



Research Report 1995 - 1996

This Report reflects the diverse range of research carried out at the V&A during the years 1995 and 1996. Such research remains an important task of a major international museum and one that informs many of its other activities. During the past two years important research has been carried out despite the financial constraints within which the Museum has to operate. The books, catalogues, articles and conference papers that have resulted continue a long-established tradition of curatorial scholarship within the various Departments and, more recently, by staff seconded to the Research Department to work on specific projects.

The varied nature of this research activity is apparent from the different types of publication that are represented here. These range from discursive studies such as those that are being published in the recently established series, V&A studies in the history of art and design, to the detailed catalogues of particular areas of the collections. I see the production of these catalogues as central to the Museum's function and an important means of maintaining, extending and making available its knowledge base.

While it is not possible to mention all these publications here, three reflect the varied nature and significance of this work. One is the catalogue edited by Linda Parry that accompanied the William Morris exhibition. With its detailed and authoritative catalogue entries and essays by leading scholars, this is an example of a collaborative project involving colleagues working within the Museum and far beyond it. Another major achievement was Paul Williamson's Gothic Sculpture 1140-1300, a volume in the Pelican History of Art series. Widely praised, this book is an outstanding example of the contribution that can be made by museum scholars to the world of art history. The third is Roubiliac and the Eighteenth-Century Monument: Sculpture as Theatre, written jointly by Malcolm Baker and David Bindman (of University College, London); I am delighted to record that this was awarded the 1996 Mitchell Prize for the History of Art and the 1996 Book Prize of the American Historians of British Art.

Research across the Museum's collections continues and some impression of this is provided in the statements of departmental heads. Some major projects, such as the catalogue for the forthcoming exhibition, A Grand Design, about the V&A's own history, have involved contributions from every curatorial department; others, such as the forthcoming book about Mughal miniature painting, are the result of a single individual's work. I am confident that the next Research Report listing these and many other publications will show that research remains a vital and central part of the Museum's activities.

Dr Alan Borg
Director

Reviews 1995-1996

3rd to 14th Centuries

Campbell, Marian. (Review of) Viviane Huchard and Hiltrud Westermann-Angerhausen, eds. *Un tresor gothique la chasse de Nivelles*. Paris: Rdunion des muscles nationaux, 1996. *Burlington Magazine*, vol. 138, no. 119, 1996, p.406.

Litten, Julian. (Review of) M. Camille. *Master of death: the lifeless art of Pierre Remiet, illuminator*. London: 1996. *Church Times*, 13 Sept. 1996, p. 15

Williamson, Paul. (Review) *aspetti iconografici e stilistici dei rilievi duecenteschi*. Venice: Istituto veneto di sci lettere ed arti, 1995. *Burlington Magazine*, vol. 138, no. 118, May 1996, p.330.

Williamson, Paul. (Reviews of) Hans-Christian Feldmann. *Bamberg und Reims: die Skulpturen 1220-1 Ammersbek bei Hamburg: Veriag an der Lottbek, c1992* and Manfred Schuller, ed. *Das Fiirstenportal Bamberger Domes*. Bamberg: Bayerische Veriagsanstalt, 1993. *Burlington Magazine*, vol. 137 no.1113, Dec. 1995 p.852.

Williamson, Paul. (Review of) Margaret Gibson. *The Liverpool ivories: late antique and medieval ivory and carving in Liverpool Museum and the Walker Art Gallery*. Liverpool: National Museums and Gallerie Merseyside, c 1994. *Antiquaries Journal*, vol.75, 1995 (Book Review Supplement), pp.59-60.

Williamson, Paul. *The Nivelles shrine in Cologne and Paris*. Review of an exhibition entitled 'Schatz aus Triimmern: der Silberschrein von Nivelles und die europa7fsche Hochgotik', held at the Schnijtgen-Muse q, ologne. *Apollo*, vol. 143, no.411, 1996, p.54.

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Jopek, Norbert. (Review of) Jeffrey Chipps Smith. *German sculpture of the late Renaissance c. 1520-1580: aan age of uncertainty*. Princeton: Princeton University Press, 1994. *Burlington Magazine*, vol. 137, no.) 102, 1995, pp. 121-122.

Jopek, Norbert. (Review of) Jolan Balogh and Eva Szmodis-Eszlavy. *Katalog der ausliindischen Bildwerke Museums der Bildenden Konste in Budapest. 4-18. Jahrhundert. 111. Neuerwerbungen*. Budapest: Akaddmiai Kiado 1994. *Burlington Magazine*, vol. 138, no.) 121, Aug. 1996, p.552.

Motture, Peta. (Review of Maria Stahn, *Plakiety Renesansowe: katalog Zbiorow Muzeum Narodowego Poznaniu = Renaissance plaquettes: catalogue of the National Museum of Poznan*. Poznan : Muzeum Narodowe w Poznaniu, 1994. *Burlington Magazine*, vol. 137, no. 1113, Dec. 1995, p. 856.

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Trusted, Marjorie. (Review of) *Renaissance medals and plaquettes of Northern Europe*. Exhibition held at the British Museum 1995. *CCNB Newsletter*, no. 10, Sept. 1995, pp.5-6.

Trusted Marjorie. Review of *Vlaanderen en Castilla y Leon*. Exhibition held in Antwerp Cathedral 1995. *Apollo*, vol.143, no.407, Jan. 1996,p.58.

Williamson, Paul. (Reviews of Uwe Albrecht and Jan von Bonsdorff, eds. *Figur und Raum: mittelalterliche Holzbildwerke im historischen und kunstgeographischen Kontext*. Berlin: D. Reimer, c1994 and Reindert Falkenburg, ed. *Beelden in de late middeleeuwen en renaissance = Late Gothic and Renaissance sculpture in Netherlands*. Zwolle: Waanders, 1994. *Burlington Magazine*, vol.137, no.) 108, July 1995, pp.463-464.

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Baker, Malcolm. (Review of) David Le Marchand. Exhibition held at the British Museum 1996. *Burlington Magazine*, vol.138, no.1 125, Dec. 1996, pp.838-839.

Baker, Malcolm. (Review of) Pieffe Puget. Exhibition held at the Centre de la Vieille Charite and Musée d Beaux-Arts, Marseille and at the Palazzo Ducale, Genoa. *Burlington Magazine*, vol. 137, no.) 106, May 19 pp.336-338.

Dunn, Richard. (Review of) A. Geneva. *Astrology and the seventeenth-century mind: William Lilly and the language of the stars*. Manchester: Manchester University Press, c 1995. *Annals of Science*, no.53, July 1996, 422-3.

Hefford, Wendy. (Review of) Nello Forti Grazzini. *Patrimonio artistico del Quirinale: gli arazzi*. Roma: Editori Lavoro, 1994. *Burlington Magazine*, vol. 137, no. 112, Nov. 1995, pp.760-761.

Mediam, Sarah. (Review of) Lucy Wood. *Lady Lever Art Gallery: catalogue of commodes*. London: HMSO, 1994. *Burlington Magazine*, vol. 137, no. 1103, Feb. 1995, pp. 122-3.

Mediam, Sarah. (Review of) Peter Hughes. French eighteenth century clocks and barometers in the Wall Collection. London: Trustees of the Collection, c1994. *Antiquarian Horology*, vol.22, no.2, summer 1995, pp. 169-70.

Murdoch, Tessa. (Review of) Christopher Claxton Stevens and Stewart Whittington. 18th century English furniture the Norman Adams collection. Rev. ed. Woodbridge: Antique Collectors' Club, 1994. *Furniture History Society Newsletter*, no. 120, Nov. 1995, pp. 14-15.

Snodin, Michael. (Review of) Papiers peints en arabesque de la fin du XVIIIe [si@cle](#). Paris: Editions de Martiniere; Rixheim: Musdedu Papier Peint, 1995. *Burlington Magazine*, vol.138, no.) 119, June 1996, p.413

Styles, John. (Review of) Daniel Roche. The culture of clothing: dress and fashion in the 'ancien regime'. Cambridge: Cambridge University Press, 1994. *Economic History Review*, vol.49, 1996, pp.408-409.

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Rowe, Dorothy. Establishing traditions: realized utopias of modern life. Reviews of. Berlinische Galerie Muse für Moderne Kunst, Photographie und Architektur, comp. Profession ohne Tradition: 125 Jahre Verein der Berlin Künstlerinnen. Berlin: Berlinische Galerie, 1992 and Annegret Hoberg and Helmut Friedel, eds. Gabriele Miln Retrospektive 1877-1962. Munich: Prestel, 1992 and Maud Lavin. Cut with the kitchen knife: the Wei photomontages of Hannah Hoch. New Haven: Yale University Press, 1993 and Matthew Teitelbaum, ed. Montage and modern life 1919-1942. Boston: Institute of Contemporary Art, 1992. *Art History*, vol. 18, no.3, Sept. 19 pp.444-448.

Haworth-Booth, Mark. Age of Nadar. Review of: Elizabeth Anne McCauley. Industrial madness: commercial photography in Paris 1848-1871. Yale:Yale University Press, c1994. Times Literary Supplement, no.4796, 3 Mar. 1995,p.11.

Litten, Julian. (Review of G. Waterfield, ed. Soane and death. London: Dulwich Picture Gallery, 1996, *Church Times*, 10 May 1996, p.24.

Litten, Julian. (Review of J.S. Curl. Victorian churches. London: EH, 1995. *New Directions*, vol. 1, no. 12, 1996, p. 15.

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Wainwright, Clive. (Review of) Janet Myles. L.N. Cottingham, 1787-1847: architect of the Gothic revival *Perspectives*, no.22, Apr./May 1996, p.21.

Wainwright, Clive. (Review of) 'De lelijke tijd': pronkstukken van nederiandse interieurkunst 1835-1895 age of ugliness': showpieces of Dutch decorative art 1835-1895). Exhibition held at Rijksmuseum, Amsterdam, Nov. 1995-31 Mar. 1996. *Things*, no.4, summer 1996, pp. 104-108.

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Clifford, Helen. (Review of) Contemporary silverware 1995. Exhibition held at the Oxford Gallery, 27 Mar.Apr. 1995. *Crafts*, July/Aug. 1995, p.57.

Clifford, Helen. Hallmark of genius - Kevin O'Dwyer. Review of an exhibition held at the Artizana Gallery, Oct.-) 7 Dec. 1994. *Crafts*, Mar./Apr. 1995, p.55.

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Haworth-Booth, Mark. (Review of) Stieglitz at Lake George. Exhibition held at the Museum of Modern Art, New York and at the Kunst- und Ausstellungshalle der Bundesrepublik, Bonn. *Burlington Magazine*, vol. 1. 13 8, no. 1115, Feb. 1996, p. 146.

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James, Elizabeth. Polymorphic: Elizabeth James on Rose Frain and Lesley Kerman. Review of an exhibition hel at Swansea Arts Workshop Gallery, 28 Jan.-) 0 Mar. 1996. *Women's Art Magazine*, no.70, June/July 1996, p.2

James, Elizabeth. (Review of) Rachel Levitas and Catherine Roche. Exhibitions held at Cut Gallery, 14 Nov.-) Dec. 1995 & 5 Sept.- 5 Oct. 1 995. *Modern Painters*, vol.9, no.3, autumn 1996, pp. 103-105.

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Opie, Jennifer Hawkins. (Review of) Broadfield House Glass Museum reopening: the Pavilion, Kingswinford, ne Dudley. *Crafts*, Mar./April 1995, pp.51-52.

Opie, Jennifer Hawkins. (Review of) Finnish post-War glass. Exhibition held at University of Sunderland and the City Art Gallery and Museum, Manchester. *Crafts*, no. 43, Nov./Dec. 1996, p. 143.

Opie, Jennifer Hawkins. Hot glass - cold glass. Review of exhibition held at Contemporary Applied Arts, Londo 13 Jan.-18 Feb. 1995. *Crafts*, May/June 1995, pp.51-52.

Opie, Jennifer Hawkins. (Review of) Noris Ioannu. Australian studio glass. New South Wales: Craftsman Hous 1995. *Crafts*, Sept./Oct. 1995, pp.61-2.

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Saunders, Gill. Bloody wallpaper! Review of an installation by Abigail Lane at the ICA, London, 2 Mar.-23 Ap 1995. *Wallpaper History Review*, autumn 1995, pp.51-53.

Saunders, Gill. (Review of) Brought to Book: Riddle by Angela Lorenz. Review of the artist's book publishe Bologna, 1994. *Wallpaper History Review*, autumn 1995, pp. 14-15.

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Information & Library Studies

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Pye-Smith, Helen. (Review of) Lisa L. Fox, ed. *Preservation microfilming: a guide for librarians and archivists* 2nd ed. Chicago: American Library Association, 1996. *Managing Information*, Vol.), no. 10, Oct. 1996, p.47.

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General

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Books 1995-1996

3rd to 14th Centuries

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15th & 16th Centuries

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Departmental Research

The Research Department

The Research Department works with the other departments to support and further the role of research in the institution. The Department consists of a core of permanent staff, a larger number of staff seconded from the Collections, National Art Library and Conservation Department, and some externally funded fellows. It also has a postgraduate unit for the Study of the History of Design and the Decorative Arts, run jointly with the Royal College of Art. Formerly concentrating on European and North American design 1600-1990, during the last two years the unit has expanded its chronological brief to include the Renaissance period.

During 1995 and 1996 the many publications and exhibitions carried out by staff seconded to the Research Department ranged from Linda Parry's William Morris exhibition and Jonathan Ashley-Smith's study of risk assessment methodology in conservation to Paul Williamson's volume in the Pelican History of Art on Gothic sculpture 1140-1300 and John Guy's study of the trade in Indian textiles in S.E. Asia. Other research projects were carried out by fellows in the Department on a longer term basis, including those in posts funded by De Montfort University, the University of Derby, the British Academy and the Leverhulme Trust.

More than forty research projects were initiated during the period, the majority of these being brought to a successful conclusion. Among these were: catalogues such as Michael Archer's Delftware (published 1997) and Marjorie Trusted's Spanish sculpture; exhibitions including A grand design: the art of the Victoria and Albert Museum and The cutting edge: fifty years of British fashion 1947-1997; and books ranging from Carolyn F Sargentson's Merchants and luxury markets: the marchands merciers of eighteenth-century Paris to Anna Jackson's V & A : a hundred highlights. Projects currently in progress include catalogues of Italian ornament prints, Indo-European furniture and English tapestries of the seventeenth and eighteenth centuries, and a book on the eighteenth-century English porcelain trade.

