



Research Report 1997-1999

One of the vital activities of any national museum is research. The myriad public functions of a modern museum are dependent on sound knowledge of the objects in the museum's care. Research allows the Victoria and Albert Museum to play a role with the creative industries; it underpins education programmes that render the collections meaningful to school children, students and distance learners; it enables the giving of pleasure to a mass audience. Scholarship, alongside collections management and conservation, guarantees the continued prosperity of the nation's heritage. This report covers a three-year period in which hundreds of exhibitions, books, journal articles and electronic publications have made available a vast amount of scholarly material.

Victoria and Albert Museum specialists on the art and design of the last thousand years, across all continents, have continuously published ground-breaking research in significant quantities. Apart from the individual efforts of the Museum's major scholars, perhaps a particularly impressive aspect of the research effort in this period has been the collaborative projects undertaken with universities and museums in Britain and abroad. They include topics as varied as Gothic art, historic tapestries, Anglo-Indian furniture, the Victorians, modern product design and electronic media. As research becomes more interdisciplinary, and technology becomes more central, so the methods of research progress.

This report shows that a powerful and varied research culture remains one of the distinguishing characteristics of the V&A. It reports on the last years of the 20th century. I think we can all be assured that the research effort will continue and will enlighten the new century as much as it did the old one.

Dr Alan Borg
Director

Departmental Research 1997-1999

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 the Conservation department, and 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. The unit has two main taught programmes, the Renaissance Decorative Arts and European and North American Design 1600-1990. Students are able to undertake doctoral theses across this chronological range.

The Research department has now existed for more than ten years and through this period has been steadily and deliberately developed as a flexible entity capable of taking on and completing a wide range of research projects. It operates across the range of the Victoria and Albert Museum's activities, containing, at anyone time, teams of curators and fellows working on specialist and populist publications, major exhibitions, symposia and gallery development. The scholarship employed is very varied, moving from mainstream, historical analysis of objects through to experimental theory. The numbers of curators and fellows residing in Research has steadily increased. In 1999 there were around 40 individuals engaged on projects, and approximately 50 post-graduate students. The department has raised a significant amount of money for research personnel and student scholarships. During the period funding and/or staff have been received from the British Academy, the Getty, the Kress Foundation, the Leverhulme Trust, Brighton University, Buckingham University, the London Institute, the Royal College of Art, Sussex University and the University of the West of England.

The department has organised ongoing series of research events for specialist audiences. These have included regular work-in-progress seminars, weekly post-graduate seminars, and over twenty colloquia and symposia. Topics have included British Art and Design, English Gothic Art, Ornamental Prints and Art Nouveau. During the period under review, the department has been centrally involved in the creation of major exhibitions and their accompanying publications, including: *The Cutting Edge: 50 Years of British Fashion*; *The Power of the Poster*; *Grinling Gibbons and the Art of Woodcarving*; *A Grand Design: The Art of the Victoria & Albert Museum*; and *Art Nouveau 1890-1914*. Major monographs on a wide range of topics were put in train or completed in the period, including the English porcelain trade, English tapestries, French 18th-century furniture, Indo-European furniture, the use of black in fashion, Art Nouveau, Chinese fashion, English portrait sculpture, modern Staffordshire pottery, English Gothic art, Japanese swords and the English silver trade. The research activity of the V&A is conditioned not only by the demands and opportunities of the present, but

by what has gone on in the past. The publication in 1999 of *Vision & Accident: The Story of the Victoria & Albert Museum*, by Anthony Burton (Senior Research Fellow in Museology and one of the department's permanent members of staff) has revealed, among many other things, the shape and dimensions of the V&A's intellectual life over the last 150 years. In these varied ways the department has enabled new lines of investigation to be opened up, familiar disciplinary and subject boundaries to be crossed and the results to be made accessible to a wide range of audiences.

Paul Greenhalgh

Collections Division

The Collections division comprises the National Art Library, six European departments - Ceramics and Glass; Furniture and Woodwork; Metalwork, Silver and Jewellery; Prints, Drawings and Paintings; Sculpture; Textiles and Dress - and the Far Eastern and Indian and 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 Services Section, which provides support for a number of curatorial functions and undertakes research in the fields of 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 three years follow.

Deborah Swallow

Ceramics & Glass Department

The research effort of the Ceramics and Glass department has been focused principally on the Museum's major projects over the last three years. The British Galleries project has claimed time in one way or another from virtually every member of staff. Hilary Young has been particularly heavily involved, as well as Robin Hildyard and, to a lesser extent, Jennifer Opie, Judith Crouch and Alun Graves. Oliver Watson has, as a member of the Project Team, been heavily involved in the development work for the new Spiral building. Hilary Young spent much time outside the department as Project Manager of Phase II of the re-display of the Silver galleries.

The preparation of major publications occupied much of the time. Glass, in the V&A materials series, 1997, was edited and part-written by Reino Liefkes, with contributions from Judith Crouch, Robin Hildyard, Jennifer Opie, Oliver Watson and Hilary Young. Hilary Young's *English Porcelain 1745-1795*, written as part of

his commitment as the Derby Fellow of Ceramic History, has established a new level of scholarship in this area of early English porcelain history. Robin Hildyard's *European Ceramics* was published in 1999 as part of the V&A materials series. Jennifer Opie was a significant contributor to the Museum's forthcoming *Art Nouveau* publication and exhibition, 2000. Reino Liefkes was responsible for the preparation of Anthony Ray's major catalogue *Spanish Pottery*, published 2000. Alun Graves and Robin Hildyard began work on forthcoming publications on the history of tiles and on English pottery, respectively. Other members of staff published or prepared articles on subjects ranging from medieval Syrian pottery to the history of the glass collections, *Salviati* in the 19th century, the tableware of Ben Nicholson, Danish and Finnish design and contemporary glass.

Oliver Watson sat on the Jury for the Westerwald International Ceramics Prize. He was the guest curator of the Bernard Leach exhibition that toured Japan before being shown at the Crafts Council in London. He also helped organise (and chaired) the accompanying conference at the Museum. Jennifer Opie was responsible for the exhibition *A Celebration of Glass*, part of the 50th anniversary celebrations of the Contemporary Applied Arts gallery and she was a Jury Member for the Jerwood Prize for Contemporary Glass. Reino Liefkes, Chairman of ICOMGlass, was involved in the organisation of the group's highly successful meeting in Sweden. He also lectured on aspects of Venetian-style glass at symposia in Antwerp and at the University of Aarhus, Denmark. Hilary Young is on the vetting committee of the International Ceramics Fair and Seminar. Hilary Young and Reino Liefkes have taught students on the V&A/RCA History of Design Course.

During this period members of the department also contributed to or organised a number of Museum exhibitions and displays. Jennifer Opie organised *Finnish Glass* to launch the new temporary display space in Room 129; the whole department contributed to the successful display *A to Z of Ceramics*, while Alun Graves prepared for the *New White* display which opened to considerable critical acclaim in spring 1999. Hilary Young was responsible for the display *Inside the British Porcelain Industry*, in autumn 1999, which explored the themes of his book on English porcelain. He has also contributed texts to the forthcoming display on tea and tea drinking.

Time was spent with many visiting scholars in helping with their research. In addition, curators from Chateau Ecoen, France, were invited to work with the department on the Museum's Limoges enamels, resulting in updated cataloguing and handlist information.

Oliver Watson chaired, and Hilary Young acted as secretary, to a small group convened by the Director, which drew up a report on the state of, and issues around, curatorial expertise within the Museum.

Progress is being maintained towards a concerted and comprehensive programme of recataloguing and relabelling the department's many displayed objects, which form virtually half of those displayed in the Museum. This project is currently concentrated on Rooms 133-137 during their closure as a result of British Galleries impact work. Work on this began at the end of 1999 and is planned for completion in December 2000.

Oliver Watson

Far Eastern Department

Far Eastern department is responsible for the Museum's collections of Chinese, Korean and Japanese art. Titles covering the overall scope of these collections were published in conjunction with the opening of the Museum's four new East Asian galleries between 1986 and 1992. Books focusing on specific areas of the collections have been published as part of an ongoing Far Eastern Series. Publications have also been generated in connection with exhibition projects. The thrust of these books has been on making the V&A's collections better known and on interpreting them in a manner that is both scholarly and accessible. New undertakings of this kind include titles on Japanese swords, Japanese textiles, Japanese netsuke, Japanese fan prints, and the cult of Chairman Mao. The history of the V&A's East Asian collections has been a general focus of attention, both in connection with and independently of these publications. Major academic projects include Rose Kerr's work on the history of Chinese ceramics for publication in Joseph Needham's magisterial series *Science and Civilisation in China*, and Verity Wilson's work *Clothes and Culture in 20th-Century China* on dress and identity for publication by Reaktion Books. There has been collaboration with the Science Section of the Conservation department on overglaze enamels on Chinese porcelain, resulting in an article for the Louvre's periodical *Techne* and a forthcoming conference paper for Shanghai. Anglo-Japanese cultural relations have been the subject of research by Anna Jackson for the Art Nouveau exhibition and the Japanese section of the new British Galleries. Contemporary East Asian art and design is an area of general interest into which effort further to the considerable amount already invested is being directed. Interpretation of the collections for educational purposes is another important area on which FED works. Awareness of public interest in function and social context as well as style and methods of production has been a significant determinant in the development of programmes with the Education department and has also informed approaches to gallery display and the planning of exhibitions.

Rose Kerr

Furniture & Woodwork Department

The main focus of research in the department has been the preparation for the new British Galleries 1500-1900. This comprised two strands: (a) work on all aspects of the project by Christopher Wilk and Sarah Medlam (members of the

British Galleries Concept Team) and (b) research into collection furniture by Tessa Murdoch, Frances Collard and Kate Hay to assess its suitability for display in the new galleries. This has included reassessing pieces formerly displayed in the previous galleries and inspecting furniture out on long term loan to museums and National Trust houses in Lancashire, the Midlands, Norfolk, Staffordshire. This has been undertaken in close consultation with colleagues in Conservation. Resulting reports and research have been added to the working departmental catalogues.

Considerable research was undertaken into the Museum's collection of historic British rooms. This was required as preparation for the dismantling of the rooms, as help in deciding how they should be presented in the new British galleries and for the two-day conference, The Museum and the Period Room (November 1997). Colleagues in Furniture and Woodwork Conservation were closely involved with this.

The department continued to support the research being undertaken on Carolyn Sargentson's forthcoming catalogue of French furniture, the subject of a major grant application during this period. This included mounting a small display in Room 5 illustrating recent object-related research. Some work has been done on the projected Catalogue of British Furniture 1660-1714, a long-term project scheduled for completion after the British Galleries open.

Smaller displays in the main entrance illustrated recent research and conservation as well. These included one on 17th-century lace boxes, incorporating results of research undertaken for the British furniture catalogue and one on Beetlemania, which resulted from a chance find of an exotic beetle in a mid-19th-century papier-mâché workbox in our collection. Research on contemporary design was undertaken by Gareth Williams for three exhibitions in the Design Now Gallery: Green Furniture (1996-1997), Not So Simple (1997) Swell (an exhibition of the work of Inflate, 1998). His research commenced for the major contemporary exhibition Brand.New, planned for 2000.

Christopher Wilk

Indian & South-East Asian Department

The research programme of the Indian and South-East Asian department is directed towards studying, interpreting and increasing understanding of the arts from the Indian subcontinent and mainland and island South-East Asia. These regions are substantially represented in the Museum's collections, with areas of strength which reflect the colonial origins of the Museum's earliest holdings.

Research on the collections entails both work on well-known subject areas and the identification of new subject matters and theoretical issues. Recent years have seen, for example, significant research and publication on regional textile traditions and specific textile techniques (Rosemary Crill) as well as the analysis

of inter-regional trade in textiles (John Guy) and the impact of Empire on textile production (Deborah Swallow). Catalogues of the collections of sculpture from India and South-East Asia are in process (John Guy) as is work towards a publication which will review the whole of the Himalayan collection (John Clarke and John Guy). The department continues to be a centre for the study of South Asian paintings and prints, both historical (Rosemary Crill, Susan Stronge, John Guy, Graham Parlett) and contemporary (Divia Patel). It is now also developing the study of Indian photography and photographs of India (Divia Patel). The coming two years will see the completion of several major publications in these subjects. Work for the exhibition and book on the arts of the Sikh Kingdoms, led by Susan Stronge, has creatively brought together skills from within the department (Rosemary Crill, Divia Patel, Graham Parlett and Nicholas Barnard). The project built on established scholarly foundations but greatly expanded their terms of reference and involved collaborations with Sikh scholars and others expert on these subjects both nationally and internationally. Amin Jaffer's study of Anglo-Indian furniture entails equally productive links between this and the Research department, and between the V&A and the Peabody-Essex Museum, Salem.

The intensive study of objects in our care, and of related collections, continues to underpin and inform this work, as does dialogue with both scholars and students working in related subjects. This occurs through conferences, study days, the department's two annual public lectures and other talks, and visitors to the department (facilitated by the Nehru Trust for the Indian Collections at the V&A, the Charles Wallace India and Pakistan Trusts and other agencies). Equally important to the definition of methods of presentation of research findings are the links with the South and South-East Asian communities (in collaboration with the Adult and Community Section of the Education department) and the general public. Most critically it is field work which enhances curators' understanding of the meaning of objects, so enabling them to elucidate the objects in ways that further popular and scholarly understanding of the objects.

Deborah Swallow

Metalwork, Silver & Jewellery Department

The principal focus has been on the many kinds of research which enable a successful gallery to reach the highest standards of interpretation. There have been four projects: the British Galleries, to which the department is contributing substantial expertise and nearly 600 objects; the second phase of the Ironwork gallery, which opened in September 1997; the Pewter and Cutlery gallery, a very low-budget but radical re-interpretation which opened with new graphics, labels and acquisitions in June 1999. Finally there is the generously funded (by the Whiteley Trust) second phase of the Silver gallery, which is planned to open in February 2000.

Work for these 19th- and 20th-century rooms of the Silver gallery has been typical of what is required for a major project. It began with the visitor surveys of the earlier rooms and discovery area completed in 1996. A reassessment of 1200 objects has been undertaken with the generous co-operation of colleagues in many departments, and an international body of curators, collectors and dealers. The search for key loans and documentation has included visits to the National Railway Museum in York, Manchester Town Hall, the Museum of London, and the assay offices and museums of Sheffield and Birmingham.

Collaboration has also underpinned an ambitious project for the restoration of the Hereford Screen, designed by Sir George Gilbert Scott, and described in 1862 as 'the grandest and most triumphant achievement of modern architectural art'. It was removed from Hereford Cathedral in 1967 and has not been on public display since. With the aid of the Conservation and Buildings and Estate departments, a minute investigation has been conducted into the structure, colours and history of the screen. The work has fed directly into the campaign, supported by the Heritage Memorial Fund to raise £750,000 to enable the restored screen to be displayed in the Ironwork gallery. All funds were in place by November 1999, and work is now underway by the conservators Plowden & Smith. The screen will be redisplayed in the summer of 2001 in the Ironwork gallery.

Newly displayed galleries need books. After Silver (ed. Philippa Glanville), published in 1996 and to which the whole department contributed, came Decorative Ironwork by Marian Campbell, published in 1997. Pewter by Anthony North and Andrew Spira, was published in 1999. Clare Phillips was seconded to the Research department to write Jewels and Jewellery, for publication March 2000.

A fully rounded picture of departmental research must also emphasise - as well as the exhibitions and articles listed elsewhere in this report - the continual updating of files on contemporary artists, and the critical role of research in making acquisitions and providing advice to the nation. The acquisition of the Macclesfield silver for the British Galleries, the championing of the Panshangar ewer and basin, now acquired by Compton Verney, and the case objecting to the granting of an export licence for an epergne by Edward Wakelin stand as examples of the many activities which depended on rapid, wide-ranging and authoritative research.

Richard Edgcumbe

Prints, Drawings & Paintings Department

The most outstanding result of recent research in the Prints, Drawings and Paintings department has been the discovery that the Museum has, dispersed among its collections, the Lafrery volume. It consists of two architectural treatises and seven sets of ornament prints which can be matched to entries in the stock

list of Antonio Lafrery (1512-1577), the leading print publisher in Rome in the second half of the 16th century. It was found as a result of cataloguing the 16th-century Italian engraved ornament prints. The catalogue, published in 1999, provides a model on which to base the catalogues of the rest of the ornament prints in the Museum, the most extensive collection of its kind in the world.

Otherwise, to a great extent, research in PDP has been centred on new media. An interactive information system, informed by in-depth audience research, has been developed for the Canon Photography gallery. Its aim is to encourage visitors to feel confident that their own responses to photographs in the collection are valid and interesting. Work with the British Library, interviewing and commissioning audio life stories from photographers and figures involved in photography in Britain, has contributed to the Oral History of British Photography. We have also begun to explore how to represent the design process now that drawing on paper has largely been superseded by computer aided design and are in the process of assessing more widely how productive it is to continue to collect according to the traditional categories on which the Prints, Drawings and Paintings department's collections have been built in the light of the actual practice of designers, photographers and artists now.

