access for all visitors by hosting the conference *Access All Areas: Disability Issues in Libraries* in June 2008.

The V&A encourages learning through its lectures, debates and seminars. In October 2008 the V&A inaugurated the annual Henry Cole Lecture with a talk by cultural historian and V&A Trustee Professor Sir Christopher Frayling, who made a powerful case for the central role of education in museums today. In January 2009 the V&A, in conjunction with the Shanghai Expo Bureau, co-organised the seminar *Inheritance and Innovation: Wisdom in Urban Development* where contributors presented case studies on urban renewal and sustainability. The V&A also announced the launch of the Jameel Prize, a £25,000 international art award for contemporary artists and designers inspired by Islamic traditions of craft and design. Awarded every two years, the Jameel Prize aims to encourage design practice in the Islamic world and to contribute to a broader debate about Islamic culture.

The V&A continues to extend its influence through national and international loans ranging from a 12th-century Egyptian lustre bowl lent to Qatar's Museum of Islamic Art to the call sheet for a day's filming of the Beatles' *A Hard Day's Night* lent to Liverpool's World Museum. Over the past year the V&A has lent a total of 2,976 objects to 341 venues

'I am very excited about experiencing London's culture, and about showing the V&A the way Chinese designers think and work. It's a wonderful opportunity for me to develop my practice in all sorts of ways.'

Lao Jianhua, HSBC Designer in Residence

around the world, resulting in nearly four million visits to the borrowing venues.

The V&A has a strong track record for encouraging access to its permanent collections and staff expertise. Beyond what is viewable in the Museum's permanent galleries, exhibitions and displays, the Museum invites the public, design practitioners, students and academics to study its collections via offerings such as the Print Room drop-in service and in-store appointments. The V&A's monthly Opinions Service provides advice and information about objects in visitors' own collections. In addition, the Museum of Childhood's outreach teaching programme continues to connect children in hospital with the Museum's collections.

The V&A offers part-time, year-long art history courses as well as short courses. The Museum's four year-long course options attracted 8,000 people. The V&A's expanded range of short courses included subjects ranging from the arts of Japan to haute couture. The new one-term courses launched in the autumn of 2008 have proved especially popular. For example, *Bedazzled: a History of Jewellery* was led by Beatriz Chadour-Sampson, consultant on the V&A's newly reopened jewellery gallery, along with

contributions from V&A curators Clare Phillips and Richard Edgcumbe. The Museum has begun preparations for an Early Medieval course which will launch in 2010. Further, the annual *Inspired By* competition encourages adult learners to use the V&A's collections as inspiration for their own work.

Programmes for families and younger audiences include *Create!*, a series of workshops, courses and events for 11–19 year olds. In addition, the Sackler Centre's superbly equipped Digital Studio is the site of workshops such as *Moving Monsters* which saw over 1,500 family visitors contribute to a stop-motion animation film made with Artist in Residence, Jo Lawrence.

ARTISTS IN RESIDENCE

With the support of the Paul Hamlyn Foundation and the Esmée Fairbairn Foundation, the Museum launched its innovative Museum Residency Programme, providing designers, artists and other creators with a studio in the Sackler Centre for six months. Residents have access to the V&A's unique resources for developing their careers and for research. The public can visit the Sackler Centre studios to see the artists at work. One of the first to participate in the programme was artist jeweller Dorothy



The Mazarin Chest (detail), about 1640

Hogg MBE, supported by the Crafts Council. She planned her residency to, in her words, 'extend to looking at objects from different cultures and making connections to my own visual language'.

Helping the V&A to celebrate the Year of China, the Sackler Centre's first international artist-in-residence was Lao Jianhua, a product designer from Shanghai. His residency was part of HSBC's Cultural Exchange Programme set up in 2007 to encourage and promote the understanding of different cultures across the world.

RESEARCH AND SCHOLARSHIP

As an active centre for scholarship, the V&A has continued to expand its reach through professional collaborations. Over the past year the Museum co-ordinated curatorial exchange programmes; hosted visiting scholars from universities nationwide including the University of Brighton, Chelsea College of Art and Design, and the University of Glasgow; and organised academic workshops with partner organisations. The V&A's strong programme of conferences, symposia and study days continues to involve respected researchers who present recent scholarship at these public events. For example, the one-day symposium *Beyond*

the Book (18 April 2008) coincided with the exhibition *Blood on Paper* and explored the shifting definitions and recent context for artists' books. The inaugural Sackler Conference for arts education, *Fear of the Unknown: can gallery interpretation help visitors learn about art and material culture?* was the Museum's most successful academic conference in four years. This sold-out event drew academics and professionals from North America, the Middle East, Africa and Europe.

The Museum's commitment to innovative research was recognised this year with a two-year Arts and Humanities Research Council grant awarded jointly to the V&A and the Royal College of Music. This grant will allow the V&A to integrate high-quality recordings of Medieval, Renaissance and Baroque music within the Medieval and Renaissance Galleries and the exhibition *Baroque: 1620–1800: Style in the Age of Magnificence*. Such research will provide visitors with a rich multi-sensory experience and help bring these periods of European history to life. In addition, the V&A/Royal College of Art MA in History of Design has enrolled its 25th cohort of students, who will graduate in July 2009. 2008 also saw the launch of the yearly *V&A Online Journal*,



One-day symposium *Beyond the Book*

a lively resource for research relating to the V&A's history, collections and programme which further demonstrates the Museum's engagement with new thinking.

This year has seen the completion of the Mazarin Chest Conservation Project, an immensely successful international collaboration between the V&A and Japan which has brought together culturally diverse approaches to the conservation of Japanese lacquer. This project's unique research – funded by the Getty Foundation, the Toshiba International Foundation and the V&A – has fostered cultural relations.

In addition, the V&A actively promotes learning, training and development for its staff. This year the V&A became the first museum to have its in-house training nationally accredited. The five-year Assistant Curator Development Programme (ACDP) is now recognised as an accredited qualification, confirming the invaluable skills and preparation acquired by starting a museum career at the V&A. The Museum also participates in both formal and informal staff exchanges, such as the sharing of expertise with the Salar Jung Museum in Hyderabad. With support from the World Collections Programme, Mark Evans, Senior Curator of

Paintings, and Sandra Smith, Head of Conservation, spent several weeks at the Salar Jung Museum in November 2008. V&A staff advised their Hyderabad colleagues on specific conservation issues and on the cataloguing of the Salar Jung's paintings collection.

In 2008 Paul Williamson, Keeper of the Sculpture, Metalwork, Ceramics & Glass department, was engaged in researching and writing a catalogue of the Museum's Early Christian to Romanesque ivory carvings. Drawing on experience gained from 30 years of responsibility for the collection, this research was completed in March 2009 and will be published early in 2010. A second volume on the Gothic ivories will follow.

CONSERVATION RESEARCH CENTRE

Work has begun on plans for a new Textile, Fashion and Conservation Research Centre at Blythe House near Olympia, London. This will be one of the world's most important resources for the study of textiles and fashion and the practice of mounting and conserving such material. The relocation of the V&A's Fashion and Textiles study collection (which numbers some 104,000 objects) and its world class Textiles Conservation facilities to one site will create an unrivalled centre of curatorial, conservation and research activity.

ONLINE MUSEUM

Learning and participation are the driving purposes of the V&A website, thereby extending access to the Museums' collections. In 2008/9 there were over 20 million visits to the V&A website. The Online Museum provides written, visual and audio information about the V&A's collections and also serves as a place where visitors can share their own knowledge and ideas.

This year has seen the culmination of the innovative National Museums Online Learning Project, funded by the Treasury's Invest to Save initiative. The V&A has acted as the lead partner and collaborator with eight other national museums to ensure partner museum websites are better used, to engage new audiences and to transform the way they think about and use existing digital collections. One of the project's important outcomes is a linked object search across all nine national collections.

The Online Museum has been particularly successful in encouraging visitor participation through interactive web features like the World Beach Project, launched in 2007, which now has 450 contributors from around the world; Creative Spaces which uses social networking to encourage people to record



Fuji seen from Satta in Suruga Province, by Utagawa Hiroshige, Japan, 1858

how the collections have inspired them; and a Flickr link which invites posting of visitors' photographs of activities related to the V&A's collections and programme.

The Search the Collections segment of the V&A's website demonstrates the Museum's commitment to making its unrivalled collections of art and design accessible online by providing detailed information on over 56,000 objects. Before the end of 2009, all of the basic object records will be available to the public. Funding from the Joint Information Systems Committee has made possible the digitisation of significant amounts of material such as images relating to East London Theatre. In addition the Museum has undertaken the digitisation of its Japanese *ukiyo-e* prints collection, one of the largest and finest in the world, with over 25,000 prints, paintings, drawings and books. Due for completion by 2012, this effort will make even more of the V&A's collections available online through images, factual information and recent scholarship. To ensure that the Online Museum remains a leading site for the worlds of art and design, the V&A has begun the re-design of its website which will be completed in 2010.