Paul Greenhalgh

Collections Division

The Collections Division comprises the National Art Library, six European Departments - Ceramics & Glass; Furniture & Woodwork; Metalwork, Silver & Jewellery; Prints, Drawings & Paintings; Sculpture; Textiles & Dress and the Far Eastern and Indian & South-East Asian Departments. All these Departments are closely linked with two other components of the Collections Division: the Conservation Department and the Records & Collections in Services Section, which provides support for a number of curatorial functions and undertakes research in the fields documentation and imaging. Research is an integral part of the curator's activities: it is an essential element of documenting, caring for and

giving access to the collections. When individual members of the Division are engaged in specific research projects they are often seconded temporarily to the Research Department- and much of the research detailed below was completed in this way - but research continues to be prosecuted within the curatorial departments and remains a central function. Short reports by the Chief Curators on the nature of the research undertaken in the past two years follow.
Timothy Stevens

Ceramics & Glass Department

Following the completion of the Glass Gallery, the expertise in this area of the collection has been further developed, leading to the refinement of labelling in the gallery. In 1996 research has been focussed almost exclusively on the production of a general book about the history of glass, edited by Reino Liefkes and involving most members of the Department.

Other research carried out in the Department has resulted in the catalogue of German stoneware (a collaborative in project undertaken with the British Museum and the Museum of London), Hilary Young's catalogue for the major Wedgwood exhibition in 1995 and contributions by Jennifer Opie to the William Morris exhibition catalogue in 1996. Oliver Watson taught at the University of Sussex and during a period of sabbatical leave continued his research on Islamic pottery.

Ongoing research has been carried out with the aim of relabelling displays, and the production of computer catalogues and/or hand lists, in the following areas: Staffordshire pottery; Italian maiolica and porcelain; tiles; British art pottery; English enamels.

Dr Oliver Watson

Far Eastern Department

Following the successful refurbishment of the Museum 's four main East Asian Galleries in the last decade, research activities within the Department have focused both on particular areas of the collections and on wider issues of East Asian culture. Recent research projects have included Rose Kerr on Chinese ceramic technology; Ming Wilson on Chinese jades and hardstones and Chinese nineteenth-century art; Verity Wilson on twentieth-century Chinese dress; Andrew Bolton on twentieth-century Chinese propaganda art; Rupert Faulkner on Japanese food culture and the evolution of ceramic vessels; Julia Hutt on Japanese intro; Anna Jackson on Japanese country textiles and the influence of Japanese art on Art Nouveau; Greg Irvine on Japanese swords and Japanese masks; and Liz Wilkinson on the history of the V&A 's Korean collections. An important contribution to this research programme was made by Lisa Bailey who completed her work on Korean tombs of the Silla period (57BC -688AD) before she was tragically killed in a road accident in December 1996.

These various research projects will result in a range of publications, displays and exhibitions planned for the next few years. They also complement the Department's educational activities, undertaken in collaboration with the Education Department; these have included the highly successful Chinese Education Programme and a forthcoming book for teachers on Japan.

Rose Kerr

Furniture & Woodwork Department

1996 saw the publication of Sarah Medlam's *The Bettine, Lady Abingdon* collection: the bequest of Mrs. T.R. P. Hole: a handbook and *Western furniture 1350 to the present day*, edited by Christopher Wilk, which included a history of furniture collecting at the V&A. The 1996 volume of *Furniture History* included articles on the cabinet making firm of 'Town and Emanuel' by Frances Collard, 'The Furnishing of Stafford House by Nicholas Morel, 1828-1830' by James Yorke and the *Furniture History Society's* newsletter contained a reviews section edited by Christopher Wilk. Plans are underway for the reprint of the HMSO *Catalogues of Musical Instruments*, to include recent acquisitions; and work began on the projected *Catalogue of British Furniture 1660-1714*. Smaller exhibitions curated by individual members of the department include 'Marvels of Art and Cheapness: Liberty Furniture 1880- 1910', 'Chairs for a Purpose' and 'Green Furniture'. Plans were made for the display 'Not So Simple' to be shown in the Twentieth Century Gallery from April 1997.

The main emphasis of research and curatorial activity has for the past year focussed on the identification of objects for display in the new British Galleries 1500-1900.

Christopher Wilk

Indian & South-East Asian Department

During 1995 and 1996 members of the Department have been engaged in substantial research projects on the arts of sixteen nation states, each of which embraces a wide range of indigenous cultures and languages. These projects have included John Guy's work on the collections of sculpture from India (with special emphasis on the Jain tradition), the Himalayas and South-East Asia; Susan Stronge and Rosemary Crill's research on the Museum's important collection of paintings of the Mughal period and from Rajasthan; Graham Parlett's work on paintings of India by European artists; and Divia Patel's study of contemporary South Asian painting, print-making and poster art. Major research projects based on the textile collection have included Rosemary Crill's studies of textiles of a particular technique (ikat) and of the costume and textiles of a particular region (Pakistan); John Guy's investigation of the roles of Indian cloths in Asian trade as commodities and as transmitters of cultural messages, and Deborah Swallow's study of international exhibitions and museum collections in the development of competitive Lancashire export cottons and the decline of

hand loom textile production in nineteenth-century India. Research on the decorative arts has included Susan Stronge's work on gem stones of the Mughal period, and John Clarke's work on Himalayan metalware (presented as a Ph.D thesis), and the Department has continued to collaborate closely with the Research Department on Amin Jaffer's ongoing study of its collection of Indo-European furniture. In addition the Department has organised in each of the two years the Benjamin Zucker Lecture on Mughal Art and the Anthony Gardner Memorial Lecture on Indian and South-East Asian Art.

Dr Deborah Swallow

Metalwork, Silver & Jewellery Department

The Silver Galleries Project was the departmental priority for the period, opening in November 1996. This demanded major research to reassess and in many cases reattribute over 1000 objects, and develop the design and intellectual content of the new displays, including not only new labels and graphic panels, but an interactive computer programme, *The Story of Silver*. A new book edited by Philippa Glanville, *Silver*, was launched to complement the Gallery.

In addition, members of the Department contributed to conferences in Paris, New York and Lisbon as well as the Association of Art Historians at the V&A, and hosted an exhibition and study day on twentieth-century silver. Lectures and articles on subjects ranging from medieval enamels and the inventories of Henry VIII, to cut steel sixteenth-century arms and armour, twentieth-century silver and cast iron garden furniture reflected the range of the Department's research interests. This was apparent too in the diversity of expert advice provided to various bodies, including, for example, that given to the Historic Palaces Agency on the treatment of the Tjouw screen Hampton Court. 1996 also saw the publication of *Jewelry from antiquity to the present*, by Clare Phillips, the completion of texts by Richard Edgcumbe on *The art of the gold chaser in 18th-century London* and Marian Campbell on *Ironwork*, to be published in 1997.

Prints, Drawings & Paintings Department

The Department's research activity during 1995 and 1996 has reflected both the diversity of the collections and the emphasis placed by the Department on the close study of the physical nature of the objects in these collections, often in association with the Conservation Department. The latter concern has been evident in the investigation of the structure of the Raphael cartoons, which has led to a transformation in the understanding of their usage and history and the creation of an extensive resource for future research. Some of the fruits of this research have been published in Sharon Fermor's book, *The Raphael tapestry cartoons*, and other publications are planned. Closely related to this work is the exploration of the practices of makers working in different media, usually involving an analysis of objects in relation to their cultural context. Projects of this kind included a catalogue of the drawings by Willia Chambers, published as a

volume in the series Catalogues of architectural drawings in the Victoria and Albert Museum, edited by Michael Snodin; an investigation by Margaret Timmers and Tim Barringer of Frederic Lord Leighton's involvement with the decoration of the Museum, resulting in the restoration of one of the galleries to which he contributed and a glimpse of the South Court; as well as studies of graphics relating to AIDS, the Arundel Society's records of major Italian Paintings, the art of contemporary fashion photography, and the contemporary production of printmakers of African descent.

Ornament: a social history since 1450, by Maurice Howard and Michael Snodin and linked with the Ornament Gallery, was published in 1996; a book by Mark Haworth-Booth heralding the opening of the Museum's Photography Gallery, Photography: an independent art, and a catalogue by Michael Snodin and Elisabeth Hidemark to coincide with the Museum's exhibition, Carl and Karin Larsson: creators of the Swedish Style, have been completed. Ongoing projects include the handbooks by Katherine Coombs about English miniatures and by Ronald Parkinson on Constable's works on paper, Elizabeth Miller's catalogue of sixteenth-century Italian ornament prints and an exhibition by Margeret Timmers about the history of posters.

Susan Lambert

Sculpture Department

In the years 1995 and 1996 scholarly emphasis was placed, as in previous years, on major cataloguing projects and on making the collection more accessible to the general public. A survey of the whole collection, European Sculpture at the Victoria and Albert Museum, was edited by Paul Williamson with contributions from all members of the Department, Marjorie Trusted's catalogue, Spanish Sculpture, was published in the same year. Research for both the first volume of Peta Motture's catalogue of Italian bronzes (on bells and mortars) and Norbert Jopek's catalogue of German sculpture 1450-1540 has continued steadily and work has started by Paul Williamson on a catalogue of French and Netherlandish sculpture 1450-1550.

In addition to these catalogues, Paul Williamson's major study on Gothic Sculpture 1140-1300 has been published as a volume in the Pelican History of Art, and a set of essays on 'The Sculptured Object 1400-1700' edited by Peta Motture (with Stuart Currie) based on a session at the 1995 Annual Conference of the Association of Art Historians is to appear in Summer 1997. Marjorie Trusted has contributed to the editing of The Medal, The Sculpture Journal and the journal of the Walpole Society, and played an active role in the Public Monuments and Sculpt Association while Peta Motture has acted as an advisor to the Museo Correr, Venice, and the Historic Royal Palaces Agency. Paul Williamson has served on the committee of the British Academy's Corpus of Romanesque Sculpture in Britain and Ireland and the Fabric Council for Lincoln

Cathedral and was on the advisory group organising exhibition Images in ivory: precious objects of the Gothic age (to be held in Detroit and Baltimore in 1997).

Lectures and conference papers delivered in 1995 and 1996 have included lectures by Paul Williamson to conference L'immagine della scultura e l'estetica e conservazione organised by the Opificio delle pietre dure Florence, and on the sculptures of the Judgement Porch at Lincoln for the British Archaeological Association paper by Peta Motture at the conference Giambologna Ira Firenze e l'Europa at the Nederlands Interuniversitair Kunsthistorisch Instituut in Florence, contributions by Norbert Jopek on German Gothic enamels at the British Museum and on Lower Saxon altarpieces at a conference at the Diözesanmuseum in Hildesheim and a lecture Wendy Fisher on the collecting of French medals to the British Art Medal Society.

Dr Paul Williamson

Textiles & Dress Department

During 1995 and 1996 the Department's major research activity was linked with exhibitions. The William Morris exhibition was curated and its catalogue edited by Linda Parry (on secondment to the Research Department), who also selected objects from the exhibition to be shown in Japan in 1997 and wrote another accompanying text. Another exhibition organised for Japan, The European art of textiles, was curated by Jennifer Wearden and Linda Woolley who together wrote the catalogue. The success of the Streetstyle exhibition was followed up by Amy de la Haye and Catherine Dingwall with the publication in 1996 of *Surfers soulies skinheads & skaters*. Amy de la Haye curated the exhibition *The cutting edge: fifty years of British fashion 1947-1997* and completed the text for the accompanying volume by December 1996.

In addition to these major exhibition projects, regular displays enabled curators to share their latest collection-based research. These included Paul Harrison's *Passementerie* (1995) and *Textiles from the Great Exhibition* (1996) and Avril Hart and Emma Taylor's *Fabulous fans* (1995), based on a study of the Museum's fan collection which will appear in Autumn 1997, along with Avril Hart's *Ties* as the first two volumes in the V&A's fashion accessories series. Among other displays based on recent research were Jennifer Wearden's technical interpretation of the V&A's unique collection of 19th century Guatemalan woven textiles, the analysis by curators and conservators in collaboration with external specialist Janet Arnold of Margaret Laton's jacket and James II's wedding suit, Amy de la Haye's display marking Paul Smith's twenty-five years in fashion and that by Avril Hart and Susan North devoted to the tailors Henry Poole of Savile Row. Other displays included Valerie Mendes's view of late 1960s trends based upon the mini-dress and Linda Woolley and Lucy Pratt's *Tread softly*, an investigation of the shoe collection from the fourth century AD to 1994.

Thames and Hudson published Clare Browne's Silk designs of the 18th century in French and English editions in 1996. Avril Hart and Susan North started to compile and research the content of 17th and 18th century fashion in detail for which Leonie Davis is providing line drawings. Ngozi Ikoku commenced work on British textiles 1949-1996 - the next volume in the Department's British textiles in the Victoria and Albert Museum series. Lucy Pratt is researching Ben Nicholson's block printed textiles in the context of his paintings and reliefs. Working towards a data base, Jennifer Wearden and Florence Akst finished the technical analysis of the Turkoman carpets and the greater part of the remaining non-European carpets. Marianne Ellis is approaching the completion of a technical analysis of the V&A's 16th-19th century Ottoman embroideries.

Valerie Mendes

Conservation Department

Progress in conservation research is achieved in a variety of ways, all of which involve some form of collaboration. Conservators and scientists worked together to reduce deterioration of photographic negatives in store and determine the most appropriate adhesive to repair decaying textiles. Conservators and curators worked in partnership on studies of the construction of furniture and the storage of leather.

Collaboration with other academic institutions is essential. The Department cannot hope to maintain the range of expertise and instrumentation needed to study the variety of materials represented in the Museum's collections. A joint project with Imperial College of Science and Technology, led at the V&A by Victoria Oakley, is aimed at understanding the mechanism of glass deterioration and finding suitable treatments to retard it. The European Union-funded 'Assessment and Monitoring of the Environment of Cultural Property' was a collaboration between scientists and conservators at the V&A, led by Graham Martin, glass technologists from Germany and a curator in Portugal. The expertise in measuring low levels of pollutants in galleries and show-cases that was gained during this project enabled the Museum to earn valuable income from the work for Historic Royal Palaces.