Susan Lambert

Sculpture Department

The primary aim of research prosecuted in the department in the years 1997-99 has been directed towards the completion of important catalogues of major parts of the collection. In the short term, work should be drawn to a close in the next two years on catalogues of the Museum's holdings of Italian bells and mortars (Volume I of a series on the Italian bronzes) by Peta Motture, on German late Gothic and Renaissance sculpture by Norbert Jopek, and on Netherlandish sculpture 1450-1550 by Paul Williamson. Good progress was also made on a Summary catalogue of post-Medieval English sculpture, co-ordinated by Diane Bilbey and Marjorie Trusted, this project being awarded a grant from the Paul Mellon Foundation for British Art to expedite the research and writing. All these catalogues will place a special emphasis on the physical properties of the works of art, taking into account collaborative work carried out by curatorial, conservation and scientific staff.

It is also the objective of the department to increase access to the collection by means of lecturing, publishing articles and organising exhibitions and by the promotion of the study of sculpture outside the Museum. To this end, senior members of the department gave lectures and attended conferences in the UK, Europe and the USA, and represented the Museum on committees and other bodies. Paul Williamson served on the committee of the British Academy's Corpus of Romanesque Sculpture in Britain and Ireland until 1997, on the Cathedral Fabric Council at Lincoln, and on the Consultative Committee of the Sculpture Journal, and is a Council Member and Vice-President of the Society of

Antiquaries of London. He was a member of the Academic Committee for the exhibition 799: Kunst und Kultur der Karolingerzeit, held at the Diözesanmuseum in Paderborn in 1999. He was also instrumental in securing a major grant from the Getty Grant Program for the exhibition Late Gothic Art in England, to be held at the Museum in 2002, for which he is co-curator with Professor Richard Marks. Marjorie Trusted continued as editor of the Sculpture Journal (the annual periodical of the Public Monuments and Sculpture Association), on the editorial board of The Medal, served on the committees of the Church Monuments Society and the Walpole Society, and was elected as a Fellow of the Society of Antiquaries of London in 1999. She was a Guest Scholar at the Getty Museum for three months in 1998, working principally on Spanish and Colonial ivory carvings. Her catalogue of Spanish sculpture at the V&A, published in 1996, was recognised by the 1998 Eleanor Tufts Award of the American Society for Hispanic Art Historical Studies. Peta Motture acted as a member of the Steering Committee for the forthcoming exhibition on Italian terracottas, to be held at Houston and the V&A in 2001-2. Wendy Fisher served on the Council of the British Art Medals Society.

Paul Williamson

Textiles & Dress Department

From 1997 to 1999, all research completed in Textiles and Dress was collection-based and project-led. Preparations for the British Galleries 1500-1900 had priority. Clare Browne, Susan North, Linda Woolley, Jennifer Wearden, Lucy Pratt and Paul Harrison were all involved in aspects of research for the new displays with Linda Parry acting as Senior Subject Specialist for the Victorian galleries.

Departmental research concentrated on a series of departmental displays (see lists elsewhere), a major exhibition and preparation of books. A Museum poster devoted to the wide range of textiles and fashion titles celebrated the department's considerable success in this area. New titles extended existing series. The Victoria and Albert Museum's textile collection was brought up-to-date with Ngozi Ikoku's study of textiles from 1940 to the present day and four new publications appeared in the Victoria and Albert Museum: Fashion Accessories series. Avril Hart's Ties and (with Emma Taylor) Fans, Shoes by Linda Woolley and Lucy Pratt and Handbags by Claire Wilcox were published in this period. A detailed study by Avril Hart and Susan North of the Museum's collection of 17th- and 18th-century dress resulted in the latest volume of Fashion In Detail. Clare Browne and Jennifer Wearden wrote Samplers together. Amy de la Haye edited The Cutting Edge: 50 Years of British Fashion to accompany the 1997 exhibition of the same name.

Linda Parry researched the textiles of the 19th-century designer E.W. Godwin for an exhibition held at the Bard Graduate Centre, New York, in 1999 and acted as textile specialist for the Museum's Art Nouveau exhibition contributing chapters

for two accompanying publications. Susan North investigated the V&A's notable knitting collection for a Museum Study Day and Linda Woolley researched linen damasks for an international conference. Jennifer Wearden and Florence Akst (sadly she died in September 1999) continued their major catalogue of the Museum's carpets. Marianne Ellis and Linda Woolley began a programme providing technical analyses of the early embroideries. During the period Clare Browne worked on two fascinating textile-related subjects: the influences of botanical illustration on 18th-century silk design and the use of asbestos fibre in textiles. Her findings formed the subject of papers given at international conferences in Switzerland and Cambridge.

Valerie Mendes and Amy de la Haye worked in tandem on *The Concise History of 20th-Century Fashion* for Thames and Hudson (launched in 1999) thus continuing a Museum related publishing tradition initiated by James Laver in 1969 with *The Concise History of Fashion*. Valerie Mendes also acted as the mentor for Claire Wilcox's research supported by a Crafts Council bursary. This culminated in *Satellites of Fashion*, an innovative, travelling exhibition (with catalogue) devoted to contemporary fashion accessories. Valerie Mendes completed *Black in Fashion* and arranged a temporary display to mark its publication. Claire Wilcox conceived the monthly *Fashion in Motion* interactive events that bridge the gap between live catwalk shows and static museum displays. As part of the drive to take fashion beyond the Museum's walls, she devised *Wear on the Street*, a photographic record of what a cross section of people in Europe were wearing on a single day (1 January, 2000).

Valerie Mendes

Conservation Department

Research activity within the department continues to grow. The focus of research is always the object, especially those objects that form the V&A's collections, but the approaches to object-based research can be very diverse.

New projects always raise new problems. The Museum's major objectives, the British Galleries and the Spiral, have generated questions about levels of dust and vibration due to construction works. The investment in major air-handling plant for the British Galleries has concentrated interest in the efficiency of systems for removing gaseous and particulate pollution from the gallery environment. Concern about the costs of display cases has led to international collaboration in studies of display case specification and planned maintenance. The desire to show historic textiles on open display has renewed interest in modelling the processes of deterioration and dirt deposition. A study of the fading of dyes in a William Morris carpet has allowed the specification of a rotation period for textiles on display.

Collaboration with other institutions continues to be essential to provide expertise and equipment not available in the department. A new collaboration between

Imperial College and the RCA/V&A Conservation Course is the degree option of Chemistry with Conservation Science. A new partner for the department was the University of Greenwich who provided the Raman spectrometer used for non-invasive analysis of pigments in portrait miniatures and Japanese prints.

As the numbers of permanent staff decline, the greatest area of expansion is within the RCA/V&A Joint Conservation Course. The number of students registered for research degrees continues to increase and there are now five students working towards their PhDs. RCA/V&A Conservation celebrated its first PhD award with Sandra Grantham's thesis on the treatment of friable paint surfaces on Japanese paper screens. Research topics are grouped into a small number of coherent research themes. These include the use of computers in conservation, the patination of metals and the study of 20th-century materials (which involves collaboration with the Tate Gallery). Following publication of Jonathan Ashley-Smith's book *Risk Assessment for Object Conservation*, the interest in risk research is beginning to grow.

The specialisation deriving from a limited number of distinct themes means that a stable research culture has started to emerge. With luck and management this stability will lead to continuing intellectual expansion.

Jonathan Ashley-Smith

National Art Library

The National Art Library, as well as serving the research community by developing, preserving and making available collections of printed and archival material that document the theory, history and practice of art and design, is also a curatorial department of the V&A covering the history of the design of the book. This dual function is reflected in the varied contribution that the Library makes to research in the Museum and beyond.

The main areas of research upon which the NAL is engaged are the history of the book, individual artists and art movements, and information systems. Three MAs in the History of the Book have recently been completed (tutors on the course include NAL staff) and two PhDs are underway, one at Birkbeck College (on the application of computers in the history of art) and one at the Courtauld (on the avant garde). One PhD at the Courtauld was successfully completed in 1999 on 19th-century church architecture. For the past three years, the NAL has also seconded a member of staff to the Research department, which will lead to the publication of a catalogue of illuminated manuscripts in the NAL. The Museum Archives section works closely with the directors of the V&A/RCA course run by the Research department to ensure that all incoming students are introduced to the opportunities presented by the Museum's archival holdings and that research projects adopted by the students are facilitated as much as possible by Archives staff.

Much of the Library's research, particularly in the area of its core concern, the management of knowledge, is carried out in conjunction with other libraries, museums and professional organisations. Continuing development of the Art and Architecture Thesaurus (in collaboration with the Getty Information Institute), the Z39.50 Experimental Interface Project (ZEXI), and the EC-funded Electronic Library Image Service for Europe (ELISE) are examples of initiatives in which the NAL plays a leading role. The award of a major grant by the Heritage Lottery Fund, to convert the Library's manual catalogues to electronic format, recognises the status of the NAL as the pre-eminent library in its field.

A major achievement building upon research in the Library has been the publication of *The Victoria & Albert Museum: a Bibliography and Exhibition Chronology, 1852-1996* by Elizabeth James in 1998. The publication is evidence of the commitment of the Museum to making information available about its own history, the growth of the collections, changing policies and interpretations. The project formed part of the National Art Library's programme of providing access to all documents relevant to the V&A's history. It followed a recently completed project to catalogue all 1851 Great Exhibition material in the Library and it is planned to be followed by a catalogue of the papers of the Museum's first Director, Sir Henry Cole.

Jan van der Wateren

Education Department

The Education department currently undertakes three major types of research: audience research mainly in support of major projects such as the British Galleries and the Spiral; subject and collections research in accordance with the specialist disciplines of education staff; and national research projects related to the public dimension of museums (including the V&A) on behalf of Government and other national agencies.

The department is one of the most productive in terms of research activity among museum education departments in the UK. As a result, the department is increasingly regarded in the wider museums' profession as a centre of expertise on the public dimension of museums, and is frequently asked to provide advice and information on this to professional bodies, institutions and individuals. This activity represents a growing pressure on the time of staff most engaged in research.

An issue of special interest to an Education department is that of audience research. Much work of this kind is commissioned and managed by V&A staff on behalf of the institution, and is often carried out by outside agencies. It is important, however, at a time when the Government is expressing its wish that the museum sector should take its audiences more seriously, that audience research is given due acknowledgement.

In 1997 and 1998, the Education department commissioned a major survey by the Policy Studies Institute (PSI) of all audience research undertaken over the last decade and a half by a range of V&A departments - some 60 or so separate visitor studies in total. The result, issued in the summer of 1998, provides a clearer composite profile of visitors to the museum than we have ever had from a single study before.

The PSI study showed that the V&A has been much more active in audience research than has often been perceived, both internally and externally. It also identified a number of ways in which the Museum could enhance its audience research. These included: gathering more information on non-visitors and infrequent visitors; the development by the Museum of a standard audience classification, to bring consistency to the data we gather as an institution; regular inclusion of children, young people, and other priority audiences in studies (at present they are often omitted); increasing research into visitor learning, orientation and behaviour in galleries. The study has helped to set an agenda for future action by the Education department and other departments concerned with audience research.

Landmarks in the research programme undertaken by Education staff were the quantitative and qualitative studies managed by Gail Durbin and undertaken by Creative Research for the British Galleries project; user consultation meetings for the Spiral Project co-ordinated by Caroline Lang; and the publication of David Anderson's *A Common Wealth: Museums and Learning in the United Kingdom* by the Department for Culture, Media and Sport (first edition January 1997, second edition June 1999).

David Anderson

Bethnal Green Museum of Childhood

The research of the National Museum of Childhood has been devoted to exhibitions, refreshing gallery displays, publications and conferences. A considerable amount of research was undertaken by curators for the Alice exhibition (which has travelled to Norwich Castle Museum and the National Museums of Merseyside) and for an exhibition by Eric Bagge, a contemporary illustrator of Hans Christian Andersen stories. In addition, new research was carried out for the new displays in the Early Years gallery and the Toy gallery.

Bethnal Green Museum of Childhood hosted and contributed to a successful conference on toys organised by the Social History Curators Group. Lastly, Sue Laurence delivered a keynote lecture on the way forward for museums of childhood at the Second International Congress on Toys and Childhood held in Ibi, Spain in April 1999.

Sue Laurence

Theatre Museum

Improving public access and understanding of the collections is the keystone of the Theatre Museum's research activities. Scarce resources mean that research is focused on projects such as exhibitions, educational publications and catalogues that have relevance for and meet the needs of the widest range of users. The Museum's innovative teams of gallery 'animateurs' have been evaluating visitors' responses to the collections and displays through a variety of workshops and seminars. This first-hand experience of visitors' reactions is used to inform the development of new displays and the creation of educational packs such as the successful A-level pack on Antonin Artaud. Exhibitions and education are closely geared to meeting curriculum needs and are produced in collaboration with universities, colleges and theatre practitioners in order to extend the Museum's reach and subject expertise: for example, A Stage for Dionysos, a major exhibition on ancient Greek drama, was produced in association with a series of British and Greek academic institutions as well as the national theatres of five European countries.

Given the transience of its subject matter, the Theatre Museum has a vital role to play in proactively documenting contemporary performance. This includes maintaining its recently devised database of UK stage productions, and creating a permanent record through its seminal National Video Archive of Stage Performance. The latter has continued to develop and occasioned more research into recording techniques, standards, selection and the educational use of video. The Museum has also been investigating how best to document and make available the work of ethnic groups in Britain, through, for example, the Blackgrounds recording project developed in association with the Arts Council of England and Talawa Theatre Company.

The Museum is represented on a wide number of academic, national and international organisations such as the Theatre Information Group, the International Theatre Institute and the Performing Arts Data Service. Its knowledge base and reputation at home and abroad was further enhanced by its organisation in 1998 of Performing Arts Collections -Virtual, Dead or Live? a major conference on digitisation and multi-media, for SIBMAS (the International Organisation for Performing Arts Libraries and Museums). Considerable effort was also spent researching the best collections management system for the Museum with its wide range of materials from archives to traditional Museum objects, linked by subject. The desired single, integrated system was deemed not to be achievable with current resources, and the decision was taken to use the two V&A collection management systems, CIS and Dynix; nevertheless, research into how to integrate systems at the data entry stage is an important medium-term strategic objective.

With the priorities on wide public access, individual curatorial interests and research have had to be pursued in private time except in specific circumstances.

An exception was made for the V&A exhibition The Power of the Poster for which a Theatre Museum member of staff was seconded to the Research department.

Margaret Benton

Apsley House, Wellington Museum

Leah Tobin and Eleanor Appleby, (Marketing Officer and Administrator) carried out audience research during this period. This comprised a groups' survey (ongoing: to find out where groups had heard about the house) and a visitor survey of individuals (carried out in March, August and October 1997). The survey covered a wider range of questions including age, mode of transport, occupation, what they had come to see, how helpful they found the staff.

Katharine Hugh, Assistant Curator/Education Officer, carried out research in her main areas of interest: medieval fine and decorative arts (particularly Italian panel painting) and the early 19th century. She delivered talks at the V&A and researched a panel painting in the V&A for her article and special display at the V&A in May 1999. For the Wellington Museum collections she has researched lighting and light fittings, partly as preparation to inventorying a large collection of these acquired from the Duke of Wellington recently, but also for possible future display and publication. Both Katharine and Alicia Robinson have been researching dining at Apsley House for a large display of the Portuguese silver service in the Dining Room at Apsley House (where the centrepiece is already displayed), provisionally scheduled for June 2001. Some of this research will also be included in the new guidebook (see below). Finally on Education, Katharine conducted research into the education provision of other galleries and museums in Greater London and into the needs of target groups (e.g. setting up a primary schools focus group) as preparation for the Education Policy of Apsley House (produced in November 1998) and education programme.

Alicia Robinson researched the history of Apsley House and its collections for a series of eight information panels with photographs and text which have been produced (one per room) and also for the re-writing of the Apsley House guidebook. This has included research in many areas of the archives of Stratfield Saye House. She carried out extensive research to co-write the script for the soundguide for the Museum produced in July 1998. For disabled visitors, she researched needs of the visually impaired for special tours which have been organised for them, as well as interpretative needs of both the visually impaired and those with learning difficulties for specialist soundguide scripts, which have been produced for both groups, along with raised floorplans for the former.

Finally, Alicia delivered two public lectures on the History of Apsley House and both she and Katherine gave various talks in the House on specific subjects such as its Restoration (AR), Gifts to the Duke (AR); Neo-classicism (KH) and Scenes of the Holy Family (KH).

Alicia Robinson

Supporters of Research at the V&A

Some of the major research publications and current research projects listed here have been made possible by the generosity of sponsors and grant-giving bodies. Two major projects have been funded by the Getty Grant Program. The first was a Collaborative Research Grant for inter-disciplinary research, led by Richard Marks and Paul Williamson, mapping out territory to be explored in the V&A's forthcoming exhibition about the Late Gothic in England. The second was a Cataloguing of Collections grant supporting the work of Carolyn Sargentson with a team of three colleagues and five short-term consultants involved in a catalogue of the Museum's French furniture from 1640 to 1800. The Museum has also benefited indirectly through the award of a further Getty grant to the Peabody-Essex Museum, Salem, for Amin Jaffer's joint catalogue of the Anglo-Indian furniture at Salem and the V&A. The Samuel H. Kress Foundation has generously funded two Kress Fellows during this period, one working on part of the French furniture project and the other contributing to the British Galleries flagship book. A Curatorial Research Grant awarded by the Advisory Council of the Paul Mellon Centre for Studies in British Art made possible Diane Bilbey's work on a summary catalogue of post-medieval British sculpture, and the award by the Leverhulme Trust of a Leverhulme Emeritus Fellowship is allowing Wendy Hefford to complete her catalogue of English tapestries of the 17th and 18th centuries.