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strengthening partnerships
with Black, Asian and
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access to its collections.*

Bottom:
HSBC Designer in Residence Lao Jianhua during open studios, April 2009
Opposite top to bottom:
Free Art Fun; Knit and Natter at the Museum of Childhood



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LEARNING AND
PARTICIPATION





NATIONAL AND INTERNATIONAL

Student visitors to
The Story of the Supremes from the Mary Wilson Collection, 2008



NATIONAL AND INTERNATIONAL

'I have kept these dresses in storage for over 30 years, it was my dream that one day I could share them with the world. I am delighted that they are going on display at the V&A and on tour around the UK.'

Mary Wilson

In 2008/9, over 3 million visitors attended V&A exhibitions, either in London or at tour venues in the UK and abroad. 2008/9 saw over 2.7 million people visiting V&A touring exhibitions around the world, with 25 exhibitions travelling to 46 venues in the UK and overseas – the highest visit figures to our touring exhibitions in the V&A's history. The V&A demonstrated its continuing commitment to a vibrant international touring programme by solidifying relationships with museums in Syria, Turkey, India, China, Korea, Japan and Russia. The V&A also successfully established new relationships with the Khan As'ad Pasha in Damascus, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai (formerly known as the Prince of Wales Museum) and the Moscow Kremlin Museums.

National working continued to be a priority for the V&A to ensure that its collections, scholarship and expertise were as accessible to as many people as possible throughout the UK. Collaboration with external colleagues is an integral way of working in many areas: on acquisitions, peer reviews of collections and research projects. More formally, the V&A has five UK partners: Birmingham Museums and Art Gallery,

Brighton and Hove Museums, Manchester City Galleries, Museums Sheffield, and Tyne and Wear Museums. These are generally the first point for discussion of museum issues and when seeking a wider audience for V&A activity.

2009 sees the conclusion of the V&A's highly successful ten-year partnership with Museums Sheffield. The V&A and Museums Sheffield are looking at new ways of working together to build on the success of the partnership. Particular highlights in 2008/9 were the exhibitions that toured to Sheffield. Sheffield Millennium Galleries showed *Vivienne Westwood* from May to September 2008 which was Museums Sheffield's most successful paid exhibition and attracted visitors from throughout the UK, generating much income to the local tourism economy. Sheffield was also the last, and only, UK venue for our successful international tour of *Medieval and Renaissance Treasures* prior to their display in the V&A's forthcoming Medieval and Renaissance Galleries.

In addition, this year the Museum has further developed regional partnerships by investigating a potential role in Blackpool's regeneration scheme. The Museum has entered into talks with

Blackpool's regeneration organisation and the Blackpool City Council to establish a strong V&A presence there through exhibitions and loans. In addition, the V&A is in talks with Dundee University, the Scottish Government and Dundee City Council about collaborating to provide a showcase for V&A public programming.

The V&A continues to administer the Purchase Grant Fund which provides a means of sharing the Museum's expertise and building relationships with organisations throughout England and Wales. The one-million-pound budget facilitated 145 grants for objects ranging from a contemporary Japanese textile installation to a Roman knife handle.

THE STORY OF THE SUPREMES FROM THE MARY WILSON COLLECTION

The Story of the Supremes was originated by Mary Wilson in collaboration with the Rock and Roll Hall of Fame and Museum in Cleveland. Based on the collection of Mary Wilson, the exhibition featured over 50 outfits charting the changing image of the group, from the dresses worn in the group's early days to the glamorous Hollywood designs worn at the height of their fame. Also included were the group's

album covers and archive performance footage as well as new video interviews. After being shown at the V&A (May–October 2008), the exhibition travelled to The Grundy Gallery, Blackpool (November 2008–January 2009). Subsequent venues include the Birmingham Museum and Art Gallery and The British Empire and Commonwealth Museum, Bristol.

THE ART OF LEE MILLER

The Art of Lee Miller completed its international tour at the Jeu de Paume in Paris. This retrospective of the photographer's work was a collaborative undertaking between the V&A and the Lee Miller Archive. It attracted over 510,700 visitors to the V&A and other venues.

WORLD CERAMICS: MASTERPIECES FROM THE V&A

World Ceramics opened at Istanbul's Pera Museum in May 2009 with support from the World Collections Programme, the British Council and the Headley Trust, after having been exhibited at the Korea Foundation Cultural Centre in Seoul, the Hetjens Museum in Düsseldorf and the Khan As'ad Pasha in Damascus. *World Ceramics* was the first major international exhibition to be shown in Syria. This groundbreaking project,

'The Art of Lee Miller abounds with riveting images...Many will fix in your mind long after this sizable show ends.'

Kimberly Chun, San Francisco Bay Guardian

‘London’s V&A Museum has brought to Syria the first star-quality loan exhibition ever seen in the city.’

Simon Jenkins, the Guardian



From left to right:

The Art of Lee Miller, Jeu de Paume, Paris

Press conference for *Two Centuries of British Fashion*, Moscow Kremlin Museums' Armoury Museum

Art Deco, National Gallery of Victoria, Melbourne

enabled by Shell Syria, was officially opened by Her Excellency The First Lady, Mrs Asma al-Assad and received over 20,000 visitors in its six-week run. Mariam Rosser-Owen, a curator from the V&A's Middle Eastern department who was present in Damascus, recalled the exhibition's reception by the public, 'People seemed to love taking photos on their mobile phones of their friends and family standing next to the cases – the Meissen goat and statue of Hebe seemed particularly popular for such Kodak moments. Normally, photography is not permitted in Syrian museums... it was delightful to see people engaging with the objects in this way'.

ART DECO

Art Deco, the V&A's landmark exhibition celebrating the most glamorous and popular style of the 20th century, toured to the National Gallery of Victoria in Melbourne, where it was seen by over 240,000 visitors, becoming one of the most visited exhibitions in that museum's history. Said one reviewer, 'It is one of the most artistically and intellectually sophisticated exhibitions to be held in Australia for a generation.' – Sasha Grishin, *Canberra Times*, 5 July 2008.

INDIAN LIFE AND LANDSCAPE BY WESTERN

ARTISTS: PAINTINGS AND DRAWINGS

1790–1927

Indian Life and Landscape was the V&A's first exhibition of objects from its collection to tour to India. Shown at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai, this exhibition celebrated the joint V&A-CSMVS publication of a major study of these paintings and was supported by the DCMS-funded World Collections Programme. The exhibition displayed Western artists' responses to India and was seen in Mumbai by more than 100,000 people. The show then travelled to Mehrangarh Fort Museum, Jodhpur.

SURREAL THINGS: SURREALISM AND DESIGN

Surreal Things completed its international tour in September 2008 at the Guggenheim Museum Bilbao where it was seen by 575,500 visitors, becoming one of the most successful exhibitions in that museum's history and the most visited V&A touring exhibition ever. A recast version of the exhibition will travel to North America in 2009–10.

TWO CENTURIES OF BRITISH FASHION

Two Centuries of British Fashion opened at the Moscow Kremlin Museums' Armoury

Museum in September 2008. The exhibition featured 18th- and 19th-century dress from the V&A's collections, selected by the Russian curators to show what was worn in Britain during this period. The research for the publication and exhibition text was conducted by Fashion and Textile curators Susan North and Clare Brown. Several of the V&A objects which were conserved and mounted specifically for this project will now be shown in the V&A's Fashion Gallery. This project was part of an exchange between the V&A and the Moscow Kremlin Museums, with the V&A, in turn, staging *Magnificence of the Tsars*, an exhibition of Russian men's ceremonial and court dress.

MEDIEVAL AND RENAISSANCE TREASURES

Medieval and Renaissance Treasures was made possible by the major redevelopment of the V&A's Medieval and Renaissance Galleries. Since June 2007 this exhibition of 35 of the V&A's greatest treasures, dating from 400 to 1600, has toured to five North American museums including The Metropolitan Museum in New York where it was seen by 80,500 visitors and the High Museum of Art, Atlanta, where it was visited by 171,800 people. The exhibition closed at the Sheffield Millennium Galleries in May 2009.