The M.Phil students on the Royal College of Art/V&A Joint Conservation Course carry out research projects in a variety of areas from computer imaging to frames for historic photographs. The MA students on the course, while learning practical conservation skills, also undertake a research project. These have included studies of the Indian jewellery known as Babul and the reassessment of past consolidation techniques for sculpture. The students' projects and preliminary research results are published in the Department's quarterly Journal.

Jonathan Ashley-Smith was seconded to the Research Department for twelve months to study the applicability risk assessment methodology to conservation. This period resulted in a number of presentations at national and international

conferences, the texts of which were made available through the Internet. Risk analysis is now one of the research options on the Joint Course. This option has been taken up by a senior conservator at the Natural History Museum who is studying part-time for an M.Phil.

Because the range of possible research topics is so great, but resources are so limited, it was decided to write a policy document that would define appropriate areas and methods of research. A series of brainstorming sessions was organised to determine the Department's needs. Next year we should begin to introduce a limited number of Recontinuing themes which will dominate future work.

Jonathan Ashley-Smith

National Art Library

Housed in the heart of the Museum, the National Art Library is one of the world's principal collections of books, journals, archives and printed materials relating to art and design. Aspects of the Library's role are reflected in its research, which in 1995-6 was directed towards the Museum itself, the international scholarly community, and librarianship and information science.

Research to establish more information about the Museum's own activities has continued. A comprehensive list of V&A exhibitions was compiled by Elizabeth James, and the records for all Museum-related publications brought up to date. This work has fed into research being done by other curators in the Museum, especially towards the catalogue of the 1997 exhibition *A grand design*. Detailed records for the publications are included in the NAL's computer catalogue which is now accessible via the Internet, and a draft list of V&A exhibitions is due to be made available via the NAL's World Wide Web site in Spring 1997. The full list of publications and exhibitions will be co-published with Fitzroy Dearborn in 1997.

The project, led by Helen Pye-Smith, to research and catalogue the Library's holdings of material relating to the Great Exhibition, Henry Cole and the Schools of Art, funded by the 1851 Exhibition Commissioners, was completed, thus improving access to a body of material in which there is increasing interest both within and beyond the Museum. The NAL is now seeking to build upon the existing work and undertake further research into the International Exhibitions that followed the success of the Exhibition of 1851. Work has also been carried out by Serena Kelly and Christopher Marsden within the V&A Archives and Registry on the administrative and structural history of the Museum. A display entitled 'Vandals and enthusiasts: 19th century attitudes to illumination' examined the growth of the V&A's collections and brought together material from the Library and PDP.

The NAL also participated in a number of research initiatives with other libraries, museums and professional organisations. In collaboration with the Getty

Information Institute, NAL staff, under Douglas Dodds, Jane Savidge and John Meriton, continued to explore the feasibility of converting the Library's existing subject terminology to the Art and architecture thesaurus, and have also contributed to researching terms for literary genres and physical characteristics. The Z39.50 Experimental Interface (ZEXI) project, developed in the NAL by Douglas Dodds, sought to demonstrate the value of being able to retrieve bibliographic and non-bibliographic information simultaneously via the Internet.

In conjunction with the V&A's Records and Collections Services Department, Library staff began to participate in the second phase of the EC-funded Electronic library image service for Europe (ELISE) project at the end of 1996. The NAL is leading the ELISE workpackage investigating the use of thesauri to facilitate online access to the electronic imagebanks of participating institutions.

Jan van der Wateren

Education Department

The Education Department is active in three related fields of research; first, museum education; second, general museology; and third, the subject disciplines and collections of the Museum. It is the development of an integrated approach to these fields of research in both theory and practice that is the distinctive contribution of specialist educators to the work of the V&A.

These two years saw rapid growth in the Education Department's activity in all three fields. During 1995 and 1996 Gail Durbin coordinated the work of a Group for Education in Museums (GEM) Steering Committee on Developing museum exhibitions for lifelong learning, a selection of articles for museum educators and other staff who wish to enhance the effectiveness of exhibits as resources for learning. The book, published by HMSO in December 1996, draws together for the first time articles and other publications in this key area for museum development. At the same time David Anderson and Caroline Lang conducted the research stage of the National Report on Museum Education - a task which included a second national questionnaire survey of museums to supplement that completed in the autumn of 1994, as well as fourteen colloquia held in all parts of the United Kingdom and an extensive review of the secondary literature. During 1996, David Anderson prepared three drafts of the report, each of which was subject to extensive consultation throughout the sector. The final report was published in January 1997.

Research related to the V&A's subject disciplines and collections has included that by Dorothy Rowe on German twentieth-century art and design, and Shireen Akbar's exhibition and catalogue on rickshaw art.

A significant development for the Department is involvement in the planning of the new British Galleries and Boilerhouse projects. The British Galleries project in particular has identified the need for audience research to inform decisions on

the educational effectiveness of the methodologies of display. It is an area of knowledge in which the museum is now making a greater investment than it did in the past, and to which the Education Department in particular can contribute.

The national report on museum education, *A common wealth*, identified learning research and evaluation as key factors in the future development of museums in the United Kingdom. The Education Department will, therefore, make a strategic investment in visitor research and evaluation in the future, building upon work done in 1995 and 1996.

David Anderson

Bethnal Green Museum of Childhood

Research during 1995 and 1996 focused on new acquisitions for 'interim displays' leading up to a new gallery project, *Growing up: the lives of children across the centuries*. Following previously opened sections concern with Birth and infancy and *The early years*, a new interim display, *Breaking away*, researched by Sue Laurence Noreen Marshall and Susan Smith, dealt with teenage culture and opened in July 1995 in the Museum's top floor galleries. We intend to rotate exhibits in all these 'interim displays', thus building up a body of researched conserved material for use in *Growing up*.

The inauguration of a computer-cataloguing project (in association with the NAL) on the Renier Collection Historic and Contemporary Publications for Children involved Tessa Chester in a thorough-going revision of the classification system and subject-indexing thesaurus used for the collection. A brief guide to the galleries, in the format of a folding colour poster, was published in 1995, and Anthony Burton's book *Children's pleasures* (1996) gave, for the first time, a comprehensive account of the Museum's collections and fields of interest.

Anthony Burton spent the months September to November 1995 in the Research Department, preparing a draft the 'intellectual and institutional history' of the V&A, which he proposes to enlarge into a book when he returns to the Research Department in 1997. Sue Laurence spent the period September 1996 to February 1997 attached to the Research Department, researching for a book on the material culture of childhood, focussing particularly on babies. Halina Pasierbska continued to work on the papers of Paul and Marjorie Abbatt, in which she was supported by a grant from the Research Department.

During 1996 BGMC obtained official authorization from the Department of Trade and Industry to use the title 'The National Museum of Childhood'. While this is likely to be exploited first in marketing contexts, we hope that title may also represent our higher profile as an academic research institution.

Anthony Burton

Theatre Museum

Research at the Theatre Museum covers all the live performing arts and especially drama, dance, opera, music theatre and stage design.

Specific research projects in 1995 and 1996 were closely geared to the Museum's key developments. These included Jim Fowler's outline brief for a new Theatre Museum Main Gallery - not necessarily in the present site inspired by best teaching practice of higher education and theatre companies and the question 'What is performance?'. This analysed three approaches to a new Gallery: audience-based, performer-centred and concept-based. It proposed a gallery blueprint which reflects the overlapping nature of the performing arts and offers stimulatingly diverse ways of approaching their history and development, allowing visitors to begin in the present or the past. Practical research was also carried out in developing the use of public workshops and live animati in the galleries.

Research by Margaret Benton and Jill Evans continued on the National Video Archive of Stage Performance connection with the Theatre Museum's Arts Council Lottery Application. This further explored new methods video recording of stage performance and making video more available to Museum visitors including the disabled. Considerable progress was made in exploiting the Video Archive in educational workshops at the Museum. To promote access elsewhere in the UK, some preliminary work was done on identifying potential centres for viewing the videos in the regions.

Also ongoing was investigation by Benton and Claire Hudson of automated systems for performing arts collections necessary for producing the Theatre Museum's own operational requirement. This included work on the Advisory Council of The Performing Arts Data Service (PADS), a newly created organisation based at the University of Glasgow and one of a syndicate of office service providers appointed by the Art and Humanities Data Service (AHDS). PADS meets regularly to develop service-wide policies and work towards harmonisation of practices in such areas as data collection, encoding, description, preservation and distribution. Its most immediate task is to develop a detailed collection policy relevant to the kinds of data important to the performing arts and media user communities and to commence assembling a collection which will quickly become the natural first port of call for academic researchers in the field.

Longer term research projects included prospective special exhibitions on Pantomime, Noel Coward, and the D'Oyly Carte (Gilbert & Sullivan) collection by Cathy Hail and on the Diaghilev Ballets Russes by Sarah Woodcock.

Margaret Bent

Apsley House, Wellington Museum

Apsley House, the London mansion of the first Duke of Wellington, was presented to the Nation with its contents in 1947 by the seventh Duke. The Wellington Museum opened to the public in 1952, since when it has been administered by the Victoria and Albert Museum which has the responsibility for its magnificent collection of fine and decorative arts. Today Apsley House is the last great town house in London with its collection largely intact and family still in residence.

Following the resignation of Jonathan Voak as Curator in 1995, Alicia Robinson took up the post of Head of the Wellington Museum in 1996. A new research plan for the House and collections is being developed following the completion of the programme of refurbishment of the house 1992-1995, on which research in recent years has been focussed.

Alicia Robinson

Supporters of Research at the V&A

Some of the major contributions among the research publications listed here have been made possible by the generosity of sponsors and grant-giving bodies. The magnificent sponsorship of the William Morris exhibition by Pearson plc included the funding of the principal curator's post, so making possible the research for this project and its catalogue. We are also grateful to the British Academy and the Leverhulme Trust for supporting the Fellowship in Anglo-Indian Studies. In addition, the Leverhulme Trust has, through an individual Research Fellowship, made possible research on risk assessment in conservation. We are likewise indebted to the University of Derby for funding the Derby Fellowship in Ceramic History, De Montfort University for contributing half the costs of the V&A/De Montfort Fellowship in Furniture History and the Royal College of Art for contributing on a similar basis towards the V&A/RCA Fellow in the History of the Interior. We are grateful to Frederick Warne & Co for the continued funding of the Frederick Warne Curator of Children's Literature, and to the Commissioners of the 1851 Exhibition for funding the 1851 cataloguing project. Other valuable support has been provided by the Henry H. Huntington Library, which invited the Head of the V&A/RCA course in the History of Design as the Fletcher Jones. Distinguished Chair in the Humanities at San Marino, and Benjamin Zucker who, through the American Friends of the V&A Inc., has made possible the lectures bearing his name. Other named lectures have been made possible by the Sylvia Lennie England Fund and the Anthony Gardner Bequest. Research carried out by postgraduate students of the V&A/RCA course has been supported with studentships funded by the Friends of the V&A and the Oliver Ford Trust as well as by the Basil Taylor Travel Scholarship.

Postgraduate Research

Victoria & Albert Museum / Royal College Of Art: History Of Design

1995

Student Dissertations

Andrassy, Hannah. Smart but casual: masculinity and the modernisation of men's fashion, 1930-50.

Escritt, Stephen. Designing the state: the role of the British state in the design of furniture and interiors, 1945-

Foster, Sarah. Going shopping in Georgian Dublin: luxury goods and the negotiation of national identity.

Hilton, Clive. Modernity and the material culture of lawn tennis in England, 1874-1934.

Hirst, Lisa. The fashionable housewife: dress, femininity and marriage in the West Riding of Yorkshire, 1951-19

John, Eleanor. The China here is lovely! French luxury goods and the British in the eighteenth century.

Joicey, Celia. Distinctively British: the training of the textile designer, 1945-1960.

Kelley, Victoria. The equitable consumer: shopping at the Co-op in Manchester, 1885-1914.

Kelly, Ann. The affluent urban interior in contemporary Bombay.

Levy, Ruth. GUI and WYSIWYG: a history of graphic design software.

McIntyre Kate. Biba: design, identity and the pleasure of consumption.

Sharp, Katherine. Conchology and creativity: the rise of shell work in eighteenth-century England.

Stanton, Leonie. An identity carved in wood: the furniture trade in Glasgow, 1890-1920.

PhD Dissertation

Atkinson, Sue. The formative years: the evolution of photography's role in British periodical advertising dur the 1920s and '30s.

1996

Student Dissertations

Bhagat, Dipti. Buying more than a diamond: South Africa at the Colonial and Indian Exhibition 1886.

Cartier, Isabelle. The Englishness of European secular silver, 1760-1850, with a case study of Holland and France.

Cartledge, Frank. The fashion of violence: the football scally or casual, 1979-1984.

Durrant, Jacqueline. Costume as narrative: appearance and character in the costume of British Film.

Georgaki, Maria. A nation of good children:two Greek readers of the post-war period.

Hardy, Emma. Flora domestica: plants in British domestic interiors, 1840-1880

Hatgis, Mia. Selling childhood: the merchandising of toys in the American department store, 1860-1929.

Lees, Grace. The process of meaning: Alessi in Britain, 1980-1996.

MacIntyre, Jean. Irish country house accommodation 1985-1995: the expectation and realisation of a hidden Ireland.

Milan, Sarah. Refracting progress: consumption of gas lighting in the domestic sphere, London, 1800-75.

O'Neill, Alistair. 'Uno cappuccino, no froth': the promotion of Italianicity in postwar London.

Twemlow, Alice. Ready, Steady, Go! The title sequences of 'Ready, Steady, Go!', 1963-1966, and the evolution of a televisual pop-graphic language.

Ward,Louise. Fabricating tradition: interior decoration and an ideal of the English country house.

MPhil Dissertation

Attwood, David. Worlds in a box: technology and culture in 1950s British radio design.

PhD Dissertation

Jaffer, Amin. Furniture in British India, 1750-1830.

Victoria & Albert Museum / Royal College Of Art: Conservation

1995

MA Final Year Research Projects

Farmer, Vivienne. MA Metals Conservation 1992-1995. Work of thorns: a study of the Indian technique of Babul Khardar or 'work of thorns'.