Other funding was provided through collaboration with a range of British universities. The writing of Hilary Young's study of the 18th-century English porcelain trade was made possible through a two-year University of Derby Fellowship, and Suzanne Fagence's current work on the Victorians exhibition is entirely funded by Buckinghamshire Chilterns University College. The University of Brighton, together with the British Academy, has funded Jane Pavitt's post as Brighton Fellow in Product Design and Museology. We are also grateful to Frederick Warne & Co. for the continued funding of the Frederick Warne Curator of Children's Literature, currently Anne Stevenson Hobbs.

Benjamin Zucker, 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. Amanda Girling-Budd's PhD on the Holland archive is being funded by Country Seat.

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Petzold, Andreas. *The question of colour in the study of illuminated Romanesque manuscripts.* Paper presented at the 2nd Annual Conference of the Association of Art Historians, Courtauld Institute, University of London, Apr. 1997.

Williamson, Paul. *Byzantium at South Kensington: the collecting of Byzantine art at the Victoria and Albert Museum.* Lecture in a series accompanying the exhibition, The Glory of Byzantium, presented at the Metropolitan Museum of Art, New York, 23 Feb. 1997.

Williamson, Paul. *Gothic ivory carvings and the limits of connoisseurship.* Paper presented at the 32nd International Congress on Medieval Studies, organised by the Medieval Institute, Western Michigan University, Kalamazoo, 8-11 May 1997.

Williamson, Paul. *Ivory carvings in the age of cathedrals.* Lecture in a series accompanying the exhibition, Images in Ivory: Precious Objects of the Gothic Age, presented at the Detroit Institute of Arts, 9 Mar. 1997.

Williamson, Paul. *The judgement porch at Lincoln cathedral: its construction and post-medieval vicissitudes.* Paper presented at The Medieval English Cathedral, 15th Harlaxton Symposium, Harlaxton College, Grantham, 27- 30 July 1998.

Williamson, Paul. *The place of ivory carvings in the history of medieval art.* Paper presented at the Detroit Institute of Arts, 8 Mar. 1997.

Williamson, Paul. *Rapports entre la sculpture française et la sculpture anglaise autour de 1300.* Paper presented at 1300: L'Art au Temps de Philippe le Bel, organised by the Louvre in connection with the exhibition, L'art au Temps des Rois Maudits: Philippe le Bel et ses Fils, 1285-1328, Grand Palais, Paris, 24-25 June 1998.

15th & 16th Centuries

Button, Victoria. (With Elizabeth Miller). *Fickle friends: watermarks and paper evidence in 16th century Italian ornament prints*. Paper presented at Looking at Paper: Evidence and Interpretation, organised by the Royal Ontario Museum, Art Gallery of Ontario, McMichael Canadian Art Collection, at the Royal Ontario Museum, Toronto, 14 May 1999.

Campbell, Marian. *The All Souls huntsman salt*. Paper presented at Medieval Enamels Colloquium, organised by the British Museum, 12 Nov. 1999.

Kosinova, Alexandra. *Original techniques of a 1520s German Triptych*. Paper presented at the 24th Annual Conference of the Canadian Association for Conservation (CAC), Whitehorse, Yukon, 28 May 1998.

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Mills, Pauline. *Composition of ecclesiastical window glass from 14th - 16th century*. Paper presented to the Association for the History of Glass, English Heritage, 29 Mar. 1999.

Pennell, Sara. *Practice perfected? women and culinary knowledge in early modern England*. Paper presented at Trinity- Trent Colloquium: Women and Early Modern Manuscript Culture, Nottingham Trent University, Nottingham, 16 May 1998.

Woolley, Linda. *Collecting the past: Medieval and Renaissance tapestries in the V&A's collections*. Paper presented at the Tapestry Study Day, V&A, 8 Aug. 1998.

17th & 18th Centuries

Baker, Malcolm. *The chisel and the brush*. Paper presented at Painting and Sculpture in Eighteenth Century England, in conjunction with a series of lectures linked with the National Gallery's British School Catalogue, National Gallery, London, 12 May 1998.

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Baker, Malcolm. *Roubiliac, Rysbrack and the Duke of Argyll's patronage of sculptors*. Paper presented at the Boston Decorative Arts Seminar, Museum of Fine Arts, Boston, 25 Feb. 1998.

Baker, Malcolm. *Viewing invention: the collection and display of terracotta moulds in eighteenth century England*. Paper presented at Modelled in Mud: Baroque Clay Sculpture, its Progeny and Afterlife, Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 18 Apr. 1998.

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Clifford, Helen. *Hands that excel in every branch: specialisation in the London goldsmiths' trades 1740-1780*. Paper presented at New Perspectives on English

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Clifford, Helen. *Images of authorship and the realities of production in the seventeenth and eighteenth century London luxury trades*. Paper presented at The Ideal and the Real in Design, organised by the Design History Society, University of Brighton, 19- 21 Sept. 1997.

Clifford, Helen. *Invention, imitation and innovation. Systems of sub-contracting: the links between London and the Midlands in the eighteenth century luxury trades*. Papers presented at Joseph Wright of Derby and His World: London and Regional Culture in the Late Eighteenth Century, V&A, 19 - 21 Sept. 1997.

Goodfellow, Caroline. *Eighteenth century children's games*. Paper presented at the Biennial Conference on Games, organised by the Department of Oriental Studies, Leiden University, Apr. 1997.

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Hildyard, Robin. *The Victoria and Albert Museum glass collections*. Paper presented at Important British Glass (1675-1845) and its Collectors, organised by the Glass Circle, at the British Museum, London, 1 Nov. 1997.

Jaffer, Amin. *Queen Charlotte, Warren Hastings and Tipu Sultan: the mythology of ivory furniture from British India*. Paper delivered at A Taste for the Exotic: Colonial Furniture of India and the East, organised by the Furniture History Society, V&A, 7 Feb. 1998.

Jaffer, Amin. *Seated in chairs cross-legged*. Paper presented at Furniture and the Indian Domestic Interior in Early British Indian Empire: Design and Identity, V&A, 21 - 22 June 1997.

Laws, Emma. *Books and readers in the country house: the library of Powderham Castle*. Paper presented at the Annual Symposium of the Centre for South-Western Historical Studies, Exeter University, 20 Nov. 1999.

Litten, Julian. *Burial vaults of the seventeenth and eighteenth century English aristocracy*. Paper presented to the Annual General Meeting, Church Monuments Society, Unitarian Church, Notting Hill, London, 20 Sept. 1997.

Litten, Julian. *Christ Church, Spitalfields: the church, its vaults and its archaeology*. Paper presented at a Spitalfields Study Day, organised by the Friends of the V&A, V&A, 19 Feb. 1998.

Litten, Julian. *Curious burial customs in the seventeenth and eighteenth centuries*. Paper presented to the Oxfordshire Family History Society, Exeter Hall, Kidlington, 28 July 1997.

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Mills, Pauline. *Compositional study of ruby backed Chinese porcelain with a comparison to contemporary European wares, Chinese glass and Canton enamels*. Paper presented at ISAC '99, Shanghai, 1 - 4 Nov. 1999.

Sargentson, Carolyn. *Anglomania and the French taste for the English-style goods in Paris, 1760 - 1790*. Paper presented at Channel Vision: France and England and the Reciprocity of Taste, 1763 - 1851, Bard Graduate Center, New York, 16 Jan. 1998.

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Sargentson, Carolyn. *Investigating boulle furniture: from royal commission to nineteenth century imitations in the Victoria and Albert Museum*. Paper presented at the George R. Gardiner Museum of Ceramic Art, Toronto, 21 Oct. 1997.

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Snodin, Michael. *Some thoughts on Sir William Chambers's neo-classicism*. Paper presented in conjunction with the conference and exhibition, Chambers and Adelcrantz, National Museum, Stockholm, 21 Feb. 1997.

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Styles, John. *Craftsmanship and innovation in Gibbons' London*. Paper presented at Grinling Gibbons: Craft and Innovation in Seventeenth Century England, V&A, 23 Jan. 1999.

Styles, John. *Custom or consumption? plebeian fashion in eighteenth century England*. Paper presented at Luxury and the Marketplace in Eighteenth Century Europe, University of Warwick, July 1998.

Styles, John. *Custom or consumption? plebeian fashion in eighteenth century England*. Paper presented at The Dress of the Poor in the Eighteenth and Nineteenth Centuries, Oxford Brookes University, Oxford, Nov. 1999.

Styles, John. *Innovation in early modern England*. Paper presented at Design History, University of Brighton, Sept. 1997.

Thunder, Moira. *The Leman Album designs for Spitalfield silks 1706 -1716*. Paper presented at Spitalfields Society Talks, organised by Spitalfields Society, Christ Church Hall, Spitalfields, London, 13 Dec. 1999.

Trusted, Marjorie. *Bronzes in Spain around 1600: questions and suggestions*. Paper presented at Sculpture around 1600, John Paul Getty Museum, Los Angeles, 5 -7 Nov. 1999.

Trusted, Marjorie. *Carving stone sculpture at the time of Gibbons: styles and practices*. Paper presented at the Grinling Gibbons Study Day, V&A, 23 Jan. 1999.

Trusted, Marjorie. *Luisa Roldan: a sculptor abroad*. Paper presented at Spanish Sculpture in the Eighteenth Century: from the Courtly to the Popular, Escorial, Madrid, 4 Aug. 1998.

Trusted, Marjorie. *The making and trading of Hispano-Filipino and portuguese-Goan ivories in the seventeenth and eighteenth centuries*. Paper presented at the Annual Conference of the Association of Art Historians, University of Plymouth, Exeter, 4 Apr. 1998.

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Trusted, Marjorie. *Sculpture in Seville at the time of Velazquez*. Lecture at the National Gallery of Art, Washington D.C., 15 Feb. 1998.

Trusted, Marjorie. *Types of sculpture in Spain in the early seventeenth century: audiences and workshop practices*. Paper presented at a conference to mark the 4th centenary of Diego Velazquez, Leeds University, 25 - 26 Sept. 1999.

Wainwright, Clive. *Walpole and collecting*. Paper presented at the Walpole Bicentenary Conference, Horace Walpole, Art and Politics, organised by the Paul Mellon Center for British Art, Strawberry Hill House, London, 25 - 26 July 1997.

Woolley, Linda. *The collection of linen damasks at the Victoria and Albert Museum*. Paper presented at Policy or Preference, Linen Damask Collections, the Abegg-Stiftung, Riggisberg, 18 - 20 Sept. 1997.

Yorke, James. *Bob the Roman v. the proud Grecian: early neo-classical furniture designs*. Paper presented at Interiors Symposium, organised by the Georgian Group, Fitzroy Square, London, 22 July 1999.

Yorke, James. *Curtains*. Paper presented at Georgian Interiors, to the Georgian Group, Fitzroy Square, London, 14 Oct. 1998.

Young, Hilary. *A documentary London enamel by Charles Handasyde*. Paper presented to the English Ceramic Circle, Linnean Rooms, Burlington House, London, 12 Dec. 1999.

Young, Hilary. *Evidence for wood and coal firing and the design of kilns in the eighteenth century porcelain industry*. Paper presented to the English Ceramic Circle, Linnean Rooms, Burlington House, London, 18 Oct. 1997.

Young, Hilary. *High Rococo design sources at Bow*. Paper presented to the English Ceramic Circle, Linnean Rooms, Burlington House, London, 17 Oct. 1998.

Young, Hilary. *Manufacturing outside the capital: the eighteenth century English porcelain factories, their sales networks and their artists*. Paper presented at Joseph Wright and his World: London and Regional Culture in the Late Eighteenth Century, V&A, 19 - 20 Sept. 1997.

Young, Hilary. *Pierre Stephan: the career of a Derby modeller reviewed*. Paper presented at the International Ceramics Fair and Seminar, Park Lane Hotel, London, 12 - 15 June 1998.

Young, Hilary. *The sale of English porcelain, 1745-1795*. Paper presented at Pots for the Trade and the Trade in Pots, a seminar organised by the English Ceramic Circle, Morley College, London, 31 Oct. - 1 Nov. 1998.

19th Century

Bettley, James. *The impact of liturgical change upon the design and appearance of English churches in the late nineteenth century*. Paper presented at the Annual Graduate Symposium, organised by the Courtauld Institute of Art, London, 17 Jan. 1998.

Bettley, James. *Little Braxted Church*. Paper presented at the Essex Society for Archaeology and History, Little Braxted, Essex, 18 Sept. 1999.

Bettley, James. *The planning and arrangement of the English church in the nineteenth century*. Paper presented at Seminars in the History of Architecture, organised by the Courtauld Institute of Art, London, 26 Nov. 1999.

Burton, Anthony. *A flagrant German job: Prince Albert's plans for an industrial university in London*. Paper presented at the 16th Conference of the Prince Albert Society (Prinz-Albert-Gesellschaft), Coburg, 12 - 13 Sept. 1997.

Burton, Anthony. *Prince Albert and the creation of South Kensington*. Paper presented at Prince Albert: Patron of the Arts and Sciences, organised by University of Cambridge Board of Continuing Education, Madingley Hall, Cambridge, 13 Mar. 1999.

Burton, Anthony. *Putting South Kensington to work - the Department of Science and Art*. Paper presented at Acquiring the Knowledge Necessary for Advancement in Life: Prince Albert and the Development of Education in England and Germany in the 19th Century, organised by the Victorian Society, London, and the Prinz-Albert-Gesellschaft, Coburg, in collaboration with the German Historical Institute, London, V&A, 9 July 1999.

Burton, Anthony. *Ruskin and South Kensington*. Paper presented at a seminar in the Ruskin Programme, Lancaster University, 12 Mar. 1998.

Collard, Frances. *Nineteenth century buhl*. Paper presented at Boule to Buhl, organised by the Furniture History Society, V&A, 15 Feb. 1997.

Collard, Frances. *Professional and amateur attitudes to upholstery protection in England, 1800 - 1840*. Paper presented at Uncovering the Past: New Research on Historic Upholstery 1600 - 1850, organised by the Bard Graduate Center, Abigail Adams Smith Museum, New York, 16 - 17 Oct. 1998.

Coombs, Katherine. *From professional practice to ladies leisure? miniature painting in the nineteenth century*. Paper presented at Public and Private: Women's Lives in Nineteenth Century Art, V&A, 31 May 1997.

Croft, Susan. *Australian theatre in Britain: a selection from the Theatre Museum collections*. Paper presented at Playing Australia: Theatre, Diaspora, Dialogue, organised by the Menzies Centre for Australian Studies, King's College, University of London, and the Department of Drama and Theatre, Royal Holloway, University of London with the Theatre Museum, at the Theatre Museum, 5 Nov. 1999.

Croft, Susan. *Writing 'woman's future': the Australian Princess and other heroines*. Paper presented at Playing Australia: Theatre, Diaspora, Dialogue, organised by the Menzies Centre for Australian Studies, King's College, University of London, and the Department of Drama and Theatre, Royal Holloway, University of London with the Theatre Museum, at the Department of Drama and Theatre, Royal Holloway, University of London, 6 Nov. 1999.

Fagence Cooper, Suzanne. *Aspiring to the condition of music: painting in Britain 1860-1900*. Paper presented at the 2nd Biennial Conference of Music in Nineteenth Century Britain, Durham University, 10 July 1999.

Fowler, James. *Multiple in a multiple setting - the staging of Colman's The Actor of all work (1817)*. Paper presented at Picturing Performance - Graphic Representations of the Nineteenth Century Theatre, University of Kent at Canterbury, 3 - 5 July 1997.

Greenhalgh, Paul. *Anglo-French cultural relations in the last quarter of the nineteenth century*. Paper presented at English Symbolist, in response to Annie Dubernard-Laurent, Tate Gallery, London, 1997.

Greenhalgh, Paul. *Decor, decorum and Darwin: nature and the decorative arts in late Victorian Britain*. Paper presented at The Victorians and Modernity, Leeds Centre for Victorian Studies, 14-16 July 1997.

Greenhalgh, Paul. *English national identity and design 1870 -1914*. Paper presented at Designing Modernity , Pittsburgh Museum and Carnegie Mellon University , 1997.

Hall, Catherine. *Theatrical ephemera in the Theatre Museum*. Paper presented at Entertainment Ephemera, Department of Typography and Graphic Communication, University of Reading, 13 May 1998.

Hall, Catherine. *The woman in white - from playbill to poster*. Paper presented at Posters: Persuasion and Subversion, V&A, 12 - 13 June 1998.

Jopek, Norbert. *Der Export niederdeutscher Kirchenkunst nach England im 19. Jahrhundert*. Paper presented at Hamburger Domhochaltar, Stiftung Denkmalpflege, Hamburg, 5 June 1998.