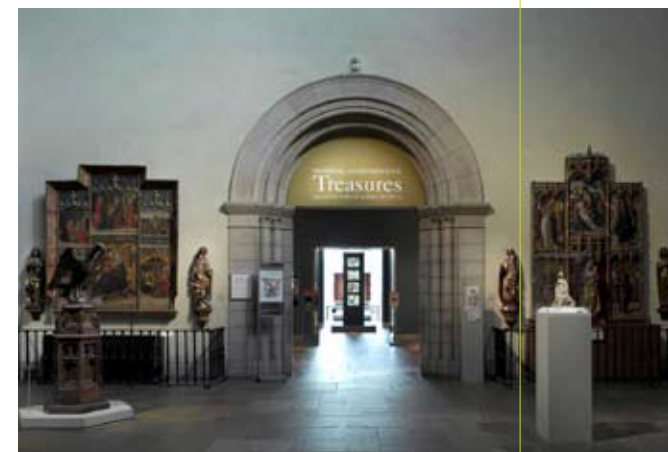
After its highly popular and critically acclaimed V&A launch, *The Golden Age of Couture* began its international tour at Bendigo Art Gallery in Victoria, Australia (7 December 2008–22 March 2009). *Vivienne Westwood* travelled in December 2008 from the Sheffield Millennium Galleries to ArtisTree in Hong Kong.

The V&A received several significant awards this past year, including the coveted Observer and Guardian Travel Award for the favourite UK tourist attraction as well as the SEG D Insight Award for clarity and innovation in graphic design. Further, the V&A received the Design Week Hall of Fame Award for outstanding contributions to the design industry.

V&A ENTERPRISES

Profits generated by V&A Enterprise's are an important contribution to the wider activities of the V&A. Each year presents its own distinct combination of commercial opportunities and 2008–9 saw an increase in business generated beyond South Kensington itself, and by the opportunities of new gallery openings within the museum.

This year, new licensing partnerships in the Middle East and a major jewellery launch in



Hong Kong provided additional revenue sources. In addition, touring exhibitions resulted in international publications, including books for *The Golden Age of Couture* in Australia and *Cold War Modern* in Italy. Arts and Crafts-inspired products were sold in Japan, alongside the exhibition *Life and Art: Arts and Crafts from Morris to Mingei* and the Museum sold products commissioned from the designers featured in *China Design Now* in the United States.

New titles from V&A Publishing this year included the headline exhibition catalogues, *Cold War Modern* (David Crowley and Jane Pavitt eds) and *Baroque: Magnificence and Style* (Michael Snodin and Nigel Llewellyn eds) as well as *Hats: An Anthology by Stephen Jones* by Oriole Cullen, *The Story of the Supremes* by Daryl Easlea and *Magnificence of the Tsars* by Svetlana Amelekhina.

Offsite sales also grew rapidly via the success of shopping online. A new fulfilment centre, new warehouse and new systems led to a 60% increase in sales through 2008.

The opening of the William and Judith Bollinger Jewellery Gallery was the catalyst for collaborations with makers and designers worldwide, including Barbara Hulaniki, John Rocha and Grayson Perry. Sales soared, and the V&A Shop has become a key London destination for anyone interested in the best of contemporary jewellery. The Museum works with students and established designers alike, creating new exciting work and reflecting the inspiration of the V&A. Hat designs commissioned from milliner Stephen Jones are the latest in this successful series.



Clockwise from top left:
The Story of the Supremes:
the Mary Wilson Collection, Blackpool

Indian Life and Landscape by Western Artists:
Paintings and Drawings 1790–1927,
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
(CSMVS, formerly Prince of Wales Museum), Mumbai

Surreal Things: Surrealism and Design, Guggenheim, Bilbao

Medieval and Renaissance Treasures,
Metropolitan Museum of Art, New York

World Ceramics: Masterpieces from the V&A,
the Khan As'ad Pasha, Damascus

FUTUREPLAN

FUTUREPLAN

'[The Sackler Centre is a] fantastic new facility which I am sure will bring much pleasure to many – and will help people realise their creativity and potential.'

Margaret Hodge, former Minister of State for Culture, Creative Industries and Tourism

Over the past nine years, the V&A has reasserted its position as one of the world's most exciting museums of art and design. Since the Millennium, V&A annual visitor numbers have doubled to more than two million. Major exhibitions such as *The Golden Age of Couture* and *Cold War Modern* have helped the V&A achieve record attendances and critical acclaim. A new contemporary programme – including *Fashion in Motion* and the *Friday Late* series – has restored modern design and creativity to the heart of the Museum.

The driving force behind this renewal is the FuturePlan initiative, an ambitious remodelling of the whole V&A building. FuturePlan has used the best designers to bring the V&A into the 21st century, by revitalising visitor facilities and redisplaying collections.

THE SACKLER CENTRE FOR ARTS EDUCATION

In September 2008 the Sackler Centre, the V&A's important new hub for learning through creative design, opened to the public. Working within a listed site, the architects Softroom created a striking, modern intervention that is an innovative workspace for learning. The Sackler Centre is completely wireless enabled and includes: a Digital Studio with facilities for digital design work, presentation and video

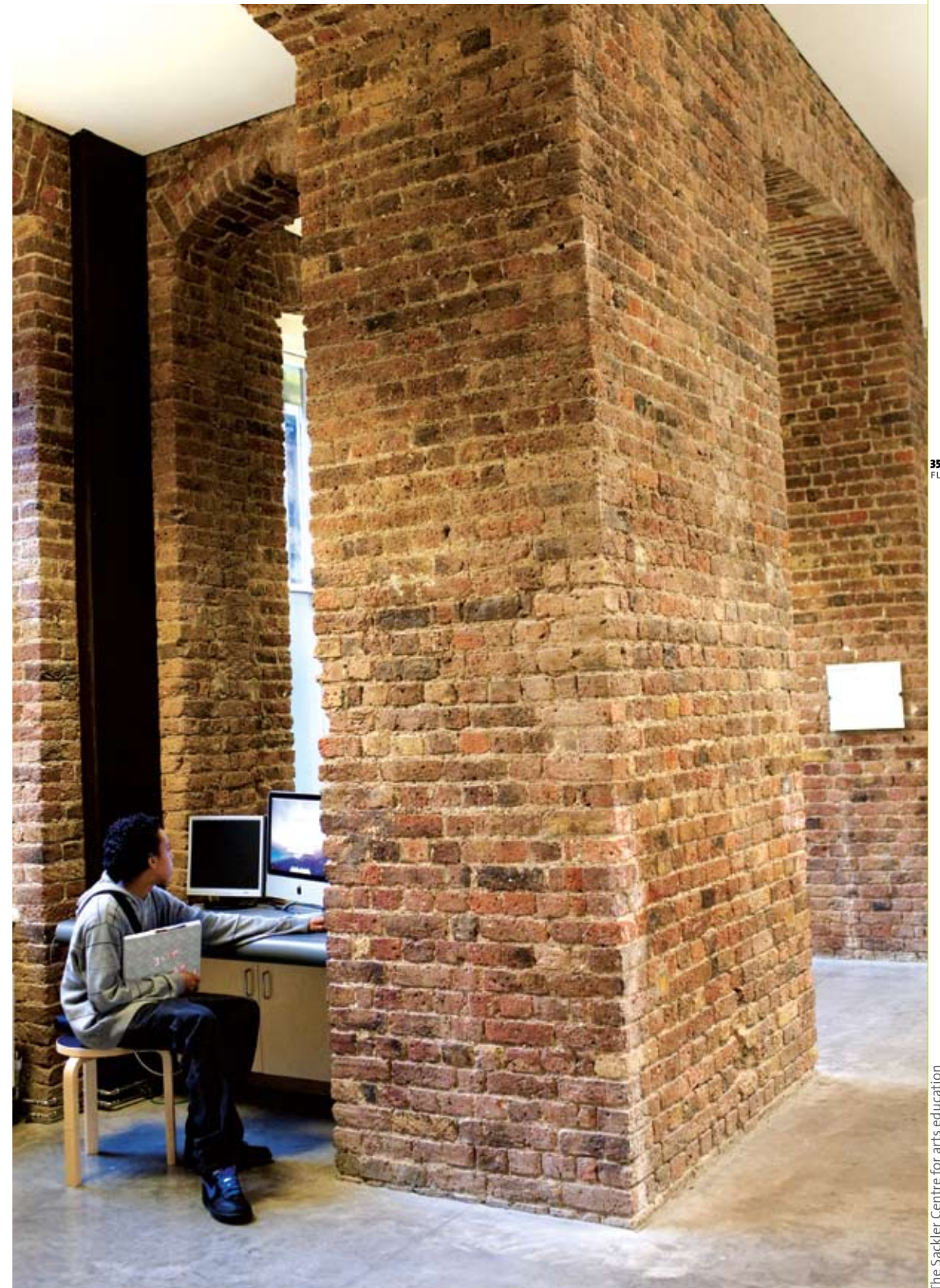
editing; a Design Studio for courses and drop-in sessions on subjects such as fashion, furniture, and product design; and a spacious Art Studio for designers and artists running workshops and courses. The Sackler Centre's two studios for artists-in-residence bring the making process into the very heart of the building. The Centre's Hochhauser Auditorium, displays and public areas ensure a welcoming, sociable and attractive environment.