Humphries, Lynne. MA Sculpture Conservation 1992-1995. Saint Gregory: an historical and technical investigation.

Weech, Marie. MA Sculpture Conservation 1992-1995. A Study of St. Anne and the Holy Kinship, a polychrome wood sculpture of the late 15th-early 16th century.

MPhil Theses

Davies, Jane. MPhil. Wall paintings Research 1993-1995. On gilded clouds: A study of the materials of oil plaster mural paintings in the UK dating from the late 17th-early 18th century.

Tornari, Paraskevi. MPhil. Holography Research 1993-1995. Applications of holographic interferometry in preventive conservation and the diagnosis of works of art.

1996

MA Final Year Research Projects

Muller, Sonja. MA Textiles Conservation 1993-1996. An investigation into detergents suitable for cellulose fibre in textiles conservation.

Oliver, Rachel. MA Ceramics Conservation 1993-1996. 'Who is the potter, pray, and who is the pot?' An investigation into the authenticity of four pieces of Lajvardina ware in the Victoria and Albert Museum.

Winnes, Merete. MA Furniture Conservation 1993-1996. A feasibility study of the use of video microscopy for wood identification of furniture in situ.

MPhil Thesis

Vigii-Papadaki, Konstandia. MPhil. Holography Research 1994-1996.
Applications of holographic interferometry to the study of museum objects.

Exhibitions

17th & 18th Centuries

October 1994-April 1995

The Finishing Touch: passementerie furnishing trimmings from the sixteenth to the nineteenth centuries, V&A

Paul Harrison

4 November 1996-July 1997

Chairs for a Purpose, 1700-1900, V&A

Kate Hay

21 November 1995-20 May 1996

Staging Purcell Today, Theatre Museum

Leela Meinertas (With Margaret Benton, James Fowler and Andrew Kirk)

4 September 1995

From Marcantonio Raimondi to the Postcard: prints of the Raphael Cartoons, V&A

Elizabeth Miller

16 January-9 June 1996

The Origins of Watercolour Painting in England, V&A

Ronald Parkinson

26 April-22 October 1995

The Rule of Taste: Designs for Georgian Architecture, V&A

Michael Snodin (With Stephen Astley)

17 October 1996-3 March 1997

Designs for Goldsmiths: Drawings for English Gold and Silver, V&A

Michael Snodin

10 October 1996-5 January 1997

Sir William Chambers, Architect to George III, Courtauld Galleries, London

Michael Snodin

8 August-20 October 1996

Velazquez in Seville. National Gallery of Scotland, Edinburgh

James Yorke

8 June- 17 September 1995

The Genius of Wedgwood

Hilary Young (With Gaye Blake Roberts, Michael Raeburn, Malcolm Baker)

19th Century

Permanent display from June 1996

The Making of a Gallery: William Hesketh Lever: Collector and Builder, Lady Lever Art Gallery, Sunlight, Liverpool
Ann Eatwell

1 June-12 December 1995

Hyders Ltd, Metalwork Firm: Designs, Photographs and Catalogues, V&A
Eleanor Gawne

1 May 1995-January 1996

Fabulous Fans, V&A
Avril Hart and Emma Taylor

30 August 1996-2 March 1997

Good Taste and True Principles: Textiles from the Great Exhibition 1851, V&A
Paul Harrison

25 January-16 April 1995

New Acquisitions for the Photography Gallery, V&A
Mark Haworth-Booth

25 January-30 April 1995

Early Acquisitions for the Photography Gallery (1856-1869), V&A
Mark Haworth-Booth

28 January-19 February 1995

Camille Silvy: River Scene, France: Truth, Lies & Landscape, Norwich Castle Museum touring to Birmingham City Art Gallery and Museum and the Fox Talbot Museum of Photography, L Chippenham, Wilts. Organised by the V&A and sponsored by the Arts Council of Great Britain
Mark Haworth-Booth

June-October 1996

Visions of Verdi, Theatre Museum
Leela Meinertas (With Jonathan Gray and Andrew Kirk)

4 April-29 September 1996

Arts and Crafts Architecture, V&A
Charles Newton (With Stephen Astley)

September 1995-March 1996

Voyages and Visions, Smithsonian Institution Exhibition Touring in USA, drawn from the Searight Collection, Prints, Drawings and Paintings Collection, V&A
Charles Newton (With Janet Skidmore)

2 May-29 October 1995
Constable and Hampstead, V&A
Ronald Parkinson

31 October 1995-28 April 1996
Constable: 20 Great Watercolours and Drawings, V&A
Ronald Parkinson

29 January-27 May 1996
The Exhibition Watercolour, V&A
Ronald Parkinson

29 April-27 October 1996
20 Unknown Constables, V&A
Ronald Parkinson

3 June-29 September 1996
The Pre-Raphaelites and Early British photography, V&A
Ronald Parkinson

9 May-September 1996
William Morris, V&A, Subsequently touring Kyoto, Tokyo and Nagoya, Japan
Linda Parry (With Howard Batho, Frances Collard, Paul Greenhaigh, Jennifer
Hawkins Opie, Clive Wainwright)

7 October 1996-30 March 1997
In Pursuit of Old Masters: Watercolours from the Arundel Society 1848-1897,
V&A
Frances Rankine

15 February-8 September 1996
Leighton as Book Illustrator, V&A
Susanna Robson (With Tim Barringer)

15 February-8 September 1996
The Leighton Frescoes, V&A
Margaret Timmers (With Tim Barringer)

28 March-29 October 1995
Embossed Images on Paper, V&A
Tim Travis (With John Hall)

27 November 1996-2 April 1997
Living Silver, V&A
Eric Turner

27 November 1996-6 April 1997

Treasures of today, V&A

Eric Turner

31 January-30 April 1995

Vandals and Enthusiasts: Views of Illumination in the Nineteenth Century, V&A

Rowan Watson (With Frances Rankine)

17 February-18 August 1996

A glimpse of Guatemala: the Maudslay Bequest of 19th Century Textiles, V&A

Jennifer Wearden

20th Century

21 October 1995-21 January 1996

Rupert Bear festival, Bethnal Green Museum of Childhood

Marion Baker (With Teresa Needham)

April-May 1995

Out Of This World: the influence of nature in craft and design, 1880-1995, Crafts Council, London

Helen Clifford Co-curator with Alex Buck)

12 June-13 October 1996

Graphic Responses to AIDS, V&A

Shaun Cole

12 August 1996-31 May 1997

From Utility to Prosperity: changing design at Heal's from the 1930s to the 1950s, V&A

Jenny Cooknell

15 June- 2 November 1996

Paul Smith: Observations, V&A

Amy de la Haye

7 November-30 March 1997

The Spirit of the Staircase: 100 years of print publishing at the Royal College of Art, 1896-1996, V&A

Addie Elliot

24 September 1996-November 1997

Stage Design and the Linbury Trust, Theatre Museum

James Fowler (With Raymond Ingram, Andrew Kirk)

15 July- 15 September 1996
Susie Cooper (1902-1995) V&A
Alun Graves

30 September-16 December 1996
Plasticized, V&A
Alun Graves

November 1996-November 1997
Dressing the Part - Celebrating the Art of the Costumier. Theatre Museum
Steven Gregory (With Jim Fowler, Jonathan Gray and Sarah Woodcock)

29 May 1996-January 1997
Dressing the Part: Henry Poole & Co. Saville Row Tailors, V&A
Avril Hart (With Susan North)

11 January-19 March 1995
Warworks: Women, Photography and the Art of War, V&A
Mark Haworth-Booth

19 October 1995-7 January 1996
Photographs of African Sculpture by Walker Evans, V&A
Mark Haworth-Booth

14 June-28 August 1995
20 modern British photographs, V&A
Mark Haworth-Booth

14 November 1996-26 January 1997
American photography 1890-1965 from the Museum of Modern Art, New York,
V&A
Mark Haworth-Booth

24 June 1995-29 January 1996
20 British Works on Paper, 1980-1995
Susan Lambert

8 February-6 March 1996
Ceramic contemporaries 2, organised by the National Association for Ceramics
in Higher Education in association with the V&A, V&A
Karen Livingstone,(With Paul Greenhaigh, June Hellon, Oliver Watson)

15 March-29 May 1995
Mugs, V&A
Karen Livingstone (With Paul Greenhalgh, Oliver Watson).

September-26 November 1995

At Home in the Thirties: The EKCO Collection of Trade Catalogues, V&A
Elizabeth McMurray

5 October 1995-10 March 1996

Expressionist Prints: Cultural Border-Crossing in the Early Twentieth Century,
V&A
Rosemary Miles

19 October 1995-7 January 1996

Prints and Photographs by Artists of African Decent, V&A
Rosemary Miles

14 March-28 May 1996

'This is tomorrow': ten posters for an exhibition, V&A
Rosemary Miles

1 November 1995-24 March 1996

Back of the envelope, V&A
Charles Newton

16 September 1996- January 1997

Contemporary Glass: the Sir Alastair Pilkington Fund, V&A
Jennifer Hawkins Opie

17 September 1996-5 January 1997

Fine Bookbindings 1960-1990, Display of Work by the Designer Bookbinders,
from the collections of the National Art Library, V&A
David Pearson

11 September-24 November 1996

Landscapes of the Spirit: Drawings, Prints and Books by J.G. Lubbock, V&A
Susanna Robson

6 December 1995-6 January 1996

Getting the Message Across: Posters of Protest and Propaganda, Gardner Arts
Centre, University of Sussex, Brighton
Subsequently travelled to: Huddersfield Art Gallery, 20 January-9 May 1996;
Oriel 3 1, Newtown, Powys. 30 March-4 May 1996; Famham 'Maltings, Surrey,
30 May-6 July 1996. Organised by the V&A and sponsored by the Arts Council of
Great Britain
Margaret.Timmers (With Ruth Walton)

12 October 1995- 30 April 1996

The Silver of San Lorenzo, V&A
Eric Turner

1 February-31 May 1995

Silhouette (Salop) Ltd., Underwear and Swimming Manufacturers: Catalogues and Promotional Material, V&A

Eva White

21 October 1996-April 1997

Green Furniture: Ecological Design, V&A

Gareth Williams

Far Eastern

25 May-3 September 1995

Japanese Studio Crafts: Tradition and the Avant-garde, V&A

Rupert Faulkner (With Anna Jackson)

14 May- 15 October 1996

The Vessel and Beyond: Contemporary Korean Ceramics, V&A

Liz Wilkinson (With Lisa Bailey)

23 November 1995-12 May 1996

Fashion in China 1910-1970: Women's Dresses from the Valery Garrett Collection, V&A

Verity Wilson

Indian & South East Asian

20 November 1995-14 February 1996

The Peaceful Liberators: Jain Art from India, V&A

John Guy

15 July-24 September 1995

Treasures from the Courts of Mughal India, Gas Hall, Birmingham Museum and Art Gallery

Susan Stronge(With Rosemary Crill)

8 March-13 April 1996

Gioielli dall'India, dia Moghul Novecento, Galleria Ottava Piano, Milan

Susan Stronge

Conservation

13 June-26 August 1996

RCA/V&A Conservation: Final Year Display 1996, V&A. Work by MA graduates of the Royal College of Art/V&A Joint Course in Conservation

Alison Richmond

Information & Library Studies

1 February-23 April 1995

The National Art Library and its Buildings from 1837 to the year 2000, V&A
Chiara Barontini

7 April- 1 October 1995

The book and beyond: electronic publishing and the art of the book, V&A
Douglas Dodds

26 April-23 July 1995

A diversity of gifts: four benefactors of the National Art Library: Chauncy Hare
Townshend (1798-1868); Austen Henry Layard (1817-1894); Emily Francis
Strong Pattison, Lady Dilke (1840-1904); Francis William Baxter (1876-1932),
V&A

Eoin Shalloo (Co-curator with Rebecca Coombes, Susanna Robson and
Jonathan Hopson).

Museology & Museum Education

30 October 1996-16 February 1997

First impressions: school work and the Print Room, V&A
Moira Thunder (With Colin Mulberg).

January- February 1995

The Year of the Pig, V&A
Alice Wong

September-October 1996

Chinese Mid-Autumn Festival, V&A
Alice Wong (With Rose Kerr, Ming Wilson)

General

2 April 1996-10 March 1997

First Appearances: New Additions to the Museum's Collection, Bethnal Green
Museum Childhood
Anthony Burton

1 December 1996-9 January 1997

Christmas gifts, Bethnal Green Museum of Childhood
Anthony Burton

8 May-12 September 1996

Selected Sketchbooks from the Archive of Art and Design's Collections, V&A
Alex Chanter

12 May-3 September 1995

The Art of Stained Glass: Designs from the Archive of Art & Design, V&A
Eleanor Gawne

12 September 1996-28 February 1997

Paul Peter Piech, V&A
Richard Peacock

30 March-5 1995

People and Places: British Art 1550-1900, V&A

Then touring in 1996 to: Daimaru Museum, Tokyo, 30 March-16 April;
Wakayama Prefecture Modern Museum, 26 April-1 June; Shizuoka Prefecture
Museum, 18 June-30 July; Museum of Kyoto, 6 August-24 September Museum
of Art, Kobe Hankyu, 1 October-5 November. In association with NHK Kinki Media
Plan and Hankyu department stores
Ronald Parkinson (With Lionel Lambourne)

10 May-24 September 1995

Picturing Plants: An Analytical History of Botanical Illustration, V&A
Gill Saunders

February-August 1995

Rare and Glorious: An Introduction to the European Art of Textiles, Kyoto
Takasaki, Okayama and Kobe, Japan
Jennifer Wearden (With Linda Woolley)

13 November 1995-11 August 1996

Emigrd Designers in Britain, V&A
Eva White

7 March 1995-January 1996

Embroidered jackets, V&A
Linda Woolley and Avril Hart

Galleries Redisplayed

Constable Gallery, Level 6 Henry Cole Wing.

During 1996, the top floor of the Henry Cole Wing was altered to allow for the redisplay of parts of the oil painting collections. A partition wall across the room obviated the long-standing problems of reflections from the wind while also providing more hanging space. The display was altered from one devoted to Constable alone to one which reflected more closely the early character of the V&A collection, formed from the gift of John Sheepshanks. In this way, prominence is given to other important works from the collection which might otherwise be overlooked, while also placing Constable more securely within the context of nineteenth-century British art.