Keyes, Marian. *Women and nineteenth century illustration*. Paper presented at Public and Private: Women's Lives in Nineteenth Century Art, V&A, 31 May 1997.

Litten, Julian. *The buildings of Kensal Green cemetery*. Paper presented to the Victorian Society, Dissenters Chapel, Kensal Green Cemetery, 30 May 1998.

Litten, Julian. *The history of Kensal Green cemetery*. Lecture delivered in the Royal Borough of Kensington and Chelsea Environmental Services Talks Programme, RBKC Canalside Ecology Centre, London, 16 June 1998.

Litten, Julian. *Renewing the stones: the pioneers*. Paper presented at Liturgy North '97: Renewing the Stones, organised by the diocese of Wakefield, Dean Clough Centre, Halifax, 9 - 11 May 1997.

Newton, Charles. *Illustrating Orientalist books 1800-1850*. Paper presented at Journey Through the Market: Travel, Travellers and the Book Trade, organised by Birkbeck College, University of London, Royal Geographical Society, London, 28- 29 Nov. 1998.

North, Susan. *The Clothing trades in the 1890s*. Paper presented at Fin de Siecle Study Day, the 1890s, organised by the Costume Society and the National Gallery, London, 19 June 1999.

Parry, Linda. *The work of William Morris*. Paper presented at William Morris, organised by N.H.K., Japan, in connection with the exhibition, William Morris, Museum of Modern Art, Kyoto, 18 Mar. 1997.

Pye-Smith, Helen. *The 1851 Exhibition in print*. Paper presented at Scientific Books: Annual Study Conference of the Library Association Rare Books Group, Clare College, Cambridge, 9 Sept. 1999.

Sargentson, Carolyn. *A born virtuoso: John Jones and his collection of eighteenth century French decorative art at the Victoria and Albert Museum*. Lecture delivered at the George R. Gardiner Museum of Ceramic Art, Toronto, 21 Oct. 1997.

Sargentson, Carolyn. *Sevres China furniture: the passion of a nineteenth century English collector*. Lecture delivered at the George R. Gardiner Museum of Ceramic Art, Toronto, 22 Oct. 1997.

Saunders, Gill. *An introduction to the display, and, Not in front of the ladies: the life class and the nude in nineteenth century art*. Papers presented at the conference, Public and Private: Women's Lives in Nineteenth Century Art, V&A, 31 May 1997.

Snodin, Michael. *Looking at Lilla Hyttnas*. Paper presented at Swedish Style: Carl and Karin Larsson, V&A, 6 Dec. 1997.

Tollfree, Eleanor. *Caught within a tradition: art history's problem with Napoleonic art*. Paper presented at the Association of Art Historians 25th Annual Conference, Problems of Periodisation in Art History, University of Southampton, 10 Apr. 1999.

Tollfree, Eleanor. *Resurrecting the Roman right of conquest: Napoleon's seizure of art from Italy and the creation of the Musee des Antiques*. Paper presented at the 4th Meeting of the International Society for the Classical Tradition, University of Tübingen, 30 July 1998.

Tollfree, Eleanor. *Resurrecting the Roman right of conquest: Napoleon's seizure of art from Italy and the creation of the Musee des Antiques*. Paper presented to a Graduate Seminar, Department of Classics, University of Bristol, 10 Feb. 1998.

Trusted, Marjorie. *The British and the Spanish: attitudes to Spanish sculpture in nineteenth century Britain*. Lecture delivered at Sir John Soane's Museum, London, 15 Jan. 1998.

Wainwright, Clive. *A perpetual paradise: with Ruskin in Picardy and Normandy*. Lectures delivered to a touring group in Rouen and Amiens, 3 - 8 Sept. 1997.

Wainwright, Clive. *Zuloaga and historicism*. Paper presented to a Colloquium, organised by the V&A Research Department, V&A, 17 Nov. 1997.

Watson, Rowan. *An art of delicacy, grace and splendor: medieval illumination in the nineteenth century*. Paper presented to the Bibliographical Society, University College, London, 17 Feb. 1998.

Yorke, James. *The Building of Stafford House*. Paper presented at the Society of Antiquaries, Burlington House, London, 13 May 1999.

20th Century

Bracker, Alison. *Playmates: Robert Morris, Lynda Benglis, and Artforum*. Paper presented at the Open Lecture, Slade Centre for the History and Theory of Art, Slade School of Fine Art, London, 20 Jan. 1999.

Clifford, Helen. *A life in metal*. Paper presented at the Metals Seminar, School of Applied and Graphic Arts, Camberwell College of Arts, London, 2 July 1997.

Clifford, Helen. *Perceptions of value: the role of silverware in society*. Paper presented at Obscure Objects of Desire: Reviewing the Crafts this Century, University of East Anglia, Norwich, Jan. 1997.

Cole, Shaun. *Don we now our gay apparel*. Paper presented at Man of Fashion Study Day, V&A, 10 June 1999.

Cole, Shaun. *Mods and queers: social and sartorial interaction in 1960s London*. Paper presented at the Design History Society, Nottingham Trent University, 12 Sept. 1999.

De la Haye, Amy. *The Board of Trade Utility prototype collection*. Paper presented at Forties Fashion: Style, Politics and Creativity 1940- 1949, Imperial War Museum, London, 31 May 1997.

De la Haye, Amy. *British fashion and the cutting edge*. Paper presented at British Fashion, Royal Academy of Art, London, 17 May 1997.

De la Haye, Amy. *The cutting edge: fifty years of British fashion*. Paper presented at The Cutting Edge: Fifty Years of British Fashion, V&A, 14 - 18 Apr. 1997.

De La Haye, Amy. *Ethnic minimalism: a new strand in British fashion*. Paper presented at Design History, Brighton University, 19-21 Sept. 1997.

Ford, Simon. *Wreckers of civilisation: from Coum Transmissions to Throbbing Gristle*. Paper presented at Identities: Association of Art Historians 24th Annual Conference, University of Exeter, 3 - 5 Apr. 1998.

Greenhalgh, Paul. *Complexity: theory and contemporary applied art*. Paper presented at the Oslo School of Architecture, Oslo, 1998.

Greenhalgh, Paul. *Provincial Centre*. Paper presented at London Clay: Urban Studio Ceramics, V&A, 10 May 1997.

Greenhalgh, Paul. *Towards a theory of craft*. Paper presented at the Harbourfront Centre, Toronto, 1999.

Hershberg, Sorrel. *Multi-taskers and friendly membranes: the body and contemporary furniture*. Paper presented at The Body Politic: the Role of the Body in Contemporary Craft, organised by the Department of Historical and Critical Studies, University of Northumbria at Newcastle, 15 Sept. 1999.

Laurence, Sue. *A century of toys: the changing and enduring design of toys*. Paper presented at the Bank of Cyprus Conference Centre, organised by the British Council, Bank of Cyprus Head Quarters, Nicosia, 14 Oct. 1999.

Laurence, Sue. *The changing and enduring design of toys 1950-1999*. Paper presented at the University of Hertfordshire, Hatfield Campus, 15 Dec. 1999.

Lees, Grace. *Contemporary car culture: questions of gender*. Paper presented to the Open University Gender and Technology Study Group, Faculty of Mathematics and Computing, Open University, Milton Keynes, 11 Mar. 1997.

Litten, Julian. *Project management: Portsmouth Cathedral extensions*. Paper presented to the Fabric Advisory Committee, organised by the Massachusetts Institute of Technology, Boston, Massachusetts, 10 Feb. 1997.

Miles, Gwyn. *Fashion and the street style exhibition*. Paper presented at the Institute of Field Archaeologists (IFA) Annual Conference, Pop Culture for Archaeologists, Glasgow University, 8 Apr. 1999.

North, Susan. *The addictive properties of red serge: the Mountie uniform and the Mountie image*. Paper presented at Arms and the Man, Costume Society Annual Symposium, 3 July 1999.

North, Susan. *Early British women's tailoring*. Paper presented at The Cutting Edge: Fifty Years of British Fashion, V&A, 14 - 18 Apr. 1997.

Opie, Jennifer. *Finnish glass and ceramics since 1900, aspects of Finnish design*. Paper presented at the Finnish Festival Valo: Reflecting Finnish Culture, Barbican Centre, London, 18, 20, 26 - 27 Nov. 1997.

Opie, Jennifer. *Recent developments in British and Scandinavian glass*. Paper presented at Glass Net '97: Developing Networks in Contemporary Glass, organised by L'Assessorato alla cultura del Comune Venezia, with the Corning Museum of Glass (U.S.A.) and the University of Sunderland (U.K.), Museo Correr, Venice, 24 - 26 Apr. 1997.

Parry, Linda. *The influence of Morris's work on twentieth century textile production*. Paper presented at The Legacy of William Morris, Kelmscott House, London, 11 Oct. 1997.

Pavitt, Jane. *Craft or commodity? The changing nature of twentieth century design collections*. Paper presented at Design Museums Come of Age, Cooper Hewitt National Design Museum, New York, 17 Oct. 1997.

Pavitt, Jane. *Object lesson: the Camberwell collection*. Paper presented at Pleasures of Peace Crafts Conference, Sainsbury Centre, University of East Anglia, Norwich, 13 Feb. 1999.

Pratt, Lucy. *Ben Nicholson's textile designs of the 1930s*. Paper presented at Modern Britain 1929-1939, organised by the 20th Century Society in conjunction with the Modern Britain 1929-1939 exhibition at the Design Museum, and Courtauld Institute, London, 5 Mar. 1999.

Rowe, Dorothy. *Berlin Dada and the new photography*. Paper presented at Signs of Art and Commerce: Graphic Design in the German Language, 1900-1950, Study Day, V&A, 21 Mar. 1997.

Saunders, Gill. *Guerrilla graphics: body politics and the poster*. Paper presented at Posters: Persuasion and Subversion, V&A, 12 - 13 June 1998.

Spence, Cathryn. *Silent women? Pre-Raphaelite models*. Paper presented at Public and Private. Women's Lives in Nineteenth Century Art, V&A, 31 May 1997.

Wilcox, Claire. *Satellites of fashion*. Paper presented as part of a lecture course, The Craft of Fashion, V&A, 10 - 12 Nov. 1998.

Wilk, Christopher. *Collecting the twentieth century*. Paper presented at Design Museums Come of Age, Cooper Hewitt National Design Museum, New York, 17 Oct. 1998.

Wilk, Christopher. *C.R. Mackintosh and Frank Lloyd Wright*. Paper presented at the International Symposium on Charles Rennie Mackintosh, Metropolitan Museum of Art, New York, 24 Jan. 1997.

Wilk, Christopher. *The Deutscher Werkbund and its progeny*. Paper presented at The Alliance of Art and Industry 1895-1945, Bard Graduate Center, New York, 17 Jan. 1997.

Yorke, James. *The demise of Stafford House as a private residence*. Paper presented at Town and Country: the Great London Town House and its Demise, organised by the Paul Mellon Center, Syon House, Middlesex, 6 Oct. 1998.

Far Eastern

Horlyck, Charlotte. *Collecting contemporary Korean art at the Victoria & Albert Museum*. Paper presented at British Association for Korean Studies (BAKS) Workshop on Contemporary Korean Art, London, 13 Nov. 1999.

Horlyck, Charlotte. *Funerary art of the Koryo period*. Paper presented at the Asian Arts Society for the South-West, Bristol, 18 May 1999.

Horlyck, Charlotte. *Mirrors from the Koryo period - their decoration, meaning and function*. Paper presented at the Properties Research Institute, Nara, Japan, 6 - 7 Nov. 1998.

Horlyck, Charlotte. *A structural survey of decorations on mirrors from the Koryo period*. Paper presented at the Association for Korean Studies in Europe (AKSE) 1999, Hamburg, 9 Apr. 1999.

Hutt, Julia. *Aspects of play (asobi) on inro* Paper presented at Tiny Treasures: Inr- and Netsuke of Old Japan, coinciding with the exhibition Miniature Masterpieces at the Japan Pavillion, Epcot Centre, Disney Institute, Orlando, 19 - 22 Feb. 1999.

Hutt, Julia. *East and West in Japanese export lacquerware: some problem pieces in the Victoria & Albert Museum*. Paper presented at East Asian and European Lacquer Techniques, Residenz, Munich, 11 -13 Mar. 1999.

Hutt, Julia. *East and west in seventeenth century lacquerware*. Paper presented at Japanese Lacquer from the Seventeenth Century to the Present Day, Brunei Gallery, School of Oriental and African Studies, London University, 12 June 1999.

Hutt, Julia. *Lacquerwork of the Meiji period: innovation or tradition?* Paper presented at Shibata Zeshin's Japan, in conjunction with the exhibition, Shibata Zeshin, Royal Scottish Museum, Edinburgh, 2 Oct. 1997.

Hutt, Julia. *Rimpa lacquerware: Ketsu and Krin - their followers and imitators*. Paper presented at Rimpa Arts - Transmission and Context, in collaboration with the exhibition, Rimpa Art from the Idemitsu Collection, Tokyo (at the British Museum), Brunei Gallery, School of Oriental and African Studies, University of London, 15 - 17 May 1998.

Irvine, Greg. *Bu-no-mai: the military dances of Bugaku*. Paper presented at Arms and the Man, organised by the Costume Society, Royal Armouries, Leeds, 3 July 1999.

Irvine, Greg. *Masks and the performing arts of Japan*. Paper presented at East Asia: Looking Forward, Looking Back, Collingwood College, University of Durham, 2 - 4 Apr. 1997.

Irvine, Greg. *The warrior heritage of Japan: the evolution of the samurai and their arms and armour*. Lecture at the Royal Armouries, Leeds, 19 Sept. 1998.

Jackson, Anna. *Japan in Europe 1662-1910*. Paper presented at the Tokyo National Museum of Modern Art, organised by the Kyoto National Museum of Modern Art, Tokyo, 23 Jan. 1999.

Kerr, Rose. *Chinese export ceramics in a global market: technological and design influences*. Paper presented at the American Ceramic Society International Centennial Conference, Conference Centre, Cincinnati, 4 - 6 May 1998.

Kerr, Rose. *The Chinese porcelain industry at Jingdezhen*. Paper presented at Ceramic Technology and Production, British Museum, 20 - 22 Nov. 1997.

Kerr, Rose. *Ritual and Qing monochromes. Architectural ceramics for palaces and temples. Conspicuous consumption in Qing ceramics: from revolving vases to faux bois*. Papers presented at Ceramics of the Qing Dynasty: Christie's Art Master Class, organised by Christie's, Mandarin, Hong Kong, 27 - 28 Nov. 1999.

Kerr, Rose. *Vessels for the temple: Chinese ceramics for religious contexts*. Paper presented at Art and Religion in China, School of Oriental and African Studies, University of London, 3 - 4 Jan. 1997.

Indian & South East Asian

Battison, Clair. (With Anna Hillcoat, Pauline Webber and Mike Wheeler). *The characteristics of Indian works of art on paper, textile and mica that govern their care, conservation, storage, transit and display*. Paper presented at The Broad Spectrum - The Art and Science of Conserving Coloured Media on Paper, Chicago Art Institute, Illinois, 7 Oct. 1999.

Carleton, Neil. *The lion's roar: the development of Sikh artillery in the reign of Ranjit Singh*. Paper presented at Arts of the Sikh Kingdoms, V&A, 22 May 1999.

Crill, Rosemary. *Ikat in India and the trade westward*. Paper presented at international Ikat Weaving Forum, organised by the Society Atelier Sarawak, Kuching, Sarawak, 11 June 1999.

Crill, Rosemary. *Indian textiles in Georgian Britain*. Paper presented at From a Nabob's Collection: on the British in India and Anglo-Indian Artefacts and Influences, organised by the Georgian Group, Shropshire & Marches Branch, Ludlow, 25 Sept. 1999.

Crill, Rosemary. *Paradise on earth: costume and textiles at the Mughal Court*. Paper presented to the Basel Art Lecture Series, organised by Christie's, Basel, 8 Nov. 1998.

Crill, Rosemary. *Styles and themes in Rajasthani painting*. Paper presented at the Indian Painting Study Day: Indian painting from Court, Town and Village, V&A, 16 Oct. 1998.

Crill, Rosemary. *Textiles of Punjab and North West Frontier*. Paper presented at Colours of the Indus Study Day, V&A, 25 Oct. 1997.

Guy, John. *Commissioning for the court of Siam: Coromandel coast painted cottons*. Paper presented at the Symposium on Painted and Printed Textiles, organised by the Stichting Textielcommissie Netherland, Museum 't Vurhuus, Spakenburgs, 18 Nov. 1999.

Guy, John. *Commodities and ideas in Indian Ocean trade*. Paper presented at a seminar, European University Institute, Florence, 3 May 1999.

Guy, John. *Fit for a king: Thai silk and Indian chintz in Siamese court etiquette*. Paper presented at Southeast Asian Weaving Symposium, organised by the James Thompson Foundation, Bangkok, 2 - 3 Aug. 1999.

Guy, John. *Indian trade textiles in Southeast Asia*. Paper presented at a lecture series organised by the National Museum of Thailand, Bangkok, 6 Aug. 1999.