THE ROBERT H N HO FAMILY FOUNDATION GALLERY

A generous donation from the Robert H N Ho Family Foundation has enabled the transformation of the sunlit galleries west of the John Madejski Garden, which now present the V&A's unrivalled holdings of Asian Buddhist Sculpture in a sympathetic, accessible and elegant setting.

THE WILLIAM AND JUDITH BOLLINGER JEWELLERY GALLERY

'The revolution [in the Jewellery Gallery] is in the embrace of multimedia. Screens dotted throughout the gallery, either with rotating images or as computers on which visitors can search and learn, are an imaginative addition to what is already a splendid display' (Suzy Menkes, *International Herald Tribune*, 21 July, 2008). The gallery opened in May 2008 and



'[FuturePlan] embraces and supports innovation, makes the most of the existing fabric and forges new narratives that link its collections. Most important of all, FuturePlan is bold and imaginative and reflects the creative spirit of the Museum's original purpose.'

David Dernie, *Architecture Today*

uses important, show-stopping examples to offer an encyclopaedic chronology of jewellery with over 3,500 pieces displayed. The gallery space, designed by Eva Jiricna Architects, features a spiral staircase of glass, which is complemented by the curved and columnar display cases located along the spine of the gallery.

THEATRE & PERFORMANCE GALLERIES

Created by the V&A's Design Department, the Theatre & Performance Galleries, dedicated to the interpretation of modern performance, opened in March 2009. The displays within this 775 square metre gallery explore the process of creating a production from concept through to opening night. Their completion was much anticipated following the 2007 closure of the Theatre Museum in Covent Garden and has been publicly and critically well received.

CERAMICS GALLERIES

Construction of the new Ceramics Galleries (Phase 1) designed by Stanton Williams is complete. These new galleries will open in September 2009 and will tell the story of world ceramics with 3,000 objects on display from the earliest Chinese pottery to contemporary ceramic art. This refurbishment project will create an innovative centre for

the enjoyment, understanding and study of a ceramics collection that is unrivalled anywhere in the world. The space will include a wet-clay and kiln area for master-classes, bringing design practice into the centre of this important project. The Dutch architectural firm OPERA Amsterdam has completed the design for Ceramics Galleries (Phase 2). Opening in 2010, this phase will provide a new study centre with nearly 30,000 objects on display.

MEDIEVAL AND RENAISSANCE GALLERIES

The V&A commissions a varied and imaginative range of architects and design teams for its FuturePlan programme. This work is realised through collaboration with some of the world's best lighting specialists and structural and mechanical engineers. Phase 1 of FuturePlan will culminate with the opening in November 2009 of one of the most ambitious projects to date, the Medieval and Renaissance Galleries. These galleries will showcase European art and artefacts dating from 300 to 1600, some of the V&A's greatest treasures. The Museum's outstanding collection includes textiles, paintings, sculpture, glass, metalwork, prints, manuscripts, furniture, ceramics and jewellery. Designed by the London-based

The Robert H.N. Ho Family Foundation Gallery



firm McInnes Usher McKnight Architects (MUMA), the suite of ten galleries pushes the boundaries of structural engineering while creating a brand new gallery space within the Museum's existing structure. The design features an innovative all-glass roof, which uses sophisticated glass technology to span one spacious gallery.

When contracting its design projects the V&A takes energy efficiency and sustainability into account, using new and emerging technologies to enable the Museum to work more efficiently. The very good design inherited in parts of the original building is also being used with, for example, the reinstatement of the original Victorian ventilation systems that were designed by some of the most innovative engineers of the day. This commitment to reducing

environmental impact has produced strong results, with the Museum minimising its carbon emissions by 20% between 2006 and 2008. In addition, the V&A has completed an energy metering system which will lead to further reductions.

The practice of good design underpins all FuturePlan work and has resulted in some unusual, exciting commissions. The women's toilets off the Grand Entrance, designed by the all-female architectural practice Glowacka Rennie, feature an installation by the Swiss-Italian artist Felice Varini. Wilkinson Eyre's design will provide the V&A with an escape bridge from the Ceramics Galleries which will be both beautiful and functional, the goal of all V&A FuturePlan commissions.



Tin-glazed earthenware dish depicting Cinyras and Myrrha, Italian Maiolica, from Urbino, c.1540



Ceramics Galleries (Phase 1)



New 20th century gallery



**EXHIBITIONS
AND EVENTS**





EXHIBITIONS AND EVENTS

CHINA DESIGN NOW

During the last 20 years, the Chinese have rediscovered their pre-socialist past and begun to combine their own traditions with global influences to produce a cultural rebirth. At the heart of this transformation lies a new culture of design. *China Design Now*, sponsored by HSBC, (15 March–13 July 2008) explored the innovative design centres of Beijing, Shanghai and Shenzhen. The exhibition included graphic design, fashion and architecture.

COLD WAR MODERN: DESIGN 1945–1970

Cold War Modern (25 September 2008–11 January 2009) was the first exhibition to examine design, architecture, film and popular culture in the context of the Cold War. Over 300 exhibits were displayed, from a Sputnik and an Apollo Mission space suit to films by Stanley Kubrik, paintings by Robert Rauschenberg and Gerhard Richter, fashion by Paco Rabanne, and vehicles including a Messerschmitt micro-car. The exhibition attracted over 90,000 visitors and associated events included *Utopia to Outer Space*, a well-attended weekend of Cold War themed events.

BAROQUE 1620–1800:

STYLE IN THE AGE OF MAGNIFICENCE

Baroque 1620–1800, supported by the V&A Director's Circle, (4 April–19 July 2009) showcased the most opulent style of the 17th and 18th centuries and was the subject of the V&A's spring 2009 exhibition. The project brought together around 200 objects to examine the flourishing of Baroque style during an era that saw the establishment of great European and colonial empires ruled by absolute monarchs and the re-invigorated power of the Roman Catholic Church. Highlights of the exhibition included rare, historic furniture such as a 17th-century cabinet made by Domenico Cucci in the Gobelins workshop in Paris and a Gobelins tapestry made for Louis XIV.

BLOOD ON PAPER: THE ART OF THE BOOK

At a time when the notion of the book is challenged by the advent of the screen and computer, *Blood on Paper*, sponsored by Deutsche Bank, (15 April–29 June 2008) showed the extraordinary ways in which the book has been treated by leading artists of today and the recent past. Focusing on new and contemporary work, and on books where the artist has been the driving force in conception and design, *Blood on Paper* included outstanding examples by some

of the most influential and respected artists of our time.

A CENTURY OF OLYMPIC POSTERS

A Century of Olympic Posters at the Museum of Childhood (17 May–7 September 2008) coincided with the Beijing 2008 Olympic Games and explored the fascinating representation of the Games through the intensely visual medium of the poster. The show, previously at the Liaoning Museum in Shenyang China, later toured to the Ironbridge Gorge Museum Trust's Coalbrookdale Gallery.

FASHION V SPORT

Fashion V Sport, sponsored by ECCO Shoes, (5 August 2008–4 January 2009) received over 45,000 visits at the V&A. This engaging exhibition explored the relationship between contemporary fashion and global sportswear brands, including around 40 outfits by designers such as Stella McCartney, Dries van Noten and Jean-Charles de Castelbajac. The exhibition then began a popular national tour.

HATS: AN ANTHOLOGY BY STEPHEN JONES

Hats: An Anthology by Stephen Jones (24 February–31 May 2009) was the result of a collaboration between the V&A and one

'[Cold War Modern]
is Britain's finest
exhibition on design
in years.'

Tom Dyckhoff, *The Times*

of the fashion world's most prolific milliners, Stephen Jones. Distinct from hat-making, with its large-scale production of standard hat types, millinery focuses on the creation and decoration of elegant, experimental and often whimsical hats. With over 300 examples, this exhibition showed the visitor the world of millinery from the inside out.

MAGNIFICENCE OF THE TSARS:

CEREMONIAL MEN'S DRESS OF THE RUSSIAN IMPERIAL COURT, 1721–1917

Magnificence of the Tsars (10 December 2008–29 March 2009) featured rare and lavishly decorated menswear and uniforms worn by the Tsars and court officials of Imperial Russia. The display, part of an exchange between the V&A and the Moscow Kremlin Museums, featured more than 40 superb ensembles from Moscow collections. With over 96,800 visitors, the display was a huge hit and even served as inspiration for Christian Lacroix's Spring Couture show. Suzy Menkes of the International Herald Tribune reported that Lacroix's designs were inspired '...by an exhibition on the Russian Czars at the Victoria and Albert Museum in London'.