Portrait Miniatures, Level 4 Henry Cole Wing.

Reselection and re-arrangement of exhibits, with captions to explain the development of portrait miniatures in England, including their competitors in plumbago, enamels and silhouettes; with panels on techniques.

Raphael Gallery, Room 48.

In October 1996 the refurbished Raphael Gallery re-opened, after nearly four years of building and research work. The space has been returned to a close approximation of the original Aston Webb building, under the guidance of Michael Hopkins and Partners. A new solid roof has been installed, false walls removed and the apse opened up, while the original mosaic floor has been uncovered. This makes a much lighter and more congenial space in which to view these splendid works, aided by a new lighting system designed by George Sexton Associates. While cartoons were off the wall, curators and conservators took the opportunity to carry out extensive research into structure and history of the cartoons, building up an extensive documentary resource which will be permanently in the Museum's Print Room.

Silver Gallery, Rooms 65-69.

A complete reinterpretation and redisplay of the English Silver Collection within galleries that have been fully restored to the original high Victorian decoration reopened on 26 November 1996.

Textile Study Rooms, Rooms 100 & 101.

Rare and Glorious, an introduction to European Textiles, opened in Sept. 1995.

Breaking Away. Bethnal Green Museum of Childhood.

This third part of the Museum's history of childhood gallery opened on 12 July 1995.

Conferences

3rd to 14th Centuries

Campbell, Marian and John Guy. (Co-conveners) of Pilgrimage, relics and souvenirs, at *Objects, Interpretations, 21st Annual Conference of the Association of Art Historians*, V&A, 7-9 Apr. 1995.

15th & 16th Centuries

Ajmar, Marta. *Islam and the Italian Renaissance*, Warburg Institute, London, and V&A, 15-16 Mar.1996.

Motture, Peta and Stuart Currie. (Co-conveners) of *The sculptured object 1400-1700: expansive projections and penetrating insights*, *Objects, Histories and Interpretations*, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Pearson, David. *Sixteenth century books*, Magdalen College, Oxford, organised for the Library Association Rare Books Group Annual Conference, 6-8 Sept. 1995.

Stewart, Imogen. *Dress in sixteenth century Europe*, V&A, 9 Nov.1996.

17th & 18th Centuries

Baker, Malcolm. *Surpassing the ancients? Canova and his reputation*, V&A, 13 May 1995.

Baker, Malcolm. (With Francis Pugh). *Displaying, selling and viewing: Wedgwood and the marketing of ceramics*, V&A, 24 June 1995.

19th Century

Barringer, Tim. *Portraiture, biography, identity*, V&A/Birkbeck Research Seminars in Victorian Studies, V&A, 21 Oct. 1995.

Barringer, Tim. *Popular culture*, V&A/Birkbeck Research Seminars in Victorian Studies, V&A, 4 Feb.1996

Barringer, Tim. (With Francis Pugh). *Frederic Leighton and the Victorian art world*, V&A, 2 Mar. 1996

Parry, Linda, Paul Greenhalgh and Francis Pugh. (Co-conveners) of *William Morris reviewed - the legacy, the educator*, V&A, 21-23 June 1996.

Parry, Linda. (Co-convenor) of *William Morris*. Organised for William Morris Society, Exeter Colleg 27-30 June 1996.

20th Century

Cole, Shaun. (With Francis Pugh). *Graphic responses to AIDS*, V&A, 10 Oct. 1996.

de la Haye, Amy. (Co-convenor) of *Defining Dress, at Objects, Histories and Interpretations*, 21st Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Haworth-Booth, Mark. (With Francis Pugh). *American photography 1890-1965*, V&A, 23 Nov. 1996

Haworth-Booth, Mark. *Photography and the Art Museum at, Objects, Histories and Interpretations*, 21st Annual Conference of the Association of Art Historians, V & A, 7-9 April, 1995.

Pugh, Francis. (With Eric Newton). *First thoughts: preliminary sketches by artists and designers*, V&A 26 Jan. 1996.

Turner, Eric. (With Francis Pugh). *Contemporary Silver*, V&A, 16 Feb. 1996.

Far Eastern

Faulkner, Rupert. (With Anna Jackson and Francis Pugh). Conference (held in conjunction with the Japanese Studio Crafts: *Tradition and the Avant Garde*, 25 May-3 Sept. 1995), Perspectives on Japan, V&A, 1 July, 1995.

Faulkner, Rupert. *Japan in the world*, Annual Conference of the British Association of Japanese Studies Brookes University, 9-11 April 1996

Indian & South-East Asian

Guy, John. (With Shireen Akbar, Fahmida Shah and Francis Pugh). *Jain art & culture symposium*, V&A, 24-25 Nov. 1995.

Islam

van der Wateren, Jan. *Islamic art library collections*, Open Session Section of Art Libraries at the General Conference, Libraries of the Future, Istanbul, 20-26 Aug. 1995.

Conservation

Cogram, Albertina. *Lining and backing: the support of paintings, paper and textiles*. School of Oriental Studies, University of London, 7-8 Nov. 1995.

Cogram, Albertina. *Past imperfect, future uncertain*. Conference 1: Room for interpretation, 20th

Conference Series of the Textile Conservation Centre (TCC), Wigmore Hall and Wallace Collection, London July, 1995.

Kite, Marion. *ICOM Committee for Conservation, Leather and Related Objects Working Group interim meeting*, Central Laboratory for Objects of Art & Science, Amsterdam, Netherlands, 5-8 Apr. 1995.

Navarro, Juanita. *Paper, glue and print*. Organised for and held at the Natural History Museum, 31st Oct 1995.

Oakley, Victoria and Juanita Navarro. *Resins ancient and modern*, organised for the Scottish Society for Conservation and Restoration, Dept. of Zoology, University of Aberdeen, 13-14 Sept. 1995.

Information & Library Studies

Hudson, Claire. *The art of controlling demand: charging and other management strategies in arts related libraries & information services*, Theatre Information Group Conference, Theatre Museum, 25 Sept. 1995.

Pearson, David. *Imaging rare books and manuscripts: the use of digitizing technology*. Workshop held by the Section of Rare Books and Manuscripts at the 61st IFLA General Conference, Libraries of the Future, 26 Aug. 1995.

Pearson, David. *The history of the book: the further horizon*. Open Session held by the Section of Rare Books and Manuscripts at 61st IFLA General Conference, Libraries of the Future, Istanbul, 20-26 Aug. 1995.

van der Wateren, Jan. *Libraries of the future: the impact of modern technology such as imaging, on art librarianship*. Workshop held by the Section of Art Libraries at the 61st IFLA General Conference, Li Future, Istanbul, 20-26 Aug. 1995.

van der Wateren, Jan. *Chinese libraries and collections within and outside China*. Open Forum held by the Section of Art Libraries at the 62nd IFLA General Conference, The Challenge of Change: Libraries and Development, International Conference Centre, Beijing, China, 25-31 Aug. 1996.

van der Wateren, Jan. *Pay or profit: fee or free: the impact of modern technology, such as imaging, librarianship*. Workshop held by the Section of Art Libraries at the 62nd IFLA General Conference, The Challenge of Change: Libraries and Economic Development, International Conference Centre, Beijing, China, 2 1996.

Varley, Gillian. *Conserving the culture: the challenge to art, architecture and design librarians*. ARLIS/UK & Ireland Annual Conference, Trinity College, Dublin, 29 June - 2 July 1995.

Watson, Rowan. *Preparation for manuscript studies: past, present, future*, organised for AMARC (The Association for Manuscripts and Archives in Research Collections), Institute of Historical Research, School of Advanced University of London, 12 Dec. 1995.

Watson, Rowan. *Historical and political archives of the 17th to the 20th centuries*, organised for AMARC, St. Hugh's College, Oxford, 29 June 1995.

Watson, Rowan. *The manuscript map*, organised for AMARC, School of Oriental and African Studies, University of London, 11 July 1996.

Watson, Rowan. *Publisher's archives*, organised for AMARC, Reading University, 19 Dec. 1996.

Museology & Museum Education

Anderson, David. (With Caroline Lang). A series of colloquia organised for the National Report on Education:

Identifying the economic and other value of museum education, University of Leicester, 26 May 1995

The significance of developments in new media technologies for museum learning, North of England Museum Service, Newcastle, 5 June 1995.

Developing learning research in the museum sector, Ulster Museum, Belfast, 12 June 1995.

Managing museums for learning, St. Mungo's Museum, Glasgow, 19 June 1995.

Britain and abroad: examples and opportunities, South Eastern Museum Service, Barbican, London, 25 June 1995.

Adult non-formal learning through museums, Birmingham Museum of Science and Industry, Birmingham 1995.

Maximising provision of education services in the context of resource constraints: the role of other museum specialists in the development of museum education, Area Museums Council for the South West, Taunton 1995.

Museums and their communities: integrating educational opportunities, Yorkshire and Humberside Council, Leeds, 19 July 1995.

Families and children in museums, Manchester Museum of Science and Industry, Manchester, 25 July 1995.

Museum education in Scotland, City Art Gallery, Edinburgh, 28 Aug. 1995.

Museum education in Northern Ireland, Ulster Folk and Transport Museum, Holywood, Ireland, 18 Sept. 1995

The contribution of museums to the development of schools' learning, Museum of Welsh Life, Cardiff, 1995.

Museum education in Wales, Ceredigion Museum, Aberystwyth, 6 Oct. 1995.

Museums and higher education, Royal Pavilion, Brighton, 1 Dec. 1995.

Benton, Margaret. (Co-organiser). *Winds of change: new technology*. SIMBAS Bi-annual congress, International Association of Performing Arts Libraries and Museums, Theatre Museum, Helsinki, Finland, 31 Aug.-6 Sept. 1996.

McGinnis, Rebecca. *Signs of the times: good signage and labelling for everyone*. London MAGDA Co Theatre Museum, London, June 1995.

Wong, Alice. *Arts, information and language*. Chinese Community in Britain: Setting a new agenda, for the Chinese Community in Britain Project Steering Group, Westminster Central Hall, London, 9 Sept. 1996.

General

Baker, Malcolm and Paul Greenhalgh. *Stewardship of cultural objects: a colloquium* jointly organised with the Smithsonian Institution, V&A, 23 Oct. 1996.

Browne, Clare. *Cultural diversity in costume & textile collections*. Organised for the Group for Costume and Textiles Staff in Museums, Leeds City Museum & Bankfield Museum, Halifax, 31 Oct.- 1 Nov. 1996.

Liefkes, Reino. (With Susanne Wetzler and Gisela Haase). *ICOM International Glass Committee Meeting*, Kunstgewerbemuseum Berlin and Kunstgewerbemuseum Schloss Pillnitz, Dresden, 1-7 Sept. 1996.

Saunders, Gill. (With Francis Pugh). *Picturing plants*, V&A, 10 June 1995.

Conference Papers

3rd to 14th Centuries

Campbell, Marian. *Goldsmiths' work in Paris c. 1400: the patronage of Charles V and his brothers*. Paper present at Medieval French Seminar, All Souls College, Oxford, 14 Feb. 1995.

Campbell, Marian. *'For gold in physick is cordial': Richard 11's new inventory and its context*. Paper presented British Museum Enamels Colloquium, 22 Feb. 1995.

Campbell, Marian. *Medieval founders' relics: royal and episcopal patronage at Oxford and Cambridge college*. Paper presented at the symposium, Oxford College Silver, V&A, 29 Nov. 1995.

Campbell, Marian. *Image and reality: jewellery and metalwork from medieval Flanders*. Paper presented at Flemi Art, National Art Collections Fund, 20 Feb. 1996.

Petzold, Andreas. *Medieval technical treatises: history and interpretation*. Paper presented at A Pigment of the Imagination: New Approaches to the Analysis and Understanding of Pigments in Medieval Manuscripts, Cambridge Colleges Library Conservation Consortium, Kings College, Cambridge, 23 May 1995.

Petzold, Andreas. *Romanesque art in relation to alien cultures*. Paper presented at Cultural Discourses, Parsi College, London, for the Open University, 6 July 1995.

Petzold, Andreas. *The use of colour in the Bury Bible*. Paper presented at Colour and Pigments, Corpus Chris College, Cambridge, 9 June 1995.

Williamson, Paul. *The Gothic sculptor's workshop*. Paper presented at a conference in honour of the late Andre Martindale, Morley College, London, 16 Feb. 1996.

Williamson, Paul. *The Judgement Porch at Lincoln Cathedral*. Paper presented to the British Archaeologic Association, Society of Antiquaries of London, Burlington House, 1 May 1996.

Woolley, Linda. *Medieval English vestments in the Victoria and Albert Museum's collections made from imported materials*. Paper presented at the Courtauld Institute of Art, London, 20 May 1995.

15th & 16th Centuries

Ajmar, Marta. (Co-author with Dora Thornton). *When is a portrait not a portrait? Italian majolica and the Renaissance praise of local beauties*. Paper presented at The Image of the Individual 1400-1550, British Museum and the Warburg Institute, Mar. 1995.

Ajmar, Marta. *Misleading models of behaviour?* Paper presented at Women, Society and Culture in Renaissance Italy, Royal Holloway and Bedford College, University of London, Apr. 1995.

Ajmar, Marta. *The virtues of exemplary wives in fifteenth and sixteenth century bedrooms*. Paper presented at Le Mariage A la Renaissance, Centre d'etudes supérieures de la Renaissance, Tours, France, 8-12 July 1995.

Ajmar, Marta. *A reputation cast in bronze: female medallic portraits in Renaissance Italy*. Paper presented to the British Art Medal Society, Cutlers Hall, London, 9 Jan. 1996.

Dunn, Richard. *John Dee and Elizabethan astrology*. Paper presented at the John Dee Colloquium, Birkbeck College, University of London, 20-21 Apr. 1995.

Fermor, Sharon. *The conservation and examination of the Raphael tapestry cartoons*. Paper presented at Objects, Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Glanville, Philippa. *Goldsmiths' work in the 1547 inventory*. Paper presented at Henry VIII Inventory Project Metalwork Seminar, Society of Antiquaries, 3 June 1995.

Hefford, Wendy. *Orpheus and the nine muses: a French tapestry*. Paper presented at Les Tissus et tapisserie fabriqués ou importés en France: CIETA Conference held at the Centre international d'étude des textiles anciens Louvre, Paris, 18-20 Sept. 1995.