Guy, John. *The Kosa masks of Champa - new evidence*. Paper presented at the International Conference, 7th European Association of South East Asian Archaeologists, Museum of Indian Art, Berlin, 3 - 31 Sept. 1998.

Guy, John. *Murals and manuscripts in early Indian painting*. Paper presented at the Indian Painting Study Day: Indian painting from Court, Town and Village, V&A, 16 Oct. 1998.

Guy, John. *Saivite ritual in an Indianised South East Asian State*. Paper presented at the 3rd Euro-Japanese Symposium on South East Asian History , organised by the Asian Studies Faculty, University of Hamburg, 7 - 9 Sept. 1998.

Guy, John. *Tamil merchant guilds and the Quanzhou trade*. Paper presented at The Overseas Trade of Quanzhou in the Song and Yuan dynasties, organised by the International Institute for Asian Studies, University of Leiden, 26 - 27 Sept. 1997.

Guy, John. *Textiles, paintings and the mobility of meanings: case studies from India*. Paper presented at Textiles in the Indian Ocean Workshop, organised by St Anthony's College and the Ashmolean Museum, Oxford, 19 Mar. 1999.

Guy, John. *Textiles, society and trade in the Indian Ocean*. Paper presented at the Colloquy on Portuguese Expansion and Culture in the Indian Ocean, Luso-American Foundation, Lisbon, 12 - 13 Sept. 1997.

Guy, John. *Woven cargoes: the Indian chintz trade East*. Paper presented at the 7th Antony Gardner Memorial Lecture, organised by the Indian and South East Asian Department, V&A, 20 Apr. 1999.

Jaffer, Amin. *Sitting in chairs cross-legged: the taste for Europe in the Indian domestic interior*. Paper presented at A Dream of the East: Its Impact on the West, organised by the Bard Graduate Center, New York, 19 Jan. 1999.

Patel, Divia. *The modern movement: conflict, expression and innovation*. Paper presented at the Indian Painting Study Day: Indian painting from Court, Town and Village, V&A, 16 Oct. 1998.

Stronge, Susan. *Collecting at the Mughal and Sikh Courts*. Paper presented at the Basel Art Lecture Series, organised by Christie's Education, Basel, 7 Nov. 1998.

Stronge, Susan. *Court arts of India*. Paper presented at the Indian Arts Study Day, V&A, 28 Apr. 1998.

Stronge, Susan. *Curiosities of the court: the influence of Europe on Mughal art in the sixteenth and seventeenth centuries*. Paper presented as part of a series,

organised by Asia House and the Altajir World Islam Trust, Brunei Gallery, School of Oriental and African Studies, University of London, 1 Dec. 1997.

Stronge, Susan. *A Garden of anemones: rubies and spinels at the Mughal court*. Paper presented at the Los Angeles County Museum of Art, 1 Nov. 1999.

Stronge, Susan. *The Indian style in Cartier jewellery*. Paper presented at Cartier, organised by the British Museum and the Society of Jewellery Historians, British Museum, 8 Nov. 1997.

Stronge, Susan. *Jewels for the Mughal court*. Paper presented at the conference, Culturas do Indico, Cultures of the Indian Ocean, the Museu Nacional de Arte Antiga, Usbon, 20 - 21 June 1997.

Stronge, Susan. *Maharaja Ranjit Singh and the Court of Lahore*. Paper presented at Arts of the Sikh Kingdoms, organised by the Education Department, the Asian Art Museum, San Francisco, 29 Oct. 1999.

Stronge, Susan. *Maharaja Ranjit Singh, connoisseur and collector*. Paper presented at Arts of the Sikh Kingdoms, V&A, 22 May 1999.

Stronge, Susan. *Painting at the Mughal Court*. Paper presented at the Indian Painting Study Day: Indian painting from Court, Town and Village, V&A, 16 Oct. 1998.

Stronge, Susan. *Ranjit Singh and patronage at the Sikh court of Lahore: the rewriting of history*. Paper presented at a Seminar on the Sikhs, organised by the V&A in association with the Commonwealth Malaysian Studies Centre, Centre of South Asian Studies, University of Cambridge and Wolfson College, Cambridge, 7 June 1999.

Stronge, Susan. *The V&A Akbar Nama*. Paper presented at American Council for Southern Asian Art, Symposium VIII, College of Charleston, South Carolina, 30 Oct. - 1 Nov. 1998.

Webber, Pauline. (With Clair Battison, Anna Hillcoat and Mike Wheeler). *The characteristics of Indian works of art on paper, textile and mica that govern their care, conservation, storage, transit and display*. Paper presented at The Broad Spectrum - the Art and Science of Conserving Coloured Media on Paper, Chicago Art Institute, Illinois, 7 Oct. 1999.

Islam

Stronge, Susan. *Mortlake and the Mughals: the English and problems of trade in early seventeenth century Mughal India*. Paper presented at Visual Arts as Contact Zones. Europe and the Three Empires of Islam in the Early Modern Period, organised by the Barakat Trust Conference on Islamic Art, Ashmolean Museum, Oxford University, 23 July 1999.

Watson, Oliver. *Fritware- Fatimid Egypt or Saljuk Iran?* Paper presented at Fatimid Art, organised by the University of the Sorbonne, Paris, Instituto du Monde Arabe, Paris, 29 May 1998.

Watson, Oliver. *On attributing pottery in Iran and Syria*. Paper presented to Oriental Ceramic Society, Society of Antiquities, Burlington House, London, 25 Feb. 1997.

Wearden, Jennifer. *The collection of Asian carpets in the Victoria and Albert Museum: why its purpose needs re-stating*. Paper presented to the 35th International Congress of Asian and North African Studies, organised by the Korosi Csoma Society and the Eotuos Lorand University, Budapest, 7 – 12 July 1997.

Wearden, Jennifer. *One institution collects: the history of the carpet collection at the V&A*. Paper presented at the Law School, New York University, New York, 24 Mar. 1999.

Wearden, Jennifer. *Ottoman embroidery*. Paper presented at the Textile Museum, Washington D.C., 18 Mar. 1999.

Conservation

Ashley-Smith, Jonathan. (With Lynda Hillyer). *Can high productivity be productive?* Paper presented at Fabric of an Exhibition: an Interdisciplinary Approach, Canadian Conservation Institute, Ottawa, 22 - 25 Sept. 1997.

Ashley-Smith, Jonathan. *Hard and soft science.* Paper presented at the London Materials Society, organised by Simon Hogg, Royal College of Art, London, 13 Oct. 1999.

Ashley-Smith, Jonathan. *Managing conservation in a modern international museum.* Paper presented at the International Conference and Exhibition of Islamic Arts Museum Malaysia, Kuala Lumpur, 19 Apr. 1999.

Ashley-Smith, Jonathan. *National museums -honest brokers?* Paper presented at Conservation and Research Needs and Provision, De Montfort University , Leicester, 1 July 1997.

Ashley-Smith, Jonathan. *Policy follows practice.* Paper presented at Decorative Arts Conservation, organised by the United Kingdom Institute for Conservation (UKIC) Textile, Group, V&A, 21 - 23 Apr. 1998.

Ashley-Smith, Jonathan. *Reversibility - politics and economics.* Paper presented at Reversibility - Does It Exist?, organised by the British Museum, 10 Sept. 1999.

Ashley-Smith, Jonathan. *Risk assessment and the permanence of photographic support Photographic conservation - what's the problem?* Papers presented at Care of Photographic, Moving Image and Sound Collections, organised by the Institute of Paper Conservation, York, 20 - 24 July 1998.

Ashley-Smith, Jonathan. *Risk assessment.* Paper presented at Preservation Management Summer School, organised by the Public Record Office and the British Library, Kew, 21 July 1999.

Ashley-Smith, Jonathan. *What's the damage?* Paper presented at Fabric of an Exhibition: an Interdisciplinary Approach, organised by the Andrews Club, School of Chemistry, Queen's University of Belfast, 4 Nov. 1998.

Battison, Clair. *Natural born quillers - conservation of the paper quills on the Sarah Siddons plaque.* Poster presented at Conservation of Decorative Arts, V&A, 21 Apr. 1998.

Button, Victoria. *Paper conservation at the Victoria and Albert Museum.* Paper presented at the Quarterly Meeting of the Book and Paper Group, State Library of Victoria, Melbourne, 15 Sept. 1998.

Derbyshire, Alan. *The conservation of European portrait miniatures*. Paper presented at the University of Melbourne, organised by the Australian Institute for the Conservation of Cultural Material (AICCM), Australia, 18 Mar. 1997.

Derbyshire, Alan. *Developments in the conservation of portrait miniatures*. Paper presented at Internationales Kolloquium zur Restaurierung der Habsburgminiaturen der Österreich, organised by the Austrian National Library and the Federal Office for Monuments, Vienna, 30 Sept. 1999.

Derbyshire, Alan. *The materials, techniques and conservation of European portrait miniatures*. Paper presented at Conservation of Portrait Miniatures Workshop, organised by the National Gallery of Victoria, Melbourne, 13 Mar. 1997.

Derbyshire, Alan. *A proposed practical lighting policy for works of art on paper at the V&A*. Paper presented at the International Council of Museums Committee for Conservation (ICOM-CC) 12th Triennial Meeting, Lyon, 1 Sept. 1999.

Derbyshire, Alan. (With Sharon Fermor). *The Raphael tapestry cartoons re-examined*. Paper presented at Raphael, the Cartoons and the Decorative Arts, V&A, 7 - 8 Feb. 1997.

Derbyshire, Alan. *The materials, techniques and conservation of portrait miniatures*. Paper presented to conservation students, organised by Staatliche Akademie der Bildenden Künste, Stuttgart, 5 July 1999.

Derbyshire, Alan. *The techniques and conservation of portrait miniatures on vellum and ivory*. Paper presented at Conservation of Portrait Miniatures Workshop, organised by the National Museum of Wales, 8 Dec. 1999.

Frayling, Nicholas. (With Angela Geary). *Virtual conservation*. Paper presented at Computing and Visual Culture: Representation and Interpretation, organised by Computers and the History of Art (CHArt), V&A, 24 -25 Sept. 1998.

Hillyer, Lynda. (With Jonathan Ashley-Smith). *Can high productivity be productive?* Paper presented at Fabric of an Exhibition - an Interdisciplinary Approach, Conservation Institute, Ottawa, 22 - 25 Sept. 1997.

Hillyer, Lynda. *Changing focus: re-evaluating the treatment of a 5th/6th century resist dyed linen*. Paper presented at the 18th General Assembly of CIETA, Bern, Switzerland, 21 Sept 1999.

Hillyer, Lynda. *Developments in decision making -the conservation of two Coptic tunics*. Paper presented at Past Treatments Revisited, organised by United Kingdom Institute for Conservation (UKIC) Textile Section, Museum of London, 17 Nov. 1997.

Hillyer, Lynda. *A quart in a pint pot -the installation of the Melville Bed*. Paper presented at the Annual General Meeting of the United Kingdom Institute for Conservation (UKIC) Textile Group, Museum of London, 19 Apr. 1999.

Jones, Helen. *Update on RCA/V&A Joint Course in Conservation*. Paper presented to the Interim Meeting of International Council of Museums Committee for Conservation (ICOM-CC) Working Group on Training in Conservation and Restoration, Vantaa, Helsinki, 16 - 18 Apr. 1998.

Jordan, Fiona. *Conservation problems encountered in the conservation of deteriorated enamel objects*. Paper presented at Problems and Solutions: an Examination of Ceramics and Glass in Relation to Composite Objects, organised by United Kingdom Institute for Conservation (UKIC) Ceramics and Glass Conservation Group, West Dean College, Chichester, 25 Apr. 1999.

Kite, Marion. *The conservation of a 19th century salmon skin coat (626-1905)*. Paper presented at the International Council of Museums Committee for Conservation (ICOM-CC), Triennial Conference, Lyon, 1 Sept. 1999.

Kite, Marion. *The conservation of leather in historic dress (shoes, gloves, fans and furs)*. Paper presented at Our Duty of Care III -The Care and Conservation of Seat Furniture and Leather Objects, organised by BAFRA (British Antique Furniture Restorers Association), Queen Elizabeth II Conference Centre, London, 16 Nov. 1999.

Kite, Marion. *Does current conservation training meet the long-term needs of the profession? Cherish the old to understand the new*. Paper presented at Preserving the Past for the Future, organised by the Australian Institute for the Conservation of Cultural Material, Rottnest Island, 1 - 5 Sept. 1997.

Kite, Marion. *The effects of museum policy on the Conservation Department of the Victoria and Albert Museum: global changes in the profession and subsequent changes in training*. Paper presented to the Annual General Meeting of New Zealand Professional Conservators, Canterbury Provincial Council Buildings, Christchurch, New Zealand, 1 - 2 Oct. 1998.

Kite, Marion. *Relics of warriors and heroes*. Paper presented at Arms and the Man, The Costume Society's Millennium Symposium, Royal Armouries Museum, Leeds, 4 July 1999.

Kite, Marion. *Talking dirty - anatomy, genitalia and reproduction for costume conservators*. Paper presented at Dress on Display, organised by the Courtauld History of Dress Association, V&A, 17 - 18 July 1998.

Lang, Shayne. *Casein plastic: history, chemistry and manufacture*. Paper presented at Modern Materials - Modern Problems, organised by the United

Kingdom Institute for Conservation (UKIC), National Museums and Galleries on Merseyside, 17 Apr. 1999.

Martin, Graham. *Big building behaviour*. Paper presented to the Conservation Scientists Group, Edinburgh, 15 Mar. 1999.

Martin, Graham. *The case for sealed display cases*. Paper presented to the Museums Association Conference, The Museum Environment: Practical Projects Review, London, 25 Feb. 1999.

Martin, Graham. *Display cases: performance and specification*. Paper presented at The Conservation Environment, University College London, Institute of Archaeology, 16 Feb. 1999.

Martin, Graham. (With Pauline Mills). *Indoor air quality and microclimates inside museum display cases*. Paper presented at La Vetrina per Il Museo: Caratteristiche e Requisiti di Funzione (Museum Display Cases: Characteristics and Functional Requirements), Opificio delle Pietre Dure, Florence, 21 Apr. 1999.

Martin, Graham. *Light, relative humidity and temperature (plus pollution and dust)*. Paper presented at the Textile Conservation Centre, University of Southampton, 14 Oct. 1999.

Martin, Graham. *Pollution and control*. Presentation to M.A. Conservation of Paper and Easel Painting students, University of Northumbria at Newcastle, 16 Mar. 1999.

Metcalf, Simon. *Ancient technology and modern skills: making armour. Making mail: practical research on the technology of Medieval mail*. Paper presented at International Medieval Congress, Royal Armouries, Leeds University, 14 July 1999.

Metcalf, Simon. *Mail and plate armour Episode 1*. Paper presented at Arms in Action, organised by the Royal Armouries and Yorkshire Television, broadcast on Channel 4 (UK), the History Channel USA, 14 Nov. 1999.

Metcalf, Simon. *Sikh arms & armour: an insight into metalworking techniques & technology through conservation*. Paper presented at The Arts of the Sikh Kingdoms, V&A, 22 May 1999.

Metcalf, Simon. *The technology of European & Eastern mail*. Paper presented at the Arms & Armour Society, HM Tower of London, 4 Feb. 1999.

Metcalf, Simon. *The technology of European mail*. Paper presented at The Armourer and His Craft, organised by the Royal Armouries/the Worshipful Company of Armourers and Braziers, Armourers Hall, London, 28 May 1997.

Mills, Pauline. *Conservation science at the V&A*. Paper presented at De Montfort University, Leicester, 22 Mar. 1999

Mills, Pauline. (With K. Eremin). *Effectiveness and reliability of telemetric monitoring systems in museums*. Paper presented at the MA Heritage Show, London, 25 Feb. 1999.

Mills, Pauline. (With Graham Martin). *Indoor air quality and microclimates inside museum display cases*. Paper presented at La Vetrina per Il Museo: Caratteristiche e Requisiti di Funzione (Museum Display Cases: Characteristics and Functional Requirements), Opificio delle Pietre Dure, Florence, 21 Apr. 1999.

Mills, Pauline. *Objects: the whole picture*. Paper presented at Cardiff University, 11 Feb. 1999.

Mills, Pauline. *When two worlds collide?* Paper presented at the Royal Society for Chemical Industries, Nottingham Trent University, 22 Mar. 1999?

Navarro, Juanita. *Moving displays: four methods used for mounting ceramics and glass objects in drawers*. Paper presented at the International Council of Museums Committee for Conservation (ICOM-CC), 12th Triennial Meeting, Lyon, 26 Aug. 1999.

Navarro, Juanita. *Poulticing techniques*. Paper presented at Dust, Dirt and Debris, organised by the Ceramic and Glass Conservation Group, West Dean College, Chichester, 25 - 27 Apr. 1997.

Pretzel, Boris. *The application of infrared micro-spectrometry*. Paper presented at the Third meeting of the Infrared and Raman Users Group (IRUG 4), organised by Winterthur Museum, Garden and Library and IRUG, Delaware, 29 May 1998.

Pretzel, Boris. *Colour changes in Portland stone: a study of the V&A's façade 1989- 1998*. Paper presented at Stone Weathering in Polluted Environments, Stone Weathering and Atmospheric Pollution Network, (SWAPNET), '99, University of Wolverhampton, 13 May 1999.