TOP TO TOE

In *Top to Toe* (4 October 2008–19 April 2009) the Museum of Childhood explored



children's clothing over the past 250 years. Drawing from the Museum's own outstanding collection, the exhibition charted developments in the form and function of children's clothes and featured over 100 items, including a 19th-century cloak, a 1920s christening bonnet and the ubiquitous 1970s parka.

The V&A's programme of dynamic live events encourages visitors to engage with leading design. The V&A's successful *French Connection Friday Late* series continued to offer visitors a vibrant monthly programme of evening events showcasing innovative performance, talks by influential thinkers, film screenings and art installations. The series included events such as *Cold War Modern* (31 October 2008) which celebrated the Museum's autumn exhibition; *Metal Rocks* (28 November 2008) which investigated the craft of jewellery and all things metal; and *Mad Hatters* (27 March 2009) an evening dedicated to British millinery.



This year, the long-running and ever popular *Fashion in Motion* series presented live catwalk shows of the conceptual creations of Chinese fashion designer Ma Ke and the feminine, beautifully draped designs of Roksanda Ilincic. The changing contemporary design installations in the John Madejski Garden showcased work by creative talents such as the Chinese architect Yung Ho Chang and the design collective Universal Everything. In addition C J Lim/Studio 8 Architects created an installation in the V&A tunnel, *Seasons Through the Looking Glass* (28 March 2008–29 March 2009).

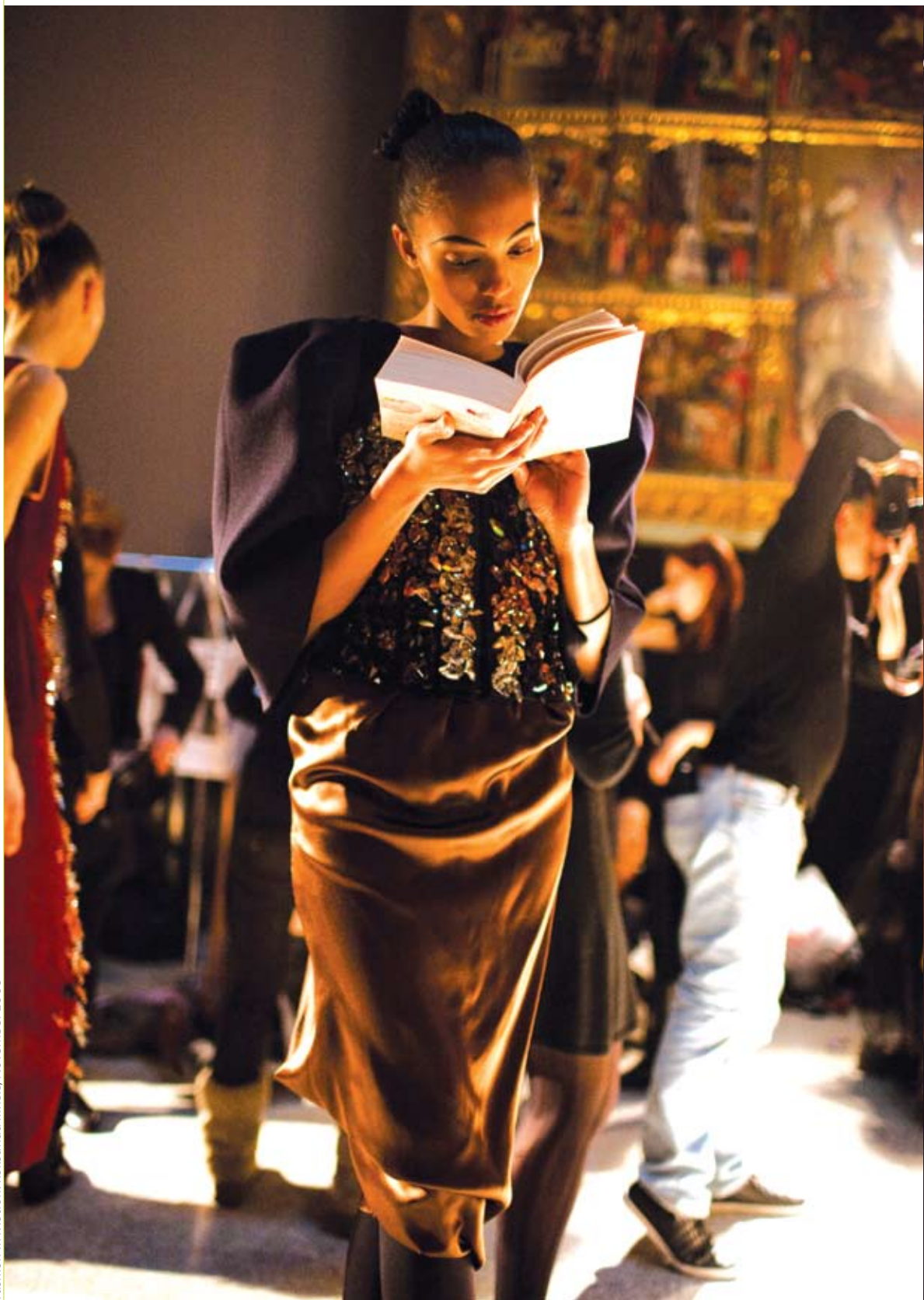


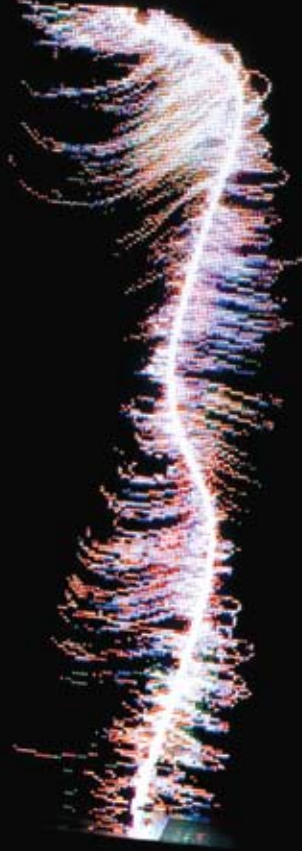
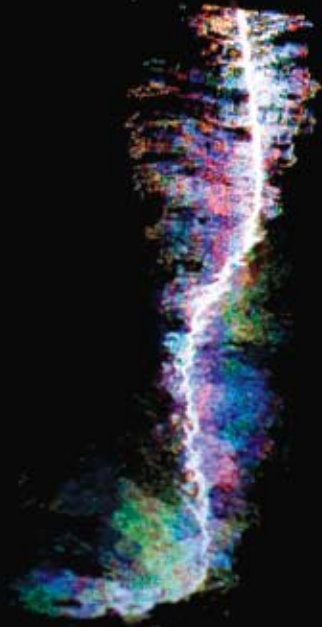
Clockwise from top left:
Stephen Jones at the press view for *Hats: An Anthology* by Stephen Jones

Grayson Perry at the opening of *Magnificence of the Tsars: Ceremonial Men's Dress of the Russian Imperial Court, 1721–1917*

Fashion V Sport, D&G Intimo ad campaign photograph, 2006, by Mariano Vivanco

Blood on Paper: The Art of the Book





BUILDING THE COLLECTIONS

Chair, 2008, by Sebastian Brajkovic, photograph courtesy of Carpenters Workshop Gallery, London



BUILDING THE COLLECTIONS

The V&A is the world's foremost museum of art and design with a total collection of over 2.7 million objects and over 280,000 objects on show at any given time. The Museum continues to build the collection in order to safeguard items of heritage, revitalise permanent galleries, supply key exhibits for major exhibitions, record and represent innovation in contemporary practice and support scholarly research. The collections are refreshed and enriched through generous gifts and legacies and via the Government scheme of accepting objects in lieu of tax. In order to maintain the strength and breadth of the V&A's collections the Museum must also make regular purchases. With a limited budget for these, the V&A depends on donations, grants and bequests from its many generous supporters.

The V&A continues to benefit from the strong financial support of independent funding bodies, individual donors and the Friends of the V&A. In April 2009 the V&A opened a newly refurbished gallery dedicated to recent acquisitions, displaying enticing samples of recent additions to the Museum's collections.

TONGUE AND LIPS LOGO, 1970, BY JOHN PASCHE

In 1969 the Rolling Stones' office approached the Royal College of Art looking for a student to produce designs for the band's writing paper and programmes. John Pasche was commissioned to create the pop art style logo which was first used as an insert in the 1971 album *Sticky Fingers*. This iconic work links art, design and performance and its acquisition considerably enhances the profile of the rock and pop section of the Theatre & Performance Collections. The logo was purchased after support from The Art Fund, The Mavis Alexander bequest and the American Friends of the V&A through the generosity of Chris and Nicky Thom.