Hubbard, Charlotte. *The conservation of Torrigiano's bust of Henry VII of England, a discovery about the original colour of the garments*. Paper presented at Sixteenth Century Dress, V&A, 9 Nov. 1996.

Jopek, Norbert. *Two German monuments*. Paper presented at Objects, Histories and Interpretation, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Jopek, Norbert. *Zwei niedersächsische Flügelaltäre im Victoria and Albert Museum*. Paper presented at the conference Malerei und Skulptur des Spätmittelalters

Mittellaters und der Friihen Neuzeit in Norddeutschland, Skulpture Sammiung der Staatlichen Museen zu Berlin, Hildesheim, 16-19 Oct. 1996.

Motture, Peta. *The decoration of Italian bells and mortars*. Paper presented at Objects, Histories and Interpretations, 21 st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

North, Anthony. *Arms and armour in the 1590s*. Paper presented at Invasion 1595, University of Exeter, 21 Jul 1995.

North, Anthony. *Late medieval swords and daggers from English sites*. Paper presented at the Intemation Medieval Conference, University of Leeds, 8-11 July 1996.

Pearson, David. *Sixteenth-century bookbindings*. Paper presented at Sixteenth-Century Books, the Libr Association Rare Books Group Annual Conference, Magdalen College, Oxford, 6-8 Sept. 1995.

Saunders, Gill. *Facts and fictions: the illustrations in printed herbals 1500-1650*. Paper presented at Art and Scienc in the Italian Renaissance: Botany. Organised by The Leonardo de Vinci Society and the Society for Renaissanc Studies, Warburg Institute, London, 26 Jan. 1996.

Woolley, Linda. *A sixteenth or early seventeenth-century ladies smock in the V&A's collection*. Paper presente at Sixteenth Century Dress, V&A, 9 Nov. 1996.

17th & 18th Centuries

Archer, Michael. *A group of Liverpool Delftware*s. Paper presented at the English Ceramic Circle, 1995.

Archer, Michael. *A note on three Liverpool transfer-printed tiles*. Paper presented at the English Ceramic Circle 1996.

Baker, Malcolm. *Portrait busts, families and friendship*. Paper presented at Eighteenth-Century Research Seminar University of York 18 Feb. 1995.

Baker, Malcolm. *Recontextualising the eighteenth-century monument: sites, narratives, contexts and meanings*. Paper presented at a History of Art Dept. Research Seminar, Wimbledon College of Art, 20 Jan. 1996.

Baker, Malcolm. *Ivory on the margins: academic attitudes to small-scale sculpture in the early eighteenth century*. Paper presented at the session: Academic Outcasts? Art Practices on the Margins of Academies, 1600-1900, Histories and Interpretations, 21 st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995

Baker, Malcolm. (Co-author with David Bindman). *Photographing Roubiliac's sculpture: technical issues historical questions*. Paper presented at Sculpture & Photography, University College, London, 16-17 June 1995

Baker, Malcolm. *The Temple of Friendship and the viewing of sculpture at Stowe*. Paper presented at Garden Sculpture at Stowe, Public Museums Association, 14 July 1995.

Baker, Malcolm. *Canova and the viewing of sculpture*. Lecture given at National Gallery of Scotland, Edinburgh 25 Aug. 1995.

Baker, Malcolm. *Collecting, classifying and viewing bronzes, 1700-1850*. Paper presented at Von alien S sch6n: Bronzen der Renaissance und des Barock: Wilhelm von Bode zum 150. Geburtstag, Staatliche Musee Berlin-Preussischer Kulturbesitz, 27 Jan. 1996.

Baker, Malcolm. *Viewing and representing sculpture in eighteenth-century Amsterdam: Francis van Bossuit Mathys Pool and Art's Cabinet*. Paper presented to History of Art Department, University of Sussex, 7 Feb. 1996

Baker, Malcolm. *Roubiliac and the eighteenth-century portrait bust*. Paper presented to the Dept. of Art History University of Cambridge, 8 Feb. 1996.

Baker, Malcolm. *Roubiliac and Chelsea in 1745*. Paper presented to the English Ceramic Circle, 20 Apr. 1996

Baker, Malcolm. *Public fame or private remembrance? The portrait bust as a mode of commemoration eighteenth-century England*. Paper presented at Memory and Oblivion Conference, Comitd international d'hist de l'art, Amsterdam, 2-6 Sept. 1996.

Baker, Malcolm. *Dassier and the eighteenth-century medal*. Paper presented at the British Art Medal Society, Ives, 21 Sept. 1996.

Baker, Malcolm. *Interpreting eighteenth-century accounts of sculptors' travels*. Paper presented at Sculpture the Move: Continental Sculptors and Northern Markets 1660-1760, Henry Moore Institute, Leeds, 20 Oct. 1996

Clifford, Helen. *Fact and fiction: case studies of Oxford plate 1400-1800*. Paper presented at Objects, Histories Interpretations, 21 st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Clifford, Helen. *Oxford College silver and the Civil War: strategies for survival*. Paper presented at Centre for Seventeenth-Century Studies, University of Durham, July 1995.

Clifford, Helen. *Archives for the study of college silver*. Paper presented at the symposium, Oxford College Silver, V&A, 29 Nov. 1995.

Clifford, Helen. *The perception of value: the purchase and possession of silver in the seventeenth and eighteenth centuries*. Paper presented at Consumption and Culture 1660-1860, University of Warwick, Feb. 1996.

Clifford, Helen. *The gift as representation of friendship. Oxford college silver: communication through design*. Paper presented at Friends and Friendship Network in the Middle Ages, Centre for Late Antique and Medieval Studies, King's College, London, 1996.

Clifford, Helen. *'Scorn to be seen in the counting house, much less behind the counter': the role of women in the London luxury trades 1620-1820*. Paper presented at Women, Trade and Business, Exeter International Gender History Conference, July 1996.

Clifford, Helen. *Women on the edge: trans-trading and the skills of co-ordination*. Paper presented at Women and Expertise, Dept. of History, University of Bristol, Nov. 1996.

Coombs, Katherine. *'A thing apart ... which excelleth all other painting whatsoever!' from splendid isolation to marginalisation? A closer look at miniature painting*. Paper presented at Objects, Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Glanville, Philippa. *Dining at the Court of George II*. Paper presented at The Private Apartments of European Princes 1700-1750, Historic Royal Palaces, Hampton Court, 13-15 Jan. 1995.

Hart, Avril. *Mantuas of the seventeenth and eighteenth centuries*. Paper presented at the session Defining Dress Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr 1995.

Haworth-Booth, Mark. *Camille Silvy's river scene, France (1858)*. Paper presented at Objects, Histories Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Hefford, Wendy. *English tapestry and Raphael's cartoons: appreciation and interpretation in the seventeenth and early eighteenth centuries*. Paper presented at Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Kwint, Marius. *The legitimization of the English circus, 1768-1830*. Paper presented at the School of English and American Studies Research Seminar, University of Sussex, Jan. 1996.

Kwint, Marius. *Astley's Amphitheatre and the early circus in England, 1768-1830*. Paper presented, while Douglas W. Bryant Visiting Fellow in 18th century Studies, Houghton Library, Harvard University, at Lunchtime Colloquium, Harvard Theatre Collection, Harvard University, USA., Sept. 1996.

Litten, Julian. *The English funeral 1550-1850*. Lecture given at Mansfield College, Derby, 26 Jan. 1995, organised by Derbyshire Education Authority. Presented subsequently at the Cambridge University Heraldic and Genealogical Society, Cambridge University, 2 Mar. 1995; at Christ Church, Spitalfields, 21 Sept. 1995, organised by the Spitalfields Society; and at St Hilda's College, Whitby, 3 Nov. 1995.

Litten, Julian. *Shroud burial*. Paper presented at Clothing for Baptisms, Weddings and Funerals, organised by Lincolnshire Family History Society, Lincoln City Library, 7 Oct. 1995.

Litten, Julian. *Georgian eccentrics*. Lecture given to Cheltenham College VI Form, 26 Jan. 1996.

Litten, Julian. *The eighteenth century undertaker*. Paper presented at Soane and Death, organised by Dulwich College, Dulwich Picture Gallery, 23 Mar. 1996.

Liefkes, Reino. *Venetian glass and A la fagon de Venise*. Paper presented at the International Ceramics Fair and Seminar, Park Lane Hotel, London, 14-17 June 1996.

Motture, Peta. *The equestrian bronzes of Hubert Le Sueur*. Paper presented at Giambologna tra Firenze e l'Europa, Nederlands Interuniversitair Kunsthistorisch Instituut, Florence, 3-8 July 1995.

North, Anthony. *The cut-steel wares of Matthew Boulton*. Paper presented at Matthew Boulton Conference, Birmingham City Library, 28 Oct. 1995.

Parry, Linda. *The role of William Morris in the formation of the Textile Collection*. Paper presented at Objects. Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Pearson, David. *The development of English trade binding styles, 1500-1800*. Paper presented at Bookbinding in the Library Association Rare Books Group Annual Conference, University College, Durham, 11-13 Sept. 1996

Pearson, David. *Scholars and bibliophiles: book collecting in Oxford, 1550-1650*. Paper presented at Antiquari Book Collectors and the Circles of Learning, organised by the Book Trade History Group, Birkbeck College London, 2-3 Dec. 1995.

Sargentson, Carolyn. *Design for marketing in the luxury trades in eighteenth-century France*. Paper presented seminar on Design in Early Modern Europe, European University Institute, Florence, 12 Oct. 1996.

Sargentson, Carolyn. *Taste and tangibles: merchants and luxury markets in eighteenth-century Paris*. Paper presented at True Moment of Perfection: Decorative Arts in Eighteenth-century France, Sotheby's Education D New York, 11 Nov. 1996.

Stevens, Timothy. (Co-author with Richard Cook). *What is a surface? - surfaces on 18th and 19th century sculpture at the V&A*. Paper presented at Objects, Histories & Interpretations, 21st Annual Conference of the Association Art Historians, V&A, 7-9 Apr. 1995.

Stevens, Timothy. *Canova and British sculpture*. Paper presented at Surpassing the ancients? Canova and reputation, V&A, 13 May 1995.

Styles, John. (Co-author with Tessa Murdoch). *British art and design, 1660-1760*. Paper presented at Object, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995

Styles, John. *Fashion and novelty in Purcell's London*. Paper presented at the Purcell Tricentenary Conference Claremont Graduate School, Claremont, USA, 1995.

Styles, John. *Fashion innovation and design in London 1650-1750*. Paper presented at Huntington Library, San Marino, California, USA, 1996.

Styles, John. *Sculpture and the luxury trades in London, 1660-1760*. Paper presented at Sculptors on the Move: Continental Sculpture and Northern Markets 1660-1760, Henry Moore Institute, Leeds, 1996.

Trusted, Marjorie. *Courtly works of art: Baltic ambers of the seventeenth and eighteenth centuries*. One of a series of lectures given in conjunction with the Ambers Exhibition held at American Museum of Natural History, New York, Mar. 1996.

Trusted, Marjorie. *The collection of Spanish sculpture in the Victoria and Albert Museum*. Paper presented at the Spanish Institute, New York, Mar. 1996.

Trusted, Marjorie. *'Failures as works of art': ugliness in Spanish Baroque sculpture*. Paper presented at the 22 Annual Conference of the Association of Art Historians, University of Northumbria, Newcastle-upon-Tyne, Apr. 1996.

Trusted, Marjorie. *Reproduction in Spanish sculpture*. Paper presented at Bard Graduate College, New York, Mar. 1996.

Trusted, Marjorie. *Sculpture in Seville at the time of Veldzquez*. One of a series of lectures given in conjunction with the exhibition Veldzquez in Seville, National Gallery of Scotland, Edinburgh, 1 Aug. 1996.

Watson, Oliver. *The formation of the V&A Glass Collection*. Paper presented at Objects, Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Wearden, Jennifer. *Beauty enhances ritual: two seventeenth century embroidered synagogue hangings*. Paper presented at Sacred and Ceremonial Textiles, organised by the Textile Society of America and held at The Institute of Chicago, 19-21 Sept. 1996.

Wearden, Jennifer. *The design of perfection: an eighteenth century kerchief*. Paper presented at the 10th International Congress of Turkish Art, Geneva, Switzerland, Sept. 1995.

Young, Hilary. *Views of Chelsea: a problematic print by Zachariah Boreman and an unpublished drawing J.H.O'Neale*. Paper presented to the English Ceramic Circle, Burlington House, Apr. 1996.

19th Century

Barringer, Tim. *The South Kensington Museum and the colonial project*. Paper presented at Objects, Histories Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Campbell, Marian. *La redcouverte des emaux limousins au XIXe siecle*. Paper presented at L'Aquitaine au temps des Plantagenets, Louvre, Paris, 17 Nov. 1995.

Campbell, Marian. *Copy & creation: the rediscovery of Limoges enamels*. Paper presented at the Metropolitan Museum of Art, New York, 5 May 1996.

Greenhalgh, Paul. *The decline of decoration: Victorian evolutionism and proto-modern design*. Paper presented to the Post-Graduate School, World Art Studies, University of East Anglia, Feb. 1996.

Greenhalgh, Paul. *Subjectivity and the formation of style*. Paper presented to the Society of London Geograph Institute of Historical Research, London, Feb. 1996.

Greenhalgh, Paul. *News, from somewhere: William Morris and the problem of Utopia*. Paper presented at Legacy of William Morris, Whitworth Gallery, Manchester, Feb. 1996.

Hall, Catherine. *Leighton & limelight: Lord Leighton's links with the contemporary theatre*. One of a series lectures organised to coincide with the Leighton Exhibition at the Royal Academy, London, Feb.-Apr. 19 Leighton House, London, Mar. 1996.

Harrison, Paul. *Augustus Pugin: antiquarian and conjuror*. Paper presented at The Gothic Revival in Textiles the Work of William Morris and other Designers, organised by the Medieval Dress and Textile Society, Co Institute of Art, London, 18 May 1996.

Haworth-Booth, Mark. *Second Empire photography: industrial madness and modernism*. Paper presented Excavating Landscapes of France, organised in conjunction with the Hayward Gallery, and held at Courtauld Institute of Art, London, 9 June 1995.