Pretzel, Boris. *Colour changes in Portland stone in the V&A's façade*. Paper presented at the International Council of Museums Committee for Conservation (ICOM-CC), 12th Triennial Meeting, Lyon, 1 Sept. 1999.

Pretzel, Boris. *IRUG business meeting: the way forward*. Paper presented at the Third meeting of the Infrared and Raman Users Group (IRUG 4), organised by the Winterthur Museum, Garden and Library and IRUG, Delaware, 30 May 1998.

Pretzel, Boris. *A kind of blue - colour measurement at the V&A*. Paper presented at the Museum Scientists Meeting on Colour, organised by the Museum Scientist Group, at Hampton Court Palace, London, 1 Apr. 1997.

Pretzel, Boris. *Licht für Ausstellungsvitrinen. Materials issues in display case construction*. Papers presented at International Information Days of the Rothstein Showcases, organised by Rothstein Vitrinen, Gummersbach, 20 May 1997.

Pretzel, Boris. *Licht in Depot, Ausstellung und Projektion*. Paper presented at Farbfehler! Gegen das Verschwinden der Farbfotografie, organised by Arbeitsgruppe Fotografie im Museum; Museumsverband Baden-Württemberg e.v., Dresden, 18 Sept. 1997.

Pretzel, Boris. *Sticky fingers - an evaluation of adhesives commonly used in textile conservation*. Paper presented at The Interface Between Science and Conservation, organised by the British Museum, 3 Apr. 1997.

Richmond, Alison. *Training and research in conservation at the Victoria and Albert Museum*. Paper presented at Europa Restauro: Art, Science and Tradition from Tuscany, at the Royal Institute of British Architects, London, 4 Mar. 1997.

Richmond, Alison. *Training and research in conservation at the Victoria and Albert Museum*. Paper presented to the United Kingdom Institute for Conservation Stone Section Meeting - Education and Training in Stone Conservation, at the Museum of Mankind, London, 28 June 1997.

Rutherston, Jane. *Victorian album structures and their deterioration*. Paper presented at a seminar given to North West Society for the Care & Conservation of Documents, Manchester, 13 Oct. 1999.

Rutherston, Jane. *Victorian album structures*. Paper presented at Photographic Materials Conservation Group Conference, Birmingham, 22- 23 July 1999.

Webber, Pauline. *Dealing with large format works of art on paper at the Victoria and Albert Museum*. Paper presented at the 4th International Conference of the Institute of Paper Conservation, the Queen Elizabeth Conference Centre, London, 6 - 9 Apr. 1997.

Information & Library Studies

Bettley, James. *Book disposal policies and guidelines*. Paper presented at Taking Stock: Collection Development into the 21st Century, organised by ARLIS/UK & Ireland, University of Warwick, 23 July 1999.

Bettley, James. *The librarian's viewpoint: National Art Library*. Paper presented at Acquisition of Overseas Literature, organised by the National Acquisitions Group, Library Association, London, 13 May 1999.

Dodds, Douglas. *The Electronic Library Image Service for Europe (ELISE) Project*. Paper presented at the Art Libraries Society (ARLIS) North America, Canada Enters the Millennium, organised by ARLIS/NA, Canadian Chapter, National Gallery of Canada, Ottawa, 17 Oct. 1999.

Keyes, Marian. *The Renier collection*. Paper presented at Childhood Remembered, organised by International Board on Books for Young Children (I.B.B.Y) and the MA Children's Literature Course, Digby Stuart College, Roehampton Institute, London, 15 Nov. 1997.

Love Rodgers, Christine. *Working in museum and art gallery libraries*. Paper presented at The Next Step as an Information Professional: Career Development Group Student Conference 1999, University College, London, 20 Mar. 1999.

Savidge, Jane. *Auction catalogues*. Paper presented at Enhancing Access to Art Museum Information, organised by the Research Libraries Group on Art Documentation, V&A, 7 - 8 May 1998.

Savidge, Jane. *From nursery rhymes to novels: public and research library perspectives on subject/genre analysis of fiction*. Paper presented at In Dublin's Fair City, organised by the Library Association Cataloguing and Indexing Group in conjunction with the Cataloguing and Indexing Group of the Library Association of Ireland, Trinity College, Dublin, 26 - 28 June 1998.

Seal, Alan. *Large scale image projects: ELISE (Electronic Library Image Service for Europe)*. Paper presented at EVA '99 New York, organised by Electronic Imaging and the Visual Arts, New York, 21 May 1999.

Van der Wateren, Jan. *Art librarianship in Europe with special reference to the National Art Library in Great Britain*. Paper presented at Art Libraries: their Role and Peculiarity, Athens School of Fine Art, 18 - 19 June 1998.

Van der Wateren, Jan. *Collecting the art of the book at the Victoria and Albert Museum*. Paper presented at Iceland Book Art, organised by Arlis/Norden, the Living Art Museum, Videy, 11 - 13 June 1998.

Van der Wateren, Jan. *The importance of art libraries within museums*. Paper presented at the Open Session, Art Documentation Advisory Group Spring Meeting, Art Institutions and Information Resources: Co-operation Strategies, at the Art Library, Calouste Gulbenkian Foundation, Lisbon, 30 May - 3 June 1998.

Van der Wateren, Jan. *The importance of museum libraries*. Paper presented at Museums in Libraries- Libraries in Museums, Moscow, 17- 20 May 1999.

Van der Wateren, Jan. *International developments in art librarianship*. Paper presented at Art, Architecture' and Design: Sources' Practice, Libraries, ARLIS/UK & Ireland Annual Conference, University of Bristol, 2 - 5 July 1998.

Museology & Museum Education

Anderson, David. *Access and learning: key issues*. Paper presented at A Question of Access and Learning, organised by Sheffield Galleries and Museums Trust, Sheffield Hallam University, 30 Sept. 1998.

Anderson, David. *Applied art museums in search of friends: in the learning society*. Paper presented at What's the Object: Museums of Applied Art Reappraised, organised by the V&A and the International Committee of Applied Art (ICAA), V&A, 7 Nov. 1999.

Anderson, David. *A common wealth*. Paper presented at Museums and Education, organised by North East Museum Service, the City Art Centre, Newcastle, 1 Oct. 1998.

Anderson, David. *A common wealth: museums in the learning age*. Paper presented at Museums in the Learning Age, organised by the National Museums of Scotland, Edinburgh, 2 Nov. 1999.

Anderson, David. *A common wealth: the national report on museum education*. Paper presented as part of a series of seminars, Managing Museums for Learning, organised by the Museums and Galleries Commission in collaboration with Area Museum Councils; South East Museum Service, the Barbican, London, 7 Jan. 1997; Ashmolean Museum, Oxford, 14 Jan. 1997; Fitzwilliam Museum, Cambridge, 21 Jan. 1997; Yorkshire and Humberside A.M.C., Leeds, 12 Feb. 1997; Down County Museum, Down Patrick, 20 Feb. 1997; Tullie House Museum, Carlisle, 13 Mar. 1997; Ceridigion Museum, Aberystwyth, 25 Mar. 1997; The Georgian House, Edinburgh, 24 Apr. 1997.

Anderson, David. *A common wealth: the report and its implications*. Paper presented at a Museum Education Seminar for Staff of Birmingham Museums, the Birmingham Museum and Art Gallery, 12 Aug. 1997.

Anderson, David. *A common wealth: what next?* Paper presented at A Common Vision, Annual Conference of the Museums Association, the National Museums and Galleries, Cardiff, 15 Sept. 1997.

Anderson, David. *Contribution to Museums, Health and Education, Inter-sectoral consultation seminar*, organised in conjunction with the Nuffield Trust, V&A, 3 Sept. 1998.

Anderson, David. *Creating a national framework: the importance of museums in learning. Museums as educational institutions*. Papers presented at Museums and Learning: Transcending the Boundaries, organised by the Alberta Museums Association, the Crowne Plaza of Chateau Lacome, Edmonton, Alberta, 21 - 25 Oct. 1998.

Anderson, David. *Cross-boundary thinking*. Paper presented at a seminar for Galleries, Museums, Libraries and Health, organised by the Nuffield Trust, London, 9 Feb. 1999.

Anderson, David. (Speaker for the motion at closing debate). *The Cultural Grid: Content and Connections*, organised by the Museum Documentation Association, University of Manchester, 11 Sept. 1998.

Anderson, David. *Education in British museums*. Keynote lecture at Museer som Laromedel, event organised by the Swedish Museum Education Group and the Swedish School Board, the Vasa Museum, Stockholm, 19 Mar. 1997.

Anderson, David. *Education: the future for museums*. Paper presented at the Annual Conference of the Yorkshire and Humberside Museums Council, the Merchant Adventurers Hall, York, 7 Nov. 1997.

Anderson, David. *Education: the future for museums*. Paper presented at the Biennial Conference of the British Association of Friends of Museums, the Assembly Rooms, Bath, 11 Oct. 1997.

Anderson, David. *Envisioning museum futures, the Spiral and other models*. Paper presented at the National Maritime Museum, Greenwich, 8 Dec. 1999.

Anderson, David. *Expectations and effects*. Paper presented at One Year On, organised by the Museums Association, V&A, 29 June 1998, and the Büro für Kulturvermittlung, Vienna, 12 June 1999.

Anderson, David. *Experiments: education at the Victoria and Albert Museum*. The schooled and the unschooled. Papers presented at Museum Education, the Büro für Kulturvermittlung, Vienna, 26 - 27 June 1998.

Anderson, David. *Forging learning partnerships: introduction and summing up*. Papers presented at Forging Learning Partnerships with Museums and Galleries, organised and sponsored by the Campaign for Learning through Museums, V&A, 30 Nov. 1998.

Anderson, David. *The future of education at national museums*. Paper presented at the British Museum's Peer Review of Education Services, an Open Seminar for Staff and Trustees, the British Museum, 10 Nov. 1997.

Anderson, David. *The inspirational value of museum education*. Paper presented at the Chief Executive's Workshop on Museum Education, organised by the Campaign for Learning Through Museums, Tate Gallery, London, 11 Feb. 1999.

Anderson, David. *Lifelong learning*. Kathy Callow Memorial Lecture, organised by Dorset Museums Association, Church House, Wimborne, 14 Nov. 1998.

Anderson, David. *Mission statements: clarity or confusion?* Paper presented at the British Council Seminar 97054, Towards an Education Policy for Art Galleries and Museums, the Park International Hotel, London, 21 Sept. 1997.

Anderson, David. *Museum education in the United Kingdom.* Paper presented at Museum Education in the United Kingdom, organised by George Washington University, Virginia, the Conference Centre, Los Angeles, 10 May 1998.

Anderson, David. *Museums and learning.* Paper presented at Cultural Education, Whitgift School, Croydon, 14 July 1998.

Anderson, David. *Museums and schools: who determines the curriculum?* Paper presented at Reinventing the Museum: Relevance and Renewal, organised by the American Association of Museums, Cleveland Convention Centre, Ohio, 25 - 29 Apr. 1999.

Anderson, David. *Museums and the learning society.* Paper presented at Collections and Connections: Museums and Galleries Looking Forward, organised by the Institute of Education, University of London, 7 Mar. 1997.

Anderson, David. *Museums as centres of learning.* Paper presented at Museums as Centres of Learning, organised by the Association of Independent Museums, the Thakeray Medical Museum, Leeds, 8 May 1998.

Anderson, David. *Museums at the turning point.* Paper presented at Towards an Education Policy for Galleries and Museums, organised by the British Council, V&A, 13 Oct. 1999.

Anderson, David. *Museums, communities and the challenge of the learning society.* Paper presented at Museums Managing Change, organised by the Irish Museums Association, Carrickdale Hotel, Dundalk, 22 - 23 Feb. 1997.

Anderson, David. *Museums in the learning age.* Paper presented as the Martin Howe Memorial Lecture, organised by the Friends of Peterborough Museums and Art Gallery, Railway Hotel, Peterborough, 6 Oct. 1999.

Anderson, David. *Out of school into the museums and galleries.* Paper presented at Putting Opportunities into Practice: Out of School Hours Learning, organised by Education Extra, Royal Society for the Arts, 14 Oct. 1999.

Anderson, David. *Overview of the report and its recommendations.* Paper presented at A Common Wealth: Museums and Learning in the United Kingdom, organised by the Museums Association, V&A, 23 Jan. 1997.

Anderson, David. *Partnerships between museums and adult education: the potential for future developments. The role of the cultural mediator.* Papers

presented at the conference, Adult Education and Museums, organised by the Adult Education and Museums Project, the Cultural Centre, Munich, 13 - 16 June 1997.

Anderson, David. *The schooled and the unschooled*. Paper presented as a special lecture, organised by Büro für Kulturvermittlung, Vienna, 11 June 1999.

Anderson, David. *The schooled and the unschooled*. Paper presented at Arts and Education in Partnership, organised by the City of Edinburgh Council and the European Union Cultural Forum, the Conference Centre, Edinburgh, 23 May 1997.

Anderson, David. *The Spiral: value and purpose*. Paper presented as a series by invitation consultation seminars for potential users of the Spiral, V&A, 11 Feb. - 17 June 1998.

Anderson, David. (Speaker against the motion in debate). *This house would re-christen the British Museum 'The National Museum of England' and would return all its Scottish, Welsh and Irish collections to their respective home institutions*. 105th Annual Conference of the Museums Association, Edinburgh International Conference Centre, 29 Sept. 1999.

Anderson, David. *Time, dreams and museology: we are all museologists now*. Paper presented at Museums, Society and Museology, organised by Museumshojkolen, Denmark, Vester Vested College, Jutland, 21 June 1997.

Anderson, David. The Victoria and Albert Museum and education. Lecture at the United Reformed Church, Lewes, 30 July 1998.

Anderson, David. *A vision for the future*. Paper presented at Museums and Galleries Education Programme Inaugural Workshop, organised by the Campaign for Learning Through Museums, Science Museum, 11 Jan. 1999.

Anderson, David. *What is education? What is not education?* Paper presented at the engage Members Training Course, Engaging with Galleries, National Gallery, London, 12 Mar. 1997.

Anderson, David. *Who needs museums?* Paper presented to the Luxembourg Socialist Parliamentary Group, Casino, Luxembourg, 10 Dec. 1997.

Anderson, David. *Why good practice?* Paper presented at Good, Better, Best, organised by engage, Royal College of Art, London, 21 Oct. 1999.

Baker, Malcolm. *Ancient and modern, French and English: the Duke of Argyll's sculpture gallery at Adderbury*. Lecture at the Paul Mellon Centre for Studies in British Art, London, 12 May 1997.

Baker, Malcolm. *Exhibiting a museum's past and considering its future*. Paper presented at Zukunft Ehrenhof, Kunstmuseum, Düsseldorf, 7 - 8 June 1998.

Baker, Malcolm. *Masterpieces for all time? The making of A Grand Design*. Lecture at the Royal Ontario Museum, Toronto, 21 June 1998.

Baker, Malcolm. *Moving sculptures*. Lecture in a series at the Henry Moore Institute, Leeds, 11 Feb. 1998.

Baker, Malcolm. *The Museum's history*. Paper presented at Musée Musées: le Victoria and Albert Museum a Londres, Musée du Louvre, Paris, 25 Mar. 1998.

Baker, Malcolm. *The Victoria and Albert Museum and its collections*. Lecture in a series organised by the Fondazione dell'Instituto Bancario San Paolo di Torino, Turin, 28 Jan. 1998.

Borg, Alan. *An introduction to the Victoria and Albert Museum*. Paper presented at Musée Musées: le Victoria and Albert Museum a Londres, Musée du Louvre, Paris, 25 Mar. 1998.

Burton, Anthony. *Applied art museums in search of friends: in the entertainment market. Fundamental influences on the rise of applied art museums: collectors*. Papers presented at What's the Object? Museums of Applied Art Re-appraised, V&A, Nov. 1999.

Burton, Anthony. *Museums of decorative arts: an historical perspective. The display of decorative arts in the twentieth century*. Papers presented at The Museum of Decorative Arts in the Twenty First Century, V&A, 7 - 8 Mar. 1997.

Burton, Anthony. *The South Kensington Museum: its influence in Europe*. Paper presented at Secondo Incontro di Studio: i Musei di Arti Applicate e Industriali, organised by Scuola Normale Superiore, Pisa, 27 Apr. 1999.

Durbin, Gail. *Connecting with the visitor at the Victoria and Albert Museum: moving from programme design to gallery design*. Paper presented at Old Collections, New Audiences: Decorative Arts and Visitor Experience for the 21st century, organised by the Henry Ford Museum and Greenfield Village, Dearborn, 13 Nov. 1999.

Durbin, Gail. *Encouraging interaction between child and carer: the development of the family programme at the Victoria and Albert Museum*. Paper presented to the CECA sub-group at the 18th ICOM, Committee of Education and Cultural Action, Melbourne Convention Centre, 10- 16 Oct. 1998.

Durbin, Gail. *Interpreting collections*. Paper presented at Towards an Education Policy for Galleries and Museums, organised by the British Council, Transport Museum, London, 13 Oct. 1999.