JOMON POT, 3500–2500 BC, JAPAN

This large earthenware jar exemplifies the powerfully sculptural pottery produced by the Jomon people, the inhabitants of the Japanese archipelago from the 14th to the first millennium BC. Jomon wares are among the earliest ceramics ever made. The jar was purchased with the support of the Friends of the V&A, *Travel with the V&A: Japan 2007*, and Mr Masao Iketani.

ROBE, 1780–1810, ITALY

This is a Chinese dragon robe of brocaded silk that has been made into a European man's nightgown and matching waistcoat. The European nightgown developed out of the Japanese kimono of the 1650s and remained popular throughout the 18th and 19th centuries and was typically the most colourful and 'exotic' garment in the masculine wardrobe. It was purchased with support from a generous individual.

CORONATION CUP AND COVER, ABOUT 1685, BRITAIN

This cup is made from recycled silver that originally decorated the canopies during King James II's coronation in 1685. It was made as an heirloom for the Draper family of Winchelsea, who held official positions during the ceremony. Afterwards, the silver was divided between the barons who carried the canopies. Two barons combined their share to make this commemorative cup, which was purchased with the assistance of The National Heritage Memorial Fund, The Art Fund, The Hugh Phillips Bequest to the V&A, the Friends of the V&A, the Worshipful Company of Goldsmiths and an anonymous donor. It will be displayed in the V&A's Silver Galleries.

SHOE HAT, 1937–8, BY ELSA SCHIAPARELLI

Elsa Schiaparelli's 'shoe hat' is the best known of the surrealist pieces she made in collaboration with the artist Salvador Dalí. The hat derived from a drawing by Dalí which in turn evolved from a 1933 photograph Gala Dalí took of her husband wearing a woman's shoe on his head and another on his right shoulder. The design was displayed in the exhibitions *Surreal Things* and *Hats: An Anthology by Stephen Jones*. It was purchased with support from a generous individual.

CHAIR, 2008, BY SEBASTIAN BRAJKOVIC

The 'double' shape of this chair is derived from a 19th-century side chair, which the designer stretched and rotated to create the extended back. Like many contemporary Dutch designers, Brajkovic is interested in distorting familiar objects to encourage us to think about them in a new way. The chair is made from bronze rather than wood, another feature which defies our expectations. The embroidery is 'stretched' across the back of the chair in a witty gesture which gives it the blurred appearance of a fast-moving object on film. The chair was purchased with the assistance of Moët Hennessy.

From top to bottom:
Shoe Hat, 1937–8, by Elsa Schiaparelli

Jomon pot, 3500–2500 BC, Jomon people, Japan

Opposite page clockwise from top left:
Pot, 'My Heroes', 1994, by Grayson Perry

Dish, 1630–1635, Montague Close or Pickleherring Quay Pottery

Tongue and Lips Logo, 1970, by John Pasche

POT, 1994, BY GRAYSON PERRY

This is the first example of the Turner prize-winning contemporary artist to be purchased by the V&A. London-based Grayson Perry's work is often autobiographical. This pot, entitled *My Heroes*, depicts four people whom the artist admires. They are illustrator Aubrey Beardsley (1872–1898), transsexual model April Ashley (born 1935), motorcycle racer Barry Sheene (1950–2003) and musician Mark E. Smith (born 1957). The pot was purchased with the assistance of Charlotte and Dennis Stevenson and will be displayed in the new Ceramics Galleries.



HIGH CHAIR, DESIGNED ABOUT 1920

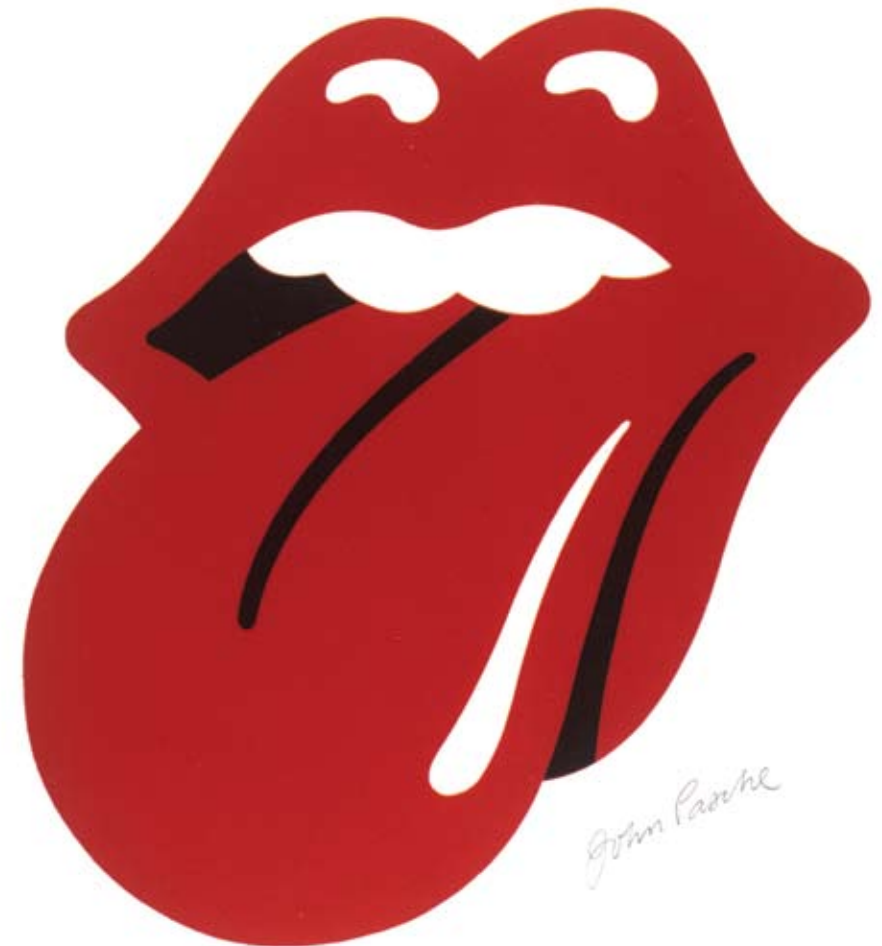
BY GERRIT RIETVELD; MADE 1960S

BY GERARD VAN DER GROENKAN

Rietveld was a Dutch architect and prominent member of the 'de Stijl' (the Style) movement. Known for abstract geometric designs, he produced the original version of this chair in about 1920. However, this striking red version was manufactured by his former assistant Gerard van der Groenekan during the 1960s. An unusual example of modernist design in a childhood object, the chair will be exhibited in *Sit Down* in 2010 at the Museum of Childhood. It was purchased with support from the V&A Director's Circle.

DISH, 1630–1635, BRITAIN

Ceramic painters in 17th-century England were inspired by a variety of sources. The figure of Hector of Troy on this piece was copied from an engraving by Virgil Solis (1514–1562). The border of birds is inspired by Chinese blue-and-white porcelain designs of about 1572–1620. It was made by a manufacturer in Southwark and is a well-preserved example of historic London pottery. The dish will be displayed in the new Ceramics Galleries. Purchased with support from The Art Fund, The Rt Hon Sir Timothy Sainsbury, Sir Harry Djanogly CBE and Manny and Brigitta Davidson.



SUPPORT



The William and Judith Bollinger Jewellery Gallery

SUPPORT



Erin O'Connor at opening of *Hats: An Anthology* by Stephen Jones



Opening, *Cold War Modern: Design 1945–1970*

Over the past year, the V&A has been able to complete an exceptional number of major projects thanks to the continuing generosity of our benefactors.

We are deeply grateful to William and Judith Bollinger, whose extraordinary generosity has enabled us to create a spectacular gallery for European jewellery: the William and Judith Bollinger Jewellery Gallery. Their support has helped us build dazzling displays, using the best design, lighting, showcases and interpretation to enhance our great collection.

The Sackler Centre for arts education has already had a huge impact on the Museum's learning programmes, and we are extremely grateful for the kindness of the Dr Mortimer and Theresa Sackler Foundation, Andrew Hochhauser, the John Lyon's Charity, the Fidelity UK Foundation, the Wates Foundation and the Saïd Foundation. Further support from the Paul Hamlyn Foundation, the Esmée Fairbairn Foundation, the Crafts Council and HSBC has helped the V&A to launch a hugely popular Artists in Residence Programme in the new purpose-built studios.

We have been able to renovate the galleries to the west of the John Madejski Garden. On the ground floor, generous gifts from the Robert H N Ho Family Foundation and the

DCMS/Wolfson Museums and Galleries Improvement Fund made it possible for us to transform the suite of galleries into the Robert H N Ho Family Foundation Gallery, a beautiful day-lit space for the Museum's collection of Asian Buddhist sculpture. On the level above, we have created the Rosalinde and Arthur Gilbert Galleries, an appropriate new home for the Gilbert Collection of gold, silver and mosaics. We are grateful to the Heather Trust for the Arts, the Gilbert Public Arts Foundation and the Heritage Lottery Fund for their support.