Lambert, Susan. *Constable in print: original or reproduction?* Paper presented in conjunction with the exhibition. At home with Constable's Comfield, National Gallery, London, 2 Mar. 1996.

Litten, Julian. *The Victorian funeral*. Paper presented at the Friends of Becket Street Cemetery Sesquicenten Conference, Leeds General Infirmary, 12 Aug. 1995.

Litten, Julian. *Mausoleum versus the lodge*. Gibson Memorial Lecture Sutton Library, 13 Sept. 1995.

Litten, Julian. Vault burial 1750-1850. Paper presented to Sheffield University, Dept. of History and Archaeology, 29 Nov. 1995.

Newton, Charles. *Prisse d'Avennes, polymath*. Paper presented at Travellers in Egypt, Gulbenkian Museum Oriental Art and Archaeology, Durham University, 16-19 July 1995.

Parry, Linda. *Arts & crafts interior decoration*. Paper presented at the Annual Arts & Crafts of USA Conference organised by the Arts & Crafts Society of Syracuse University, New York, 4 Dec. 1996.

Parry, Linda. *A certain wilfulness: William Morris and domestic decoration*. Paper presented at William Morris in Our Time, The Graduate School, City University of New York, 6-7 Dec. 1996.

Trusted, Marjorie. *John Charles Robinson and the early collecting of Spanish sculpture in the Victoria and Albert Museum*. Paper presented at Objects, Histories and Interpretations, 21st Annual Conference of the Association Art Historians, V&A, 7-9 Apr. 1995.

Wainwright, Clive. *Dealers, collectors and the South Kensington Museum*. Paper presented at Scuola No Superiore, Pisa, 23 Feb. 1995.

Wainwright, Clive. *Pugin and the Gothic revival*, part of the Oliver Ford Lecture Series, Fitzwilliam Museum Cambridge, 16 Feb. 1995.

Wainwright, Clive. *Ruskin, Pugin and book design*. Paper presented as part of the Ruskin Seminar Program University of Lancaster, 25 May 1995.

Wainwright, Clive. *Antique collecting and dealing in nineteenth century London: a topographical approach*. Paper presented at Centre for Urban History, University of Leicester, 9 June 1995.

Wainwright, Clive. *Gothic revival architecture and design in Britain from Walter Scott to Pugin*. Paper presented at Symposium Romantic Historismus Novogotika, organised by the Ministry of Culture of the Czech Repub Wallenstein Palace, Prague, 19 June 1995.

Wainwright, Clive. *The antiquities of Northern France*. Paper presented as part of the Ruskin Seminar Program. A Perpetual Paradise: Ruskin's Northern France, University of Lancaster, 24 Oct. 1995.

Wainwright, Clive. *The impact of the Romantic Movement on patronage and collecting in Europe before 1840*. Paper presented at Design of the Times: Taste Makers of Early Nineteenth Century Europe, Bard Graduate Centre, New York, 19 Jan. 1996.

Wainwright, Clive. *The inter-relationship of British and German furniture & interiors 1800-1850*. Paper presented at Coburg-Bayem-Europa, Coburg, Germany. Organised by Haus der Bayerischen Geschichte, Augsburg, Feb. 1996.

Wainwright, Clive. *Gothic revival furniture of the High Victorian Period*. Lecture given at the Rijksmuseum Amsterdam, 12 Feb. 1996.

Wainwright, Clive. *I collezionisti inglesi e le loro case: 1840-1900, l'indagine per la storia e la cultura del secolo*. Paper presented at Ottocento, presunzione e pregiudizio nuove metodologie, Museo Bagatti Valsec Milan, 8 June 1996.

Wearden, Jennifer. *Reading the cloth: nineteenth century Guatemalan textiles*. Paper presented at Reading the cloth: Textile Society Conference, Bretton Hall, Wakefield, 8 Sept. 1996.

Wearden, Jennifer. *A leap in the dark: nineteenth century Guatemalan textiles*. Paper presented at Cultural Diversity in Costume & Textile Collections, organised by the Group of Costume and Textile Staff in Museums, held at Leeds City Museum and Bankfield Museum, Halifax, 1-2 Nov. 1996.

20th Century

Aynsley, Jeremy. *Rendering the commodity: the industrial prospectus in Germany, 1905-1935*. Paper presented Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Aynsley, Jeremy. *Design history and the Research Department at the Victoria and Albert Museum*. Paper presented at Promoting and Developing the Applied Arts to Industry, The Marchiondi Project, Comune di Milano, Palazzo Reale, Milan, 24-25 Nov. 1995.

Baker, Malcolm. *Reconfiguring the Victorian spectacle: display at South Kensington in the early twentieth century*. Paper presented at Displays and Disguises, Dept. of Art History, University of York, 2 Dec. 1995.

de la Haye, Amy. *Streetstyle exhibition: the sourcing and representation of the clothes*. Paper presented at Objects, Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995

Greenhalgh, Paul. *Making nations: Edwardian responses to the call of the new*. Paper presented at Nationalism the Decorative Arts, Bard Graduate Center, New York, Apr. 1995.

Greenhalgh, Paul. *The taxonomy and hierarchy of pleasure*. Paper presented at Objects, Histories Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Greenhalgh, Paul. *History and trivia*. Paper presented at the World Congress on Art Deco, Brighton and London, June 1995.

Greenhalgh, Paul. *Subjectivity, ideology and flared trousers*. Paper presented at Populism and Fashion, V&A, Nov. 1995.

Greenhalgh, Paul. *Useful and functional*. Paper presented at Beyond Function, V&A, Nov. 1995.

Greenhalgh, Paul. *The construction of a history of craft*. The Charmers Annual Lecture, Nova Scotia College Art and Design, Nova Scotia, Nov. 1995.

Greenhalgh, Paul. *Meaning in the British contemporary applied arts*. Paper presented to British Columbia Society for Contemporary Arts, Vancouver, Dec. 1995.

Greenhalgh, Paul. *The new British ceramics*. Paper presented at the Harbourfront Center for the Visual Arts, Toronto, Canada, Dec. 1995.

Greenhaigh, Paul. *Learning and dreaming*. Paper presented at Theory and Contemporary Ceramics, organised to coincide with the Ceramics Contemporaries Exhibition, V&A, Feb. 1996.

Greenhalgh, Paul. *Empires of the mind: the influence of British exhibition propaganda 1878-1924*. Paper presented to the Daiwa Foundation, Japan House, Mar. 1996.

Greenhalgh, Paul. *The condition of contemporary ceramics from an international perspective*. Paper presented the International Academy of Ceramics Conference, Nagoya, Japan, Sept. 1996.

Haworth-Booth, Mark. *How contemporary photography uses the past*. Paper presented at Encontros da Imagem Braga Festival of Photography, Braga, Portugal, 7 May 1995.

Litten, Julian. *Liturgical re-ordering 1900-1925*. Paper presented at Twentieth Century Society, London, 25 May 1995. Also presented to the Woodford Liturgical Society, 16 Nov. 1995.

Litten, Julian. *Stephen Dykes-Bower: a personal recollection*. Paper presented at the Stephen Dykes-Bower Symposium, Institute of Advanced Architectural Studies, University of York, 14 Feb. 1996.

Litten, Julian. *New uses for old church yards*. Paper presented at Guildford DAC conference, Guildford Cathedral 9 Mar. 1996.

Livingstone, Karen. *Art pottery and the emergence of the artist potter and The potter's art (studio pottery in V&A)*. Lectures delivered to the Nova Scotia College of Art and Design, Halifax and the Harbourfront Craft Centre, Toronto, during a lecture tour of Canada, Feb. 1996.

Livingstone, Karen. *Links in European and American art pottery*. Paper presented at Pottery, Art and Industry c.1870-1914, Keele University Ceramics Summer School, 17-24 Aug. 1996.

Rowe, Dorothy. *Desiring Berlin: gender & modernity in Weimar Germany*. Paper presented at a Research Seminar Cardiff Institute of Higher Education, Faculty of Art & Design, 21 Feb. 1995 and at the German Dept., University of Swansea, 22 Feb. 1995.

Rowe, Dorothy. *Berlin: the identity of a city, 1896-1918*. Paper presented at Identities, Universität Bremen, 17 Nov. 1995.

Rowe, Dorothy. *Hans Ostwald's Berlin, 1908-1915*. Paper presented to the European Cities Research Group Staffordshire University, Faculty of Art & Design, 24 Apr. 1996.

Rowe, Dorothy. *Sexuality and the city: Berlin 1908-1915*. Paper presented to the European Cities Research Group University of Northumbria at Newcastle, 15 May 1996.

Saunders, Gill. *The absent body: AIDS and its visual metaphors*. Paper presented at Graphic Responses to AIDS, V&A, 10 Oct. 1996.

Saunders, Gill. *Post-modern papers: wallpaper leaves home and makes an exhibition of itself*. Paper presented The Fine Art of Wallpaper, Art-Workers Guild, organised by the Wallpaper History Society, London, 2 Nov. 1996.

Timmers, Margaret. *Propaganda posters*. Paper presented at The Poster: Dead or Alive, Nene College of High Education, Faculty of Arts and Social Sciences, Northampton, 20 Apr. 1996.

Titterington, Chris. *After 'Before photography'*. Paper presented at Objects, Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Turner, Eric. *The silver collections of the V&A and 20th century European Silver*. Lectures delivered to Nova Scotia College of Art and Design, Halifax, Nova Scotia, and the Harbourfront Craft Centre and Royal Ontar Museum, Toronto, Canada, 22-26 Jan. 1996.

Turner, Eric. *British contemporary silver*. Lecture delivered to Canberra School of Art, Australian Nation University, Australia, 30 Oct. 1996.

Turner, Eric. *Italian 20th Century Silver*. Lecture delivered to Capello Gioielliere, Torino, Turin, 2 Dec. 1996.

Watson, Oliver. *The Harrow factor*. Paper presented at the conference More Harrow Connections, University Westminster, London, 1996.

Wilk, Christopher. *Betty Joel Ltd. Furniture and Interiors*. Paper presented at the World Congress on Art Deco, organised by the Twentieth Century Society, Brighton, 1-7 July 1995.

Far Eastern

Faulkner, Rupert. (Co-author with Anna Jackson). *Japan and its representation at South Kensington*. Paper presented at Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians V&A, 7-9 Apr. 1995.

Faulkner, Rupert. *Japanese studio crafts: in celebration of diversity*. Paper presented at Perspectives on Japan, V&A, 1 July 1995.

Jackson, Anna. *Clothing culture in Edo period Japan*. Paper presented at Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Jackson, Anna. *Japanese clothing culture, Images of Japan, The social fabric*. Papers presented at Nova Scotia College of Art and Design in Halifax, Nova Scotia, Harbourfront Craft Centre, Toronto, Museum for Textiles Toronto, Canada, 12-15 Mar. 1996.

Jackson, Anna. *Images of Japan*. Paper presented at Japan in the World, Annual Conference of the Brit Association of Japanese Studies, Oxford Brookes University, 9-11 April 1996.

Kerr, Rose. *Chinese tiles and architectural ceramics*. Paper presented at Ceramics in Chinese Life, to accompany an exhibition of ancient Chinese art from the Shanghai Museum, Röhsska konstmuseet, Göteborg, Sweden 4-5 Apr. 1995.

Kerr, Rose. (Co-author with Rosemary Scott, Nigel Wood). *The development of Chinese overglaze enamels high-fired wares; Part 2*. Paper presented at Science & Technology of Ancient Ceramics ('): ISAC'95, Convent Centre of Chinese Academy of Sciences, Shanghai, China, Nov. 1995.

Kerr, Rose. *Recent advances in the study of Chinese ceramics: Han to Song Dynasties*. Paper presented conference to accompany the exhibition, Treasures of Chinese Art from the People's Republic of China, Exhibition Centre, Oslo, Norway, 7 Dec. 1995.

Wilson, Verity. *Studio and soiree: Chinese dress in Europe and America, 1850 to the present day*. Paper presented at Objects, Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Indian & South-East Asian

Clarke, John. *Hindu trading pilgrims in Tibet*. Paper presented at Pilgrimage in Tibet, International Institute of Asian Studies, Leiden, Netherlands, 12-13 Sept. 1996.

Clarke, John. *The Hybridisation of Ladakhi steel stoves*. Paper presented at Tibetan Culture in Exile, Museum of International Folk Art, Santa Fe, New Mexico, 2-6 Oct. 1995.

Crill, Rosemary. *The Gayer-Anderson Collection of Rajasthani paintings and drawings*. Paper presented at Collecting India, organised by the School of World Art Studies and Museology, University of East Anglia, 24 Mar. 1995.

Guy, John. *The Lost Temples of Nagapattinam and Quanzhou*. Paper presented to the Indian Arts Circle, School of Oriental and African Studies, University of London, Aug. 1995.

Guy, John. *Origins and continuities in Jain manuscript painting*. Paper presented at Jain Art and Culture Symposium, V&A, 24-25 Nov. 1995

Guy, John. *Problems of Identity in Jain Art*. Paper presented at The Warburg Institute, University of London, Jan. 1996.

Guy, John. *Indian Trade Textiles and South-East Asia*. The Ferens Fine Art Lecture 1996, University of Hull, Feb. 1996.

Guy, John. *Medieval Indian textile trade from a Southeast Asian perspective*. Paper presented at Seafari Communities in the Indian Ocean, Maison de L'Orient Mediterranean, Lyons, 30 June-5 July 1996.

Guy, John. *A warrior-ruler Stela from Sri Ksetra, Pyu Burma*. Paper presented at the European Association Southeast Asian Archaeologists, 6th Annual Conference, University of Leiden, 2-6 Sept. 1996.

Guy, John. *Indian figurative textiles in Indian ocean trade*. Paper presented at Indian Ocean Workshop, Ashmolean Museum and School of Oriental and African Studies, University of London, 30 Nov. 1996.

Stronge, Susan. *Imperial Mughal Spinels*. Paper presented at the Society of Jewellery Historians, London, 15 May 1995.

Stronge, Susan. *The Sikh treasury*. Paper presented at The Indian Art Circle, London, 28 June 1995.

Stronge, Susan. *Engraved Mughal Gemstones*. Paper presented at American Committee for South Asian Annual Symposium VII, University of Minnesota, Minneapolis, USA, 10-12 May 1996.