Durbin, Gail. *Planning gallery displays to meet a variety of learning styles*. Paper presented at Towards an Education Policy for Galleries and Museums, organised by the British Council, London, Transport Museum, 21 - 28 Sept. 1997.

Durbin, Gail. *The role of educators on gallery teams*. Paper presented at the British Museum's Peer Review of Education Services, an Open Seminar for Staff and Trustees, British Museum, 10 - 13 Nov. 1997.

Fowler, James. *The Theatre Museum and the National Heritage Act (1983)*. Paper presented at the Seminar on the Royal Academy of Dancing's sale of the Richardson Collection of rare early dance books, organised by the Society for Dance Research, British Library, 10 Nov. 1999.

Franklin, Celia. *Happy back-packing: family activities at the V&A*. Paper presented at Keep it in the Family Seminar - Getting it Right with Year Round Activities for Families Visiting Museums and Galleries, organised by Arts about Manchester, Whitworth Art Gallery, Manchester, 11 June 1999.

Greenhalgh, Paul. *The museology of art nouveau*. Paper presented at a Postgraduate Seminar, University of Brighton, Feb. 1997.

Hinton, Morna. *Learning style and interpretation preference*. Paper presented at The challenge of change: gearing up for the next century, Museums Association 105th conference, Edinburgh, 28 Sept. 1999.

Hinton, Morna. *The Victoria and Albert Museum's experience of applying for EC funding. The Victoria and Albert Museum Raphael schools project*. Papers presented at the International Seminar, Raphael Tapestry Project, V&A, 9 - 13 July 1997.

Lang, Caroline. *A common wealth: the national report on museum education*. Paper presented as part of a series of seminars, Managing Museums for Learning, organised by the Museums and Galleries Commission, in collaboration with area museum councils: North East Museums Service, the House of Recovery, Newcastle, 4 Feb. 1997; Catalyst, Runcorn, 11 Feb. 1997; A.M.C.S.W., Hestercombe, Taunton, 25 Feb. 1997 and Birmingham Museum and Art Gallery, 4 Mar. 1997.

Lang, Caroline. *Museum education policies*. Paper presented as a lecture to MA Museology Course students, the Reinwardt Academy, Amsterdam, 16 Feb. 1998.

Laurence, Sue. *Museums of childhood: what is the way forward?* Paper presented at Second International Congress on Toys and Childhood, organised by Centro Espaiiol del Juguete, Spain, 16 Apr. 1999.

Laurence, Sue. *Museums of childhood: what is the way forward?* Paper presented at the Melina Merkouri Centre, Cyprus, 13 Oct. 1999.

Mahoney, Carole. *50 schools elsewhere at the V&A: project report.* Paper presented at GEM Annual Conference, organised by the Group for Education in Museums, Castle Cornet, Guernsey Museums Service, 9 Sept. 1999.

Mendes, Valerie. *Client requirements - the creation of a new permanent fashionable exhibition of the history of fashionable dress.* Paper presented to the Heritage Studies Course, Salford University, 30 Apr. 1997.

Mendes, Valerie. *The significance of dress in a decorative arts museum.* Paper presented at The Cutting Edge: a Lecture Course on Fifty Years of British Fashion, V&A, 14 -18 Apr. 1997.

Mulberg, Colin. *Talking to strangers: lessons in museum interpretation from Canada and US.* Paper presented at the London GEM Meeting, organised by the Group for Education in Museums, National Army Museum, Sandhurst, 6 Dec. 1999.

Mulberg, Colin. *Using museums in product design education.* Paper presented at the 4th National Conference, Product Design Education, organised by I.E.D., I.S.D.T.A., Brunel University, Surrey, 7 - 8 July 1997.

Nightingale, Eithne. *How museums contribute to an intergenerational approach to learning within culturally diverse communities.* Paper presented at Learning Across the Generations, organised by Educational Centres Association, Quality Cobden Hotel, Birmingham, 16 Oct. 1999.

Pavitt, Jane. *Commerce or connoisseurship? Museum approaches to product design.* Paper presented at a University of Brighton/V&A Research Seminar, University of Brighton, 3 Feb. 1998.

Pavitt, Jane. *The end of good taste?* Paper presented at What's the Object: Museums of Applied Art Reappraised, V&A, 7 Nov. 1999.

Pavitt, Jane. *A mere repository for things which were once modern: the V&A and its responsibility towards the contemporary.* Paper presented at The Ideal and the Real in Design, V&A, Sept. 1997.

Pavitt, Jane. *Museums and the mass produced.* Paper presented to a Postgraduate Seminar, Bard Graduate Centre, New York, 22 Oct. 1997.

Pavitt, Jane. *Redrawing the map/rethinking the Canon: product design in museums*. Paper presented at Design History on the Margins, International Design History Conference, organised by the University of Barcelona, May 1999.

Salaman, Anna. *Going graphic*. Paper presented at Computing and Visual Culture: Representation and Interpretation, organised by Computers and the History of Art (CHArt), V&A, 24 - 25 Sept. 1998.

Salaman, Anna. *Going graphic*. Paper presented at The Challenge of Change, organised by the Group for Education in Museums, University College of Ripon and York St. John, York, 9 - 13 Sept. 1998.

Salaman, Anna. *Going graphic - a digital event at the V&A*. Paper presented at Cal 99 - Virtuality in Education, Institute of Education, London, 29 Mar. 1999.

Shah, Fahmida. *Adult and community education*. Paper presented as a lecture to MA Museology Course students, Reinwardt Academy, Amsterdam, 16 Feb. 1998.

Shah, Fahmida. *The Nehru Gallery national textile project*. Paper presented at the Annual Conference of the Museum Ethnographers Group, Museum of Mankind, London, 8 May 1997.

Stronge, Susan. *The Arts of the Sikh Courts in the nineteenth century*. Paper presented as a lecture to the West of England Friends of Asian Art, Bristol City Museum and Art Gallery, 14 Apr. 1999.

Stronge, Susan. *The Arts of the Sikh Kingdoms*. Paper presented as a Late View Lecture, V&A, 24 Mar. 1999.

Stronge, Susan. *The Arts of the Sikh Kingdoms*. Paper presented to an Evening for Educators, V&A, 28 Apr. 1999.

Stronge, Susan. *The Arts of the Sikh Kingdoms*. Paper presented to a public lecture, V&A, 5 May and 10 June 1999.

Stronge, Susan. *The Arts of the Sikh Kingdoms: a new exhibition at the Victoria & Albert Museum*. Paper presented at the Cartwright Hall Museum, Bradford, 15 Apr. 1999.

Stronge, Susan. *Curating the Sikh exhibition*. Paper presented to the Seminar for Students at the Institute of Education, London, V&A, 2 June 1999.

Stronge, Susan. *Europeans at the Court of Maharaja Ranjit*. Paper presented as a lecture to the Friends of the Museum Rietberg, Zurich, V&A, 8 Mar. 1999.

Stronge, Susan. *Presenting the story of the Sikhs: curating the Arts of the Sikh Kingdoms at the Victoria & Albert Museum*. Paper presented to the Annual General Meeting of the Shap Working Party on World Religions in Education, Birmingham, 13 Dec. 1999.

Stronge, Susan. *The Sikh Court of Lahore and the French generals*. Paper presented as a lecture to the Friends of the Musée Guimet, Paris, V&A, 20 Apr. 1999.

Stronge, Susan. *The Sikhs and the Court of Lahore*. Paper presented as a lecture to the Friends of the V&A, V&A, 27 Mar. 1999.

Stronge, Susan. *Treasures of the Panjab*. Paper presented to the Asian Art Museum, organised by the Society for Asian Art, San Francisco, 30 Oct. 1999.

Trusted, Marjorie. *English church monuments in a new context: sculpture from churches at the Victoria and Albert Museum*. Lecture to the Church Monuments Society, Goldsmiths College, London, 20 Sept. 1997.

Ward, Sophie. *The role of cultural institutions in education and training*. Paper presented jointly with Chrissie Tiller, Associate Director at the Royal National Theatre, at Texts and Transformations: the Role of Drama and Theatre in Education, organised by the Faculty of Education/National Association for Youth Drama, University of Cork, 3- 7 Apr. 1998.

Wilk, Christopher. *The new British Galleries 1500-1900*. Paper presented at Musée Musées: le Victoria and Albert Museum a Londres, Musée du Louvre, Paris, 25 Mar. 1998.

Wilk, Christopher. *Period rooms in the Victoria and Albert Museum: changing patterns of acquisition and interpretation*. Paper presented at The Museum and the Period Room, V&A, 14 - 15 Nov. 1997.

Wilk, Christopher. *Reflecting the audience at the V&A, past and future*. Paper presented at The Museum of Decorative Arts in the Twenty First Century, V&A, 7 - 8 Mar. 1997.

Wilk, Christopher. *Who is a National Museum for? Searching for inspiration and national identity at the V&A*. Paper presented at Museums of the Orbis Tertius - a Survey, the Karl Ernst Osthaus Museum, Hagen, 15 - 16 Mar. 1998.

General

Anderson, David. *Speech delivered at The Cultural Grid: Content and Connections*, University of Manchester, 7 - 11 Sept. 1998.

Clifford, Helen. *Oxford silver*. The David Piper Memorial Lecture, the Taylorian Institute, University of Oxford, 5 Jan. 1997.

Clifford, Helen. *Reading the decorative arts*. Paper presented as part of a Seminar Series, the Centre for Critical Theory, University of Cardiff, Mar. 1997.

Cole, Shaun. *Evil men? Dress and gay identity*. Paper presented at Identities, 24th Annual Conference of the Association of Art Historians, University of Exeter, 3 - 5 Apr. 1998.

Goodfellow, Caroline. *Aspects of wax dolls*. Paper presented at United Federation of Doll Clubs' Annual Conference, Washington D. C., 4 Aug. 1999.

Goodfellow, Caroline. *The development of English children's games*. Paper presented at Games in Academia Biannual Meeting, Florence, 15 Apr. 1999.

Goodfellow, Caroline. *Doll collection*. Paper presented at the Wallingford Antique Appreciation Society Meeting, Wallingford, 1 Dec. 1999.

Goodfellow, Caroline. *Doll collections*. Paper presented at the Birmingham Doll Club Meeting, Birmingham Museum, 20 Nov. 1999.

Goodfellow, Caroline. *Dolls*. Paper presented at Introduction to Toys, organised by the Social History Curators Group, the Bethnal Green Museum of Childhood, 21 Aug. 1998.

Goodfellow, Caroline. *Dolls, do origins contribute to type?* Paper presented to the United Federation of Doll Clubs, New Orleans, Aug. 1998.

Goodfellow, Caroline. (Untitled, opening lecture). Paper presented to the United Federation of Doll Clubs, Washington, D.C., 1 Aug. 1999.

Goodfellow, Caroline. (Untitled). Paper presented at Walthamstow Cameo Club, Walthamstow Museum, 18 Feb. 1999.

Goodfellow, Caroline. (Untitled). Paper presented at Worcester Doll Club Annual General Meeting, Worcester Museum, 3 Oct. 1998.

Goodfellow, Caroline. *Wooden dolls*. Paper presented at Doll Collectors of America, Massachusetts, 7 Nov. 1999.

Greenhalgh, Paul. The historical context of saltglaze. Paper presented at Songs in Salt, Princesshoff Museum of Ceramics, Leeuwarden, 1997.

Howell, Catherine. *Optical toys*. Paper presented at Introduction to Toys, organised by the Social History Curators Group, Bethnal Green Museum of Childhood, 21 Aug. 1998.

Laurence, Sue. *Childhood and toys: the need for context*. Paper presented at Introduction to Toys, organised by the Social History Curators Group, Bethnal Green Museum of Childhood, 21 Aug. 1998.

Litten, Julian. *Dressed for death: the English shroud 1550- 1850*. Paper presented at the Costume Society Annual Symposium, Dressing for Religion, Hotel Norwich, 3 Apr. 1998.

Litten, Julian. *Dressing for death, the English shroud 1550 -1850*. Paper presented at Dressing for Religion, Blickling Hall, Norfolk, 4 Apr. 1998.

Litten, Julian. *The English way of death, the common funeral 1450-1850*. Paper presented to the East London Family History Society, at Barking Public Library, Essex, 19 Feb. 1997 and Bedfordshire Family History Society, Mark Rutherford Upper School, Bedford, 2 Oct. 1998.

Litten, Julian. *Iconography and symbolism in a secular world*. Paper presented at the Annual General Meeting, York Artworkers Association, St. William's College, York, 7 Dec. 1998.

Litten, Julian. *Just a whiff of cordite: royal fireworks*. Lecture delivered at a V&A Late View, V&A, 5 Nov. 1997.

Litten, Julian. *The necropolis of the metropolis: the joint stock cemeteries of London*. Paper presented as part of a series of lectures for the Victorian Society, Linnean Society, Burlington House, London, 27 Apr. 1998.

Nightingale, Eithne. *From the estates to the classroom*. Paper presented at Responding to Kennedy, organised by the Further Education Development Agency, London, 14 Oct. 1997.

Nightingale, Eithne. *Imaginative ways of fundraising*. Paper presented at Breakthrough in the Inner Cities, organised by Hackney Community College and the National Institute of Adult and Continuing Education, Hackney Community College, London, 19 May 1997.

Nightingale, Eithne. *Implications of the Kennedy report*. Paper presented at the seminar, Widening Participation, Hackney Community College, London, 17 June 1998.

Nightingale, Eithne. *Negotiating in the community*. Paper presented at First Steps to Success in Community Delivery, organised by the Further Education Development Agency, Coombe Lodge, Blagdon, 20- 21 Oct. 1997.

Nightingale, Eithne. *Using management information systems to chart progression*. Paper presented at the conference, Guide to Good Practice: How to Widen Participation, organised by the Northern College of Further Education, Jarvis International Hotel, York, 27 Jan. 1998.

North, Susan. *'And the bridegroom wore...': three centuries of wedding dress for men*. Paper presented at Dressing the Male Study Day, V&A, 26 Sept. 1999.

North, Susan. *Why England has no national costume*. Paper presented at the Costume Society of America Annual Symposium, Santa Fe, 24 May 1999.

Styles, John. *Re-assessing dress in history*. Paper presented at Dress in History: Studies and Approaches, held jointly by the Platt Hall Gallery of Costume, Manchester and Manchester Metropolitan University, July 1997.

Styles, John. *Using legal records for the history of dress*. Paper presented at Buried Treasure: Locating Unusual Sources for the History of Art and Design, organised by ARLIS/UK & Ireland, Unilever House, London, Oct. 1997.

Watson, Oliver. *Blue and white - Islam, China, Europe*. Paper presented to the session, Ceramics as a Global Enterprise, at the Centennial Meeting of the American Ceramic Society, Convention Centre, Cincinnati, 4 July 1998.

BBC Radio 3 Promenade Concert Talks 1999

BBC Radio 3 Promenade Concert Talks 1999

The following talks were given on the occasion of the lunchtime Proms at the Victoria and Albert Museum, and afterwards broadcast on BBC Radio 3.

Baker, Malcolm. *The fall of Phaeton by Lefevre*, 9 Aug. 1999.

Baker, Malcolm. *Lamentation bronze by Donatello*, 2 Aug. 1999.

Greenhalgh, Paul. *Angel Flight by Michael Flynn*, 19 July 1999.

Greenhalgh, Paul. *Vase by Emile Galle*, 30 Aug. 1999.

Hershberg, Sorrel. *Chaise longue by Le Corbusier*, 23 Aug. 1999.

Hershberg, Sorrel. *Lady's writing desk and chair by Koloman Moser*, 6 Sept. 1999.

Watson, Rowan. *Leaf from the Gradual of San Michele a Murano*, 26 July 1999.

Watson, Rowan. *Wild edible drawings by John Cage*, 16 Aug. 1999.

Conferences 1997-1999

This programme of conferences is managed by Francis Pugh as part of the Education Department's Public Events programme, in collaboration with V&A curators or representatives from outside organisations. The conferences offer opportunities for the presentation of new research in fields related to the Museum's collections and enhance the Museum's reputation as a forum for innovative debate and academic enquiry.

Raphael, the Cartoons and the Decorative Arts, 7 - 8 Feb. 1997. Programme devised by Sharon Fermor, Department of Prints, Drawings and Paintings.

The Museum of Decorative Arts in the 21st Century, 7 - 8 Mar. 1997. Programme devised by Francis Pugh, Education Department.

The Museum and the Period Room, 14 - 15 Nov. 1997. Programme devised by Christopher Wilk, Department of Furniture and Woodwork.

Posters: Persuasion and Subversion, 12 - 13 June 1998. Programme devised by Margaret Timmers, Department of Prints, Drawings and Paintings, and Francis Pugh, Education Department.

Ten Stories about Photography, 23 - 24 Oct. 1998. Programme devised by Mark Haworth-Booth, Department of Prints, Drawings and Paintings, with Francis Pugh, Education Department and Paul Wombell, Photographers' Gallery.

Aubrey Beardsley: Myth and Reality, 6 - 7 Nov. 1998. Programme devised by Stephen Calloway, freelance researcher, and Howard Batho, Exhibitions Department.