We have also built a dedicated gallery to display new acquisitions. This gives us the opportunity to acknowledge the vital support we receive in this area, particularly from The Art Fund charity, the National Heritage Memorial Fund, the Friends of the V&A and the V&A Director's Circle.

In addition we are grateful to the Royal Thai Government for helping us create a new Arts of Thailand display, and to Dr T T Tsui for funding renovations in the T T Tsui Gallery of Chinese Art.

We are now looking forward to another exciting year of gallery openings starting with Phase 1 of our new Ceramics Galleries in September. We would like to thank the Headley Trust, Sir Timothy Sainsbury,

From left to right:
Kevin Spacey at the Theatre & Performance Galleries opening; Rebecca Hall at the Theatre & Performance Galleries opening; Nicky Haslam, Wendy Dagworthy and HRH Prince Michael of Kent at *Magnificence of the Tsars: Ceremonial Men's Dress of the Russian Imperial Court, 1721–1917*



the Ronald and Rita McAulay Foundation, the American Friends of the V&A through the generosity of Manfred and Lydia Gorvy, the DCMS/Wolfson Museums and Galleries Improvement Fund and many others for their support of the project. Phase 2 of the new galleries will open in June 2010 thanks to the generosity of an anonymous lead donor and significant support from Sir Harry Djanogly CBE.

Completing the first phase of FuturePlan will be our flagship project, the Medieval and Renaissance Galleries, opening in November 2009. This ambitious project would not have been possible without the support of the Heritage Lottery Fund, Paul and Jill Ruddock, the Garfield Weston Foundation, Simon Sainsbury, the Monument Trust, the Wolfson Foundation, Edwin and Susan Davies OBE, Dorothy and Michael Hintze, The Selz Foundation, the American Friends of the V&A through the generosity of Robert H Smith, the Bonita Trust, The Foyle Foundation and many other private individuals and trusts.

We are already preparing for the second phase of FuturePlan. We would like to record our sincere thanks to the American Friends of the V&A, whose support, through the great generosity of Dr Susan Weber, is enabling us to create a new gallery of furniture.

Many satellite projects have evolved from the FuturePlan developments, most prominently the Robert H Smith Renaissance Sculpture Programme, The Listening Gallery in association with the Arts and Humanities Research Council and the Royal College of Music, and the Jameel Prize. Our sincere thanks go the supporters who have made these projects possible.

Alongside the FuturePlan developments, we have delivered an increasingly ambitious public programme. We would like to express our gratitude to all those who have made this possible. Major sponsorship from HSBC enabled the headline exhibition *China Design Now*, and subsequent residency of Lao Jianhua, a Chinese product designer. Deutsche Bank kindly supported *Blood on Paper: The Art of the Book*, and we were delighted to continue our partnership with ECCO Shoes, who this year sponsored *Fashion V Sport*. Our contemporary events programme went from strength to strength thanks to the popularity and creativity of *French Connection Friday Late*.

The Museum welcomed Morgan Stanley and Apax Partners as Corporate Patrons and we would like to thank all our current Corporate Members listed on page 83 for their continuing involvement and support. 2009 also saw the conclusion and celebration of the long-term conservation of the Mazarin

Chest after the ongoing support of the Toshiba International Foundation and the Getty Foundation. Research into the V&A's French Furniture collection continues and will culminate in a published catalogue, thanks to sponsorship from Sotheby's and the Getty Foundation.

We would also like to thank all those who made our extensive touring exhibition programme possible, in particular Shell Syria for their sponsorship of *World Ceramics: Masterpieces from the V&A* in Damascus, and the British Council, the World Collections Programme and the Headley Trust for their support of the same exhibition in Istanbul.

In the United States, fundraising has been strengthened by the American Friends of the V&A, who helped to fund a number of projects and high-profile acquisitions. We also very much appreciate the input and kindness of the American Friends Board, in particular the Chairman, Diana Quasha.

Further international fundraising has developed considerably through *Travel with the V&A*. In autumn 2008 we visited Syria with a group of the Museum's benefactors for a breathtaking trip involving key sites and private collections. We would like to say a big thank you to all those who gave us such a warm welcome, particularly Her Excellency The First Lady, Mrs Asma al-Assad.

Our autumn 2009 trip will be to Moscow and St Petersburg, an exceptional opportunity to visit some of Russia's greatest treasures.

We must again record our heartfelt thanks to the Friends of the V&A and their Chairman, the Lady Vaizey, who have consistently given us much-needed support. We are grateful to all our Members and Contributing Members for their support of acquisitions, bursaries and other essential projects. We would like to take this opportunity to pay tribute to the dedication and support of Pat Turner, Trustee of the Friends Executive Committee, and Janet Stone, Membership Accountant, both of whom sadly died in 2008 and are much missed.

We relaunched the V&A's patrons programme as the Director's Circle in May 2008, which has helped to fund a number of important acquisitions and supported the exhibition *Baroque 1620–1800: Style in the Age of Magnificence*. We would like to thank all our Director's Circle members for their continuing support.

All the V&A's fundraising efforts are underpinned by our dinners and special events, which celebrate our achievements and encourage further support. We would like to acknowledge the kindness of all of our sponsors and partners, in particular, the British Fashion Council with whom we collaborated for the opening party of *Hats: An Anthology by Stephen Jones*.

This year, more than ever, we have been encouraged by the great loyalty and commitment shown by our supporters. We look forward to developing our relationships with our supporters and, with their help, continuing to deliver an inspiring and exceptional programme at the V&A.

PRESS

Roksanda Ilincic at her *Fashion in Motion* event, November 2008

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PRESS



The Guardian

Works that speak volumes

In fact the whole exhibition will speak the hejzen out of you, taking you back to a not-at-all distant age when we gentleman contemplated hiding in the 'women' to escape labour and where everything from tarant to armchairs, was curled into one binary habit. Are you with us or against us?

This is Britain's fastest exhibition on design in years. Usually they're hardly curated at all, trotting out the usual history. This one definitely doesn't. It's it, it races, and into new ground too ▶

Home front in Cold War



JO-JO

THE MURDER OF

Better dead than red. An art, communist poster in



D-LA COL

ISSUED BY PAUL ERIC LUTHEIN IN 1951 DEPICTING JOSEPH STALIN

The Daily Telegraph

The Observer

The Times

When the Victoria & Albert Museum to open its spectacularly adorned jewellery gallery on Sunday, its pages will list 3,500 pieces dating from the 7th century to the present day. The architect Lawrence has created a glittering two-storey space, every glass case an analogy through the intricate of the gallery to display highlights from the V&A's holdings, and illuminated wall cases to tell the story of the diamond, every gem in its simplicity, both chronologically and thematically. For once, the ideas and interactive computers will be worth looking at, and although the non-reflective glass is not ideal, you feel that it is a shining between you and the precious objects a few inches away. The gift of William and Judith de la Mar, the gallery is a curatorial and architectural tour de force. The place to start is the case containing the twelfth-century collection of coloured gemstones. There is something intrinsically mysterious about minerals that date back to the beginning of time, but it is the variety of the colours, the Siberian aquamarines, Colombian emeralds and Burmese rubies that we find so mesmerising. These are the minerals from which great pieces of jewellery are made before the

“I can take pride in your first time,” says the doctor, and the two of them smile. “I can take pride in your first time,” says the doctor, and the two of them smile.

66
From the "Garden of Eden"
 The first to move away
 from the Garden of Eden

[illegible]

and the flowers are small, but the quantity is large. The petals are white, and the leaves are green. It is found in the mountains of the Himalayas, and is one of the most beautiful flowers of the region. It is also found in the mountains of the Himalayas, and is one of the most beautiful flowers of the region.

“Many garments still have the name of the weaver woven inside.”

[illegible]

and a former *Newsweek* writer and editor of the *Chicago Tribune* and *Los Angeles Times*, the book is a collection of his best work. It is a collection of his best work, and it is a collection of his best work.

73
PRESS

The Times

This show's diplomacy is for real - and it's worth a hundred Milibands

This deficiency results from the continued presence of Bulgaria as a world power, illustrated by Milhard's series of priorities. It keeps chancery officials on top, with their telegrams and reception, their obsessions with form, their closed shop on ambassadorship and their talk of ambassadorial.

In the cultural arm, the British Council, remains below the salt and down the stairs in a tin shed. It is through which

re-
substantive context to nations.
nations now speak to nations,
important is evident and academic
exchange – where the Americans,
Vernech and Germans are more generous
with bursaries, and thus will be more
rewarded in the longer term. This is
despite the pre-eminence of British
schools and universities.