Islam

Watson, Oliver. *Lustre and enamel on pottery and glass*. Paper presented to the Conference on Islamic Enamelle Glass, British Museum, London, Nov. 1995.

Watson, Oliver. *Attributing pottery: or a waste of time?* Paper presented to the Barakat Trust Conference of Collectors and Collecting in Islamic Art, V&A, Sept. 1996.

Watson, Oliver. *A lustrous tradition*. Lecture for the Kuwaiti Ministry of Information, Kuwait, Nov. 1996.

Wearden, Jennifer. *The surprising geometry of the Ardabil Carpet*. Paper presented at Ars Textrina International Textiles Conference, University of Leeds, 10-12 July 1995.

Wearden, Jennifer. *How and why the South Kensington Museum collected carpets*. Paper presented at the Barakat Trust Conference on the History of Islamic Art History: Collectors, Collections and Scholars 1850-1950, V&A 18-19 Oct. 1996.

Conservation

Ashley-Smith, Jonathan. *Definitions of damage*. Paper presented at Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Amos, Anne Godden. *'Conservation' versus 'interpretation': sacred oriental textiles*. Paper presented at Objects Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995

Amos, Anne Godden. *The Stein loan, an Alladin's cave*. Paper presented at Ars Textrina, International Textiles Conference, University of Leeds, 10-12 July 1995.

Cogram, Albertina. *Linings and backings: the support of paintings, paper and textiles*. Paper presented at the United Kingdom Institute for Conservation, School of Oriental and African Studies, University of London, 7-8 Nov. 1995.

Cummings, Alan. *The eternal triangle: professionalism, standards and standardisation in conservation teaching*. Paper presented at ICOM-CC Training in Conservation and Restoration Working Group Interim Meeting Maastricht, The Netherlands, 6-8 April 1995.

Jordan, Fiona. *Conserving ceramics from historic house collections*. Paper presented at Shared Experiences Ceramics and Glass Conservation Group Conference, organised by UKIC, Ceramics and Glass Conservation Group West Dean College, Chichester, 17-19 May 1996.

Kite, Marion. *Some conservation problems encountered when treating shoes*. Paper presented at ICOM-CC Leather and Related Objects Working Group

Meeting, held at Central Laboratory for Objects of Art and Science Amsterdam, 5-8 Apr. 1995.

Lamb, Andrew. *To play or not to play*. Paper presented at the 2nd Annual Student Conservation Conference, De Montfort University, Lincoln, 18-19 Mar. 1995.

Miiller, Sonja. *Swiss study trip, organised by the Textile Section of UKIC*. Paper presented at the 2nd Annual Student Conservation Conference, De Montfort University, Lincoln, 18-19 Mar. 1995.

Oakley, Victoria. *The V&A's new Glass Gallery: conserving the collection*. Paper presented at Conservation of Glass and Enamels, organised for the UKIC Ceramics and Glass Conservation Group, V&A, 7 Oct. 1995.

Parkinson, Ronald. (Co-author with Lucia Scalisi). *Conservation and curatorship*. Paper presented at Objects Histories & Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995.

Richmond, Alison. *Critical decisions in the conservation of an old master drawing*. Paper presented at Objects Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9 Apr. 1995

Richmond, Alison. *Ethical practice in conservation at the V&A*. Paper presented at the American Institute of Conservation 23rd Annual Meeting, St. Paul, Minnesota, June 1995.

Richmond, Alison. *Re-conservation of works on paper at the V&A: a cause for concern?* Paper presented at Restoration, De-restoration, Re-restoration: 4th Symposium de l'Association des restaurateurs d'art et d'archeologie de formation universitaire, Centre Georges Pompidou, Paris, Oct. 1995.

Richmond, Alison. *A conservator's view*. Paper presented at Science in Art: the Application of Science in the Conservation of Works of Art on Paper, Camberwell College of Art, London, Dec. 1995.

Shenton, Helen. *The development of book display at the V&A*. Paper presented at the Society of Archivists Annual Instructional Meeting, University of Hertfordshire, 1-4 Sept. 1995.

Shenton, Helen. *The care of bookbinding collections*. Paper presented at Bookbindings, the Library Association Rare Books Annual Conference, University College, Durham, 11-13 Sept. 1996.

Umney, Nicholas. *An investigation into the use of nitrogen to produce low oxygen atmospheres for the treatment of museum specimens and artefacts*. Paper

presented at UKIC Furniture Section Conference, Pest Attack and Pest Control in Organic Materials, Museum of London, 18 Nov. 1996.

Williamson, Paul. *The curator and the conservator: a fruitful partnership*. Paper presented L'immagine della scultura fra estetica e conservazione, Rotary Club/Opificio delle pietre dure, Florence, 26 May 1995.

Winness, Merete. *English Japanned paper ware*. Paper presented at the 2nd Annual Student Conservation Conference, De Montfort University, Lincoln, 18-19 Mar. 1996.

Information & Library Studies

Cooknell, Jenny. (Co-author with Helen Lindsay). *The Heal's Archive: cataloguing and conservation working together to maximise access*. Paper presented as part of the Society of Archivists Conservation Lecture Series Manchester Metropolitan University Library, 2-6 Sept. 1996.

Dodds, Douglas. *Finding needles in virtual haystacks*. Paper presented at Libraries and the Reproduced Image: from Print to Digitisation, ARLIS/UK & Ireland Annual Conference, University of Edinburgh, 4-7 July 1996.

Dungworth, Naomi. *Benedictine library history*. Paper presented at the English Benedictine History Symposium English Benedictine Congregation, Buckfast Abbey, Devon, Apr. 1996.

Fish, Wendy. *The art of controlling demand: charging and other management strategies in arts related libraries and information services*. Paper presented at the Theatre Information Group Conference, Theatre Museum, 25 Sept. 1995.

Kelly, Serena. *Collecting archives: changes and consequences*. Paper presented at Conserving the Culture: the Challenge to Art, Architecture and Design Libraries, ARLIS/UK & Ireland Annual Conference, Trinity College Dublin, 30 June 1995.

Keyes, Marian. *Decorated endpapers*. Paper presented at British Association of Paper Historians Conference Imperial College, London, 16 Sept. 1995.

Pearson, David. *Provenance information and security*. Paper presented at Ownership and Responsibility: a joint meeting of Booksellers and Librarians held under the auspices of the Library Association Rare Books Group, British Academy, London, 16 May 1996.

Robson, Susanna. *Artists' books in an educational environment*. Paper presented at the ARLIS/UK & Ireland Artist's Book Seminar, V&A, 19 Apr. 1995.

Savidge, Jane. *Cataloguing artists' books*. Paper presented at ARLIS/UK & Ireland Artist's Book Seminar, V&A 19 Apr. 1995.

Savidge, Jane. *Other people's pictures: remote access to images*. Paper presented at Under One Umbrella Three, Library Association Conference, UMIST, Manchester, 23-25 June 1995.

Savidge, Jane. *Worth a thousand words? descriptive cataloguing of the secondary image*. Paper presented at Libraries and the Reproduced Image: from Print to Digitisation. ARLIS/UK & Ireland Annual Conference, University of Edinburgh, 4-7 July 1996.

Varley, Gillian. *Quelques projets coopdratifs d'ARLIS/UK & Ireland*. Paper presented at 4e Reunion nationaux des bibliotheques d'art, Musee de Grenoble, 9 Mar. 1996.

Watson, Rowan. *The manuscript map*. Paper presented at the School of Oriental and African Studies, University of London for the Association for Manuscripts and Archives in Research Collections, 11 July 1996.

Watson, Rowan. *Historical and political archives of the seventeenth to twentieth centuries*. Paper presented at St Hugh's College, Oxford, organised by the Association for Manuscripts and Archives in Research Collections, 29 June 1995.

Museology & Museum Education

Akbar, Shireen. *Community initiatives: achievement, support, profile and opportunities*. Paper presented Question of Status, Birmingham and Midland Institute in conjunction with the exhibition, Treasures from the Co of Mughal India, Birmingham Museum and Art Gallery, 20-21 Sept. 1995.

Akbar, Shireen. *The Nehru Gallery National Textile Project*. Paper presented at Museums for Integration Multicultural Society, Annual Conference of the International Committee of Education and Cultural Action (CECA) of the International Council of Museums (ICOM), 22-27 Nov. 1993.

Anderson, David. *Museum education in and beyond museums*. Paper presented at Context and Continuity organised by the British American Arts Association, Purcell Room, South Bank, London, 8 Feb. 1995.

Anderson, David. *Learning history in museums and Future developments in museum education*. Papers presented at Museum Development, City Museum and Conservation Institute, G6teborg, Sweden, 9 Mar. 1995.

Anderson, David. *Museum education*. Paper presented at Museums in Modern Society, Hunt Museum, Limerick Ireland, 25 Mar. 1995.

Anderson, David. *The future of learning research in museums*. Paper presented at International Colloquium Museological Research, University of Umea, Sweden, 6 Apr. 1995.

Anderson, David. *Interactivity in the arts and humanities*. Paper presented at World Heritage and Museum International Conference, Earls Court, London, 2-11 May 1995.

Anderson, David. *The National Report on Museum Education*. Paper presented at the Group for Education Museums Annual Conference, University of Aberdeen, 31 Aug. 1995.

Anderson, David. *Has museum education gone wrong?* Paper presented at the Museums Association Annual Conference, University of Leicester, 14 Sept. 1995.

Anderson, David. *Visions of the future: museums and schools*. Paper presented at the Local History Association Annual Conference, Museum of London, 4 Mar. 1996.

Anderson, David. *Mission statements: clarity or confusion*. Paper presented at Learning in Galleries and Museum Towards an Education Policy, British Council International Seminar 5017, St Giles Hotel, London, 13 Mar. 1996

Anderson, David. *The significance of research: the DNH Report*. Paper presented at Research into Learning Museums: Group for Education in Museums Seminar, Science Museum, London, 5 June 1996.

Anderson, David. (Co-presenter with Caroline Lang). *The National Report on Museum Education*. Paper presented at the Group for Education in Museums Annual Conference, Clocktower, Croydon, 30 Aug. 1996.

Anderson, David. *Replica or reality?* Paper presented at the Museums Association Annual Conference, Conference Centre, Harrogate, 3 Oct. 1996.

Anderson, David. *A commonwealth: museums and learning*. Paper presented at a meeting of the Sussex Curators Group, Worthing Museum and Art Gallery, 14 Oct. 1996.

Anderson, David. *Museums and adults as partners in learning*. Paper presented at Museums and Adults as Partners in Learning, organised by the National Institute of Adult Continuing Education, and held at the British Museum, London, 4 Nov. 1996.

Anderson, David. *The future of museum learning*. Paper presented at Digital Dreams: Between Two Cultures, Laing Art Gallery, Newcastle, 18 Nov. 1996.

Baker, Malcolm. *Objects and their display: a response*. Paper presented at The Object and its Limits, the 84th Annual Conference of the Boston College Art Association, 21-24 Feb. 1996.

Baker, Malcolm. *Changing views: exhibiting a collection history*. Paper presented at Stewardship of Cultural Objects, Smithsonian Institution/V&A, held at the V&A, 23 Oct. 1996.

Benton, Margaret. *The Theatre Museum: a new approach to recording performance*. Paper presented at Researching Theatre in the 90s, University of Sheffield, 9 Mar. 1996.

Benton, Margaret. *A pauper's guide to riches*. Paper presented at Winds of Change: New Technology, SIMBAS Bi-annual Congress, Theatre Museum, Helsinki, Finland, ')1 Aug.-6 Sept. 1996.

Binney, Richenda. *Tales and reminiscence: oral history sound archive and its value*. Paper presented at Plymouth City Museum and Art Gallery, 18 May 1995.

Cole, Shaun. *What a queer collection: the problems of collecting lesbian and gay material in museums*. Paper presented at Theory, Populism and Subcultural Dress, V&A, 11 Nov. 1995.

de la Haye, Amy. *Streetstyle: researching and curating the exhibition*. Lecture delivered at Brighton University, School of Historical and Critical Studies, 18 Jan. 1995.

Dunn, Richard. *Looking both ways: what the past can tell us about the future of collecting*. Paper presented at Carry on Collecting? Developing a Strategy for the Future of Collecting, University of Leicester, 14-17 Apr. 1996.

Eatwell, Ann. *'Every cloud has a silver lining': the role of the loan in the formation of the museum collection with special reference to metalwork*. Paper presented at Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A 7-9 Apr. 1995.

Fowler, James. *Collecting live performance*. Paper presented at Carry on Collecting? Developing a Strategy for the Future of Collecting, University of Leicester, 14-17 Apr. 1996.

Haworth-Booth, Mark. *Collecting the art of photography: the V&A experience*. Paper presented at the Photography Symposium, organised by the British Council and Fotomedia, held at Lalit Kala Academy, New Delhi, India, 16-17 Oct. 1995.

Hudson, Claire. *The Theatre Museum: developing the national record of performance*. Paper presented at Records of the Performing Arts, organised by the British Records Association, School of Oriental & African Studies, University of London, 3-4 Dec. 1996.

McGinnis, Rebecca. *European cities within reach*. Paper presented at American Association of Museums Annual Conference, Philadelphia, USA, May 1995.

McGinnis, Rebecca. *Museums and tourism: a European perspective*. Paper presented at Museums Association Annual Conference, Leicester, Sept. 1995.

McGinnis, Rebecca. *European cities within reach*. Paper presented at the session The Museum Experience: Quality Access for People with Disabilities, Museums Association Annual Conference, Leicester, Sept. 1995.

Mendes, Valerie. *Mannequins and meaning: an exploration of the relationships between dress and its method of display*. Paper presented at the session for Defining Dress, Objects, Histories and Interpretations, 21st Annual Conference of the Association of Art Historians, V&A, 7-9Apr. 1995

Merriman, Sally. *Clothes are medicine: considerations for the display and collection of First Nation's clothing textiles*. Paper presented at the Group for Costume & Textile Staff in Museums AGM & Annual Conference, Le City Museum, 1-2 Nov. 1996.

Merry, Rebecca. *Iconography, imagination and image: creative processes in turning ideas into images*. Paper presented at the British School at Athens, Greece, 25 Jan. 1996.

Mulberg, Colin. *The real thing: museums as a resource in product design education*. Paper presented at the 3 National Conference on Product Design Education, University of Central Lancashire, Preston, 15-16 July 1996

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