I remember once visiting an
university assumed by a fort
because

enlightenment, a trip to the British Library to see the manuscript of an extravagant "goodwill visit" by a British frigate. It was no of course conceivable use to anyone, yet it saved a fraction of the cost the British Council library was being stripped of books. This was 10 years ago, but the same priorities prevail today, when Britain's diplomatic missions in south Asia need in worse shape, than to think of a better time to which

It is hard to say how much credit to this country is strong. That means, enthusiasm for the English language, the foremost magnet of London, the majority of Britain's arts and literature, and the celebrities of its sportmen. (I was formerly danced in the (Cubs of Palmyra Arsenal over Manchester Limited.)

I carry no brief for the artist, doctor, or teacher of his neighbors.

the present ruler of this country and his wife were both educated in London. But they were not educated by the same ancient universities and colleges which you think

was clearly aimed at
paid her country by the Vatican, not
advantage that policy should pig, not
on hectoring speeches protecting sup-
port for Hamas and Hezbollah.
In sum, Britain would do well to
avoid politics in this place. It should talk
rearmaments instead. Because it does well.

stewart.jenkins@guardian.co.uk

simon.jenkins@guc.edu.mx

Mixing pop and politics

Evening Standard

Design Week

The Guardian



avoid potential
reactions instead. Contact
simon.jenkins@glasgow.ac.uk

FINANCIAL REVIEW

Despite a challenging economic environment, the Museum achieved a small surplus of £37k for the financial year 2008/9.

Visitor numbers were broadly on target for the year with *Magnificence of the Tsars: Ceremonial Men's Dress of the Russian Imperial Court* proving particularly successful at South Kensington; the Museum of Childhood achieved its highest ever attendance for the year. It is also of note that 2.7 million people attended V&A touring exhibitions either in the UK or overseas.

Admission income for exhibitions met budget overall but did not meet the exhibition by exhibition targets as anticipated. In particular, lower than targeted attendance at *Cold War Modern* led to lower than anticipated contributions from the retail operation. Support from the corporate sector also dropped below target this year with sponsorship and corporate hire showing below-budget performance. Corporate membership however remained at levels comparable to prior years and income from the Director's Circle exceeded target.

The drop in income in the year was managed through tight cost control across the Museum, particularly in relation to staff costs. The Museum continues to look critically at staffing levels in light of the likely future funding environment.

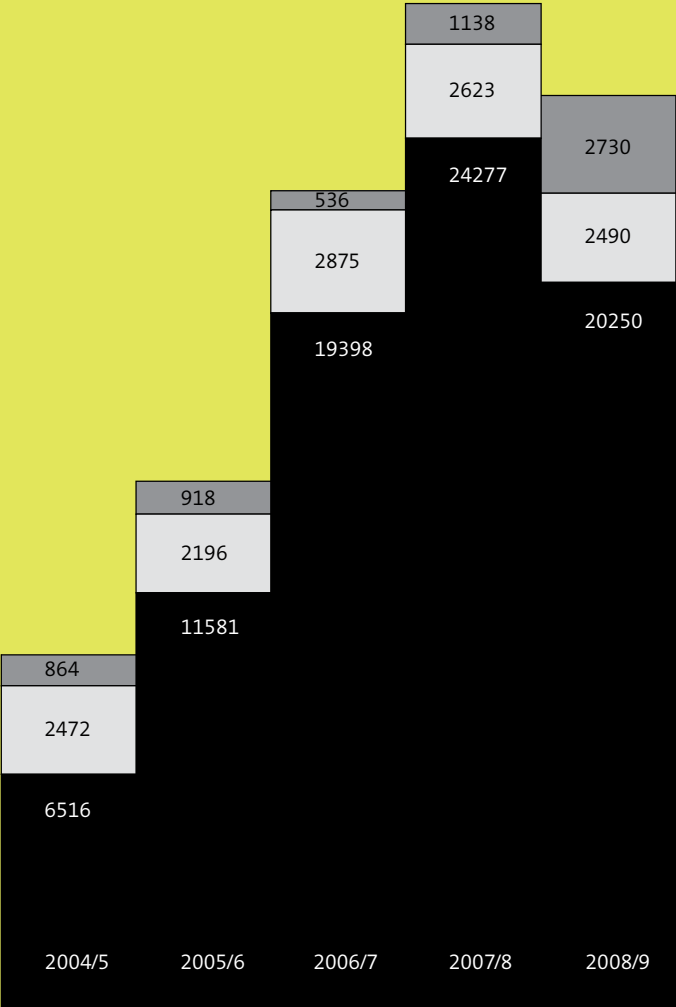
During the year £26.4m was spent on FuturePlan projects funded mainly by private donors and public bodies such as the Heritage Lottery Fund.

	2008/9 £m	2007/8 £m
INCOME		
Grant in aid	44.86	42.26
Exhibition admissions, touring and loan fees	2.47	2.73
Donations	13.68	13.69
Sponsorship	0.59	0.30
Lottery income	4.30	2.23
Trading income	8.91	10.71
Other income	2.11	1.56
Investment income	1.05	1.34
	77.97	74.82
EXPENDITURE		
Collections, research and National Art Library	8.61	7.92
Collections services and exhibitions	11.70	10.55
Learning and interpretation	5.05	3.85
Branch museums	3.90	3.42
Fundraising and publicity	2.64	2.70
Security and visitor services	7.01	6.92
FuturePlan	26.42	10.46
Restricted donations held (utilised) for FuturePlan	(8.76)	6.50
Property services	7.38	8.80
Management and administration	5.75	4.82
Trading costs	8.23	8.73
	77.93	74.67
SURPLUS	0.04	0.15

VISIT FIGURES

	2004/5	2005/6	2006/7	2007/8	2008/9
Total number of actual visits to Museum sites	2,471,600	2,195,500	2,874,700	2,623,000	2,490,700
- V&A, South Kensington	2,011,200	1,902,600	2,573,100	2,280,800	2,128,400
- Museum of Childhood**	235,400	123,400	154,200	332,800	359,400
- Theatre Museum***	225,000	166,700	144,500	6,800	-
- Blythe House	*	2,800	2,900	2,600	2,900
Number of visits to V&A touring exhibitions	864,000	917,500 (20 venues)	536,100 (23 venues)	1,137,800 (37 venues)	2,730,700 (46 venues)
Number of website visits	6,515,900	11,580,600	19,397,700	24,277,300	20,250,100
Number of visits by children to Museum sites	364,800	250,900	299,800	371,900	380,900
Number of visits by school pupils to Museum sites	*	68,800	70,600	106,000	112,000
Percentage of UK black and ethnic minority visitors attending Museum sites	13%	13%	12%	14%	15%

* Data not available in a comparable format.
** The Museum of Childhood closed from 31 October 2005 and reopened on 9 December 2006 as part of its Phase 2 re-development programme.
*** The Theatre Museum's Covent Garden site closed to the general public on 6 January 2007, though education programmes and guided tours continued until August 2007.



■ Number of visits to V&A touring exhibitions, co-operative exhibition & exhibitions comprising reproductions of historic photographs from the V&A's collections or displays with no original museum objects.

■ Number of actual visits to museum sites

■ Number of website visits

SUPPORTERS

THE V&A WOULD LIKE TO PAY SPECIAL TRIBUTE TO THE FOLLOWING MAJOR BENEFACTORS FOR THEIR EXCEPTIONAL SUPPORT

The American Friends of the V&A
The Art Fund
Arts and Humanities Research Council
William and Judith Bollinger
Bonita Trust
Julie and Robert Breckman
The Clore Duffield Foundation
Mr and Mrs Edwin Davies OBE
Department for Culture, Media and Sport
DCMS/Wolfson Museums and Galleries Improvement Fund
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THE V&A WOULD LIKE TO THANK THE FOLLOWING FOR GENEROUSLY SUPPORTING THE MUSEUM'S ONGOING REDEVELOPMENT IN 2008/09

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THE V&A IS PARTICULARLY GRATEFUL TO THOSE WHO HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE MUSEUM'S WORK

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London Borough of Tower Hamlets
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THE V&A IS MOST GRATEFUL TO THE TRUSTEES OF THE AMERICAN FRIENDS OF THE V&A FOR THEIR VALUABLE COMMITMENT AND SUPPORT

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Design by Nadine Fleischer, V&A Design
Text by Sonnet Stanfill, V&A Fashion and Textiles
Photography by Claudia Janke
Printed by Granite Colour Ltd.

Additional photography by
V&A Photography Studio (pp 17, 19, 54, 59, 62, 63)
Katsuhisa Kida (pp 34/35)
Alan Williams (pp 39, 42, 45)

Printed on Stephen paper, which is Elemental Chlorine Free (ECF) and FSC certified