The Arts of the Sikh Kingdoms, 21 - 22 May 1999. Programme devised by Susan Stronge, Indian and South East Asian Department.

What's the Object? Museums of Applied Art Re-appraised, 6 -7 Nov. 1999. Programme devised by Anthony Burton, Research Department.

Conferences organised in association with outside organisations

London Clay: Urban Studio Ceramics, 10 May 1997. Programme devised by Julian Stair, London Potters Association.

Empire, Design and Identity, 21 - 22 June 1997. Programme devised by Toshio Watanabe and Orianna Baddeley, London Institute.

The Impact of Art Books: Bela Horovitz, the Phaidon Press and Art Publishing, 1923-1967, 7 Apr. 1998. Programme devised by Rowan Watson, National Art Library, and Valerie Holman, Centre for English Studies, University of London.

From Refuge to Riches: Huguenots, Patronage and the Decorative Arts, 1685 - 1720, 6 May 1998. Programme devised by Sarah Medlam, Department of Furniture and Woodwork, and Steven Parissien, Paul Mellon Centre for Studies in British Art.

Craft Futures, 28 Nov. 1998. Programme devised by Mary La Trobe-Bateman, Contemporary Applied Arts.

The Impact of Art Books: Bela Horovitz, the Phaidon Press and Art Publishing, 1923 - 1967, 23 Jan. 1999. Programme devised by Malcolm Baker and John Styles, Research Department.

Research Department Colloquia

The Research Department organises occasional by invitation colloquia linked to exhibitions or publications. These bring together scholars working on related material from different standpoints with the aim of crossing disciplinary boundaries.

The Role of Drawing in Seventeenth-century Design Practice, 7 June 1999. Following the Grinling Gibbons exhibition, this colloquium was concerned with the use made of drawing in the fields of architecture, sculpture and the luxury arts. Programme devised by Malcolm Baker, Research Department, and Michael Snodin, Department of Prints, Drawings and Paintings.

The Italian Ornament Print, September 1999. Timed to coincide with the publication of Elizabeth Miller's Catalogue of 16th Century Italian Ornament Prints: the Lafrery Volume and the re-assembly of the Lafrery volume, this colloquium examined the place of the ornament print within the history of print publishing and collecting, and its afterlife in both print rooms and libraries.

British Galleries Colloquia

A series of colloquia about current issues in British art and design history that are central to the Research Assistants of the British Galleries Project, in conjunction with the Research Department.

Design, Power and National Identities, 14 April 1999.

Design, Technologies and Consumption, 5 May 1999.

Artists and Artisans: Labour and Design, 9 June 1999.

Design and Spaces: Interiors and Exteriors, 30 June 1999.

Theatre Museum Conferences

Shakespeare on Stage and Screen, 29 June 1997. Conference arranged by the Theatre Museum with the Directors Guild of Great Britain.

Whatever Happened to Political Theatre? 1 -3 May 1998. Conference arranged by the Theatre Museum with Concepts.

Performing Arts Collections: Virtual, Dead or Live? 1-4 July 1998. Conference arranged by the Theatre Museum as Biennial Conference of the International Society of Libraries and Museums of the Performing Arts (SIBMAS).

East European Theatre, 20- 21 Nov. 1999. Conference arranged by the Theatre Museum with Concepts.

Exhibitions 1997-1999

Exhibitions in the Major Exhibitions rooms, North Court 38-39

6 March - 27 July 1997

The cutting edge: 50 years of British fashion

Amy de la Haye

23 October 1997 -18 January 1998

Carl and Karin Larsson: creators of the Swedish style

Michael Snodin

2 April - 26 July 1998

The power of the poster

Julia Bigham, Margaret Timmers

21 May - 9 November 1998

Photography: an independent art

Opening exhibition of the Canon Photography Gallery

Mark Haworth-Booth

8 October 1998- 10 January 1999

Aubrey Beardsley

Stephen Calloway

22 October 1998- 24 January 1999

Grinling Gibbons and the art of carving

David Esterley

25 March - 25 July 1999

The arts of the Sikh Kingdoms

Susan Stronge

14 October 1999 - 16 January 2000

A grand design, the art of the Victoria & Albert Museum

Malcolm Baker

Other Museum Exhibitions

24 October 1996 -4 January 1998

Nobby Clark - theatre photographer

Theatre Museum

Sue Rolfe

1997 - January 1998

Memorial Korean display

(in memory of Lisa Bailey)

Main Entrance

Liz Wilkinson

8 January - 6 April 1997

Highlights of National Art Library acquisitions, 1994-1996

NAL Entrance

NAL staff

February - September 1997

Was it really a New Look?

(tribute to Christian Dior)

Gallery 40

Valerie Mendes

3 February - 15 September 1997

Horrockses flowery summer dresses

Gallery 40

Amy de la Haye, Valerie Mendes

March 1997 - September 1998

Tread softly

(shoes from the Textiles and Dress collections)

Gallery 95

Albertina Cogram, Elizabeth Anne Haldane, Audrey Hill, Marion Kite, Lucy Pratt,
Linda Woolley

5 March - 18 May 1997

Signs of art and commerce: German graphic design 1900-1950

Henry Cole Wing, Level 3

Jeremy Aynsley

5 March - 7 September 1997

Fashion on paper: British fashion designs, illustrations and photographs since
1947

Henry Cole Wing, Level 3

Shaun Cole, Charlotte Cotton, Charles Newton

9 March - 26 May 1997

Contemporary fashion photography

Restaurant Foyer

Charlotte Cotton

13 March 1997 (ongoing)

Treasures from the Robert Eddison collection

Theatre Museum, Paintings Gallery
Deborah Ashforth, James Fowler, Catherine Haill, Helen Smith

24 March - July 1997
Habitat marketing
Main Entrance
Eva White

April - October 1997
'...not so simple'
Gallery 70 (Design Now)
Gareth Williams

April 1997 - May 1998
East meets West
Silver Gallery
Rupert Faulkner, Anna Jackson, Amin Jaffer, Rose Kerr, Susan Stronge, Ming Wilson

4 April 1997 -18 October 1998
Portrait of Mrs Luke Ionides by William Blake Richmond
Henry Cole Wing, Level 1
Andrew Bolton, Cathryn Spence

9 April -29 June 1997
Women bookbinders
NAL Entrance
Marianne Tidcombe

9 April - 14 September 1997
Public and private: women's lives in nineteenth century art
Henry Cole Wing, Level 6
Gill Saunders, Cathryn Spence

23 April - 21 September 1997
India and Pakistan: contemporary prints
Henry Cole Wing, Level 2
Rosemary Miles, Divia Patel

28 April - 2 November 1997
John Constable, Brighton and the sea
Henry Cole Wing, Level 6
Ronald Parkinson

5 May - 25 June 1997
Smash & grab

(Ceramics made by students and staff of the University of the West of England)
Gallery 138
Mike Hughes

30 May 1997 - 11 January 1998
Placido Zuloaga 1834-1910: Spanish treasures from the Khalili collection
Silver Gallery , Room 69
Richard Edgcombe, Louise Hofman, Anthony North

June - 10 October 1997
New acquisitions
Bethnal Green Museum of Childhood
Catherine Howell

2 June 1997 - 1 March 1998
Some marvels from the Krazy Kat Arkive
(Comics of the 1960s, published by Marvel)
Henry Cole Wing, Link Corridor
Carlo Dumontet, Leon Leigh

7 June - 7 September 1997
Susan Barron: Labyrinth of time
Henry Cole Wing, Level 3
Susanna Robson

9 June - 9 November 1997
Examination of the Raphael cartoons
Restaurant Foyer
Alan Derbyshire, Sharon Fermor

11 June - 25 August 1997
RCA/V&A Conservation
Restaurant Foyer
Helen Jones, Alison Richmond, students on RCA/V&A Course in Conservation

26 June - 14 September 1997
Shamiana: the Mughal tent
The Garden, V&A
David Anderson, Brian Lacey, Mike Malham, Fahmida Shah, Deborah Swallow

30 June - 31 December 1997
Midwinter pottery
Gallery 138
Alun Graves

2 July - 14 September 1997

Exhibiting culture: exhibition catalogues in the National Art Library
NAL Entrance
Gordon Read

17 September - 7 December 1997

Love & work: papers and correspondence of Ford Madox Brown
NAL Entrance
Jonathan Hopson

18 September 1997- 22 February 1998

Dazzle and dare: Japanese kimono in the Taish-style
Dress Gallery , Room 40
Rupert Faulkner, Anna Jackson

21 September 1997 - 7 June 1998

Matchboxes in the AAD collections
Archive of Art and Design, Blythe House
Robert Platun

October 1997- April 1998

Sketchbooks and sketching in Britain 1750-1900
Henry Cole Wing, Level 6
Sharon Fermor

9 October 1997 - 29 March 1998

Colours of the Indus: costume textiles of Pakistan
Henry Cole Wing, Levels 2-3
Nasreen Askari, Rosemary Crill

15 October 1997 - 22 March 1998

Hogarth after Hogarth: a legacy of inspiration
Henry Cole Wing, Level 2
Rosemary Miles

23 October 1997 - 22 March 1998

Art or litter
(packaging design)
Gallery 70 (Design Now)
Shaun Cole, Robert Opie

November 1997 - January 1998

Right Start Toy Award winners
Bethnal Green Museum of Childhood
Catherine Howell

November 1997 - April 1998
New Finnish glass
Gallery 129
Judith Crouch, Stephen Jackson, Jennifer Opie

November 1997 - October 1999
Japanese masks: ritual and drama
Gallery 98
Greg Irvine

3 November 1997 - 26 April 1998
John Constable: open to the sky
Henry Cole Wing, Level 6
Ronald Parkinson, Imogen Stewart

9 November 1997- 31 January 1998
Gifts from Germany: Berlin and Meissen porcelain presented to the Duke of Wellington
Main Entrance
Alicia Robinson

December 1997 - January 1998
Top Christmas toys: past and present
Bethnal Green Museum of Childhood
Catherine Howell, Susan Smith

December 1997 - 1 February 1998
National Art Library Illustration Awards (NALIA)
Restaurant Foyer
Leo De Freitas

December 1997 - April 1998
Beatrix Potter: a changing display
Restaurant Corridor
Anne Stevenson Hobbs

9 December 1997 – 1 March 1998
Royal children's books: the Queen Mary collection
NAL Entrance
Rebecca Coombes, John Meriton

January - 5 July 1998
Dressing the part
Theatre Museum
Deborah Ashforth, Margaret Benton, James Fowler, Jonathan Gray, Andrew Kirk,
Sarah Woodcock

20 January 1998 - 22 March 1999

Photocall

Theatre Museum

Deborah Ashforth, Graham Brandon, Sarah Woodcock, Caroline Wright

22 January - 4 July 1998

Ralph Lamprell: interior decorator

Archive of Art and Design, Blythe House

Mandy Sullivan

14 February - 25 May 1998

Valentines

Restaurant Foyer

Julia Bigham

March - May 1998

Asian art in focus

(to mark ASEM II, 2nd Asian/European Heads of State Meeting)

Main Entrance

Nicholas Barnard, John Clarke, Rupert Faulkner, John Guy, Julia Hutt, Divia Patel, Liz Wilkinson, Ming Wilson

4 March - 24 May 1998

Great Exhibition of 1851

NAL Entrance

Helen Pye-Smith

13 - 20 March 1998

[Web pages] Coloured diamonds; How albumen photographs are affected by display

The life of an artefact

(Science in Museums, V&A contribution to SET98 [Science and Technology Week])

Pauline Mills, Boris Pretzel

20 March - 25 October 1998

Getting dressed: one woman's wardrobe (Jill Ritblat)

Dress Gallery, Room 40

Amy de la Haye

April - August 1998

Beatrix Potter: a changing display

Restaurant Corridor

Anne Stevenson Hobbs

1 April -30 June 1998

Alice: the Wonderland of Lewis Carroll

Bethnal Green Museum of Childhood (later at Norwich Castle Museum)

Sue Laurence, Susan Smith

8 April - 8 November 1998

Early English mezzotints from the collection

(John Smith as printmaker and publisher)

Henry Cole Wing, Level 2

Elizabeth Miller

23 April - 21 October 1998

Representing architecture: aspects of exteriors

Henry Cole Wing, Level 2

Martin Barnes, Fiona Leslie, Michael Snodin

27 April - 25 October 1998

John Constable and Thomas Gainsborough

Henry Cole Wing, Level 6

Ronald Parkinson

28 April - 11 October 1998

New glass art from China: Loretta Yang

Gallery 70 (Design Now)

Andrew Bolton, Ming Wilson

May - September 1998

Burne-Jones drawings - a centenary display

NAL Entrance

Sharon Fermor

May - September 1998

Early Korean acquisitions 1888: the Gift of Thomas Watters

Main Entrance

Liz Wilkinson

5 May - 4 October 1998

A collector's view - Chauncy Hare Townshend

Henry Cole Wing, Level 6

Martin Barnes, Frances Rankine

11 May - 13 September 1998

Icons of the eighties: the Blitz experience

Main Entrance

Elizabeth Lomas

11 May 1998 - 7 March 1999
Eric Fraser: an illustrator at work
Henry Cole Wing, Link Corridor
Eva White

12 May 1998 - 12 August 1999
What have we done? Conservation for the British Galleries
(collaboration with Furniture Conservation over the research and treatment of a
Regency music stand)
Main Entrance
Wendy Monkhouse

12 May - 22 November 1998
Masterpieces in miniature: the world of Japanese inrō
Gallery 129
Julia Hutt

13 May - 1 November 1998
British watercolours from the Victoria and Albert Museum 1750-1900
Henry Cole Wing, Level 3
Katherine Coombs

June - 23 August 1998
Melt Down
(works inspired by objects at the V&A, by students from the University of the
West of England)
Silver Galleries
Eric Turner

8 June 1998 - 30 March 1999
A. Wyndham Payne: book illustrator and commercial artist
Archive Reading Room, Blythe House
Shashi Sen

11 June 1998 -20 June 1999
Exploding tradition
Theatre Museum
Deborah Ashforth, Christopher Baugh, Margaret Benton, Susan Croft, Jonathan
Gray, James Fowler, Raymond Ingram, Andrew Kirk

17 June - 31 August 1998
RCA/V&A Conservation
Restaurant Foyer
Alison Richmond

25 June 1998 - 30 March 1999
LouLou Brown: fashion illustrator
Archive Reading Room, Blythe House
Mandy Sullivan

5 July 1998 - 29 March 1999
George Him (1900-1982)
Archive of Art and Design Entrance area, Blythe House
Elizabeth Lomas

22 July - 10 September 1998
Hans Christian Andersen in our time
Bethnal Green Museum of Childhood
Tessa Chester, Sue Laurence, Susan Smith

August - December 1998
Beatrix Potter: a changing display
Restaurant Corridor
Anne Stevenson Hobbs

September - December 1998
Cabinet of curiosities, a display of German, Dutch and Flemish medals of the
16th and 17th centuries
Gallery 64
Alex Corney, Emma Hardy, Norbert Jopek, Rebecca Naylor, Marjorie Trusted

8 September 1998 - 15 February 1999
Picasso's ladies (Wendy Ramshaw jewellery)
Silver Galleries
Eric Turner

14 September - 8 November 1998
What was postmodernism?
Main Entrance
Andrew Bolton, Rupert Faulkner, Alun Graves, Ngozi Ikoku, Elizabeth Lomas,
Divia Patel, Lucy Pratt, Gill Saunders, Eric Turner, Gareth Williams

16 September - 29 November 1998
Paul Nash: book designs & illustrations
Restaurant Foyer
Lucy Dean

October 1998 - April 1999
Swell 2 (inflatable products)
Gallery 70 (Design Now)
Gareth Williams

October 1998 - 2000

A closer look: English seventeenth century embroidery from the Victoria and Albert Museum's collection

Gallery 95

Helen Wilkinson

19 October 1998 - 8 January 1999

Ghosts, vampires and kriminals: horror and crime in Italian comics

NAL Entrance

Carlo Dumontet

20 October 1998 - 28 March 1999

16th century Italian ornament prints

Henry Cole Wing, Level 2

Elizabeth Miller

20 October 1998 - 2000

Perceptions of Byzantium

Henry Cole Wing, Level 6

Elizabeth James [University of Sussex], Moira Thunder

22 October 1998 - 1 February 1999

Recent acquisitions of contemporary craft accessories

Gallery 40

Claire Wilcox

24 October 1998 - 7 January 1999

The magical world of Pookie and the animal shelf (Ivy Wallace)

Bethnal Green Museum

Sue Laurence, Susan Smith

26 October 1998 - 25 April 1999

John Constable: the man and his art

Henry Cole Wing, Level 6

Ronald Parkinson

9 November 1998 - 31 January 1999

Gifts from Germany: Berlin and Meissen porcelain presented by the first Duke of Wellington

Main Entrance

Katharine Hugh

11 November 1998 - 31 January 1999

Tom Smith crackers

Main Entrance

Elizabeth Lomas

11 November 1998- 11 February 1999
One by one: European commemorative medals of the Great War 1914-1918
Main Entrance
Lucy Cullen, Wendy Fisher, Norbert Jopek

15 - 16 November 1998
Fly candle fly, an installation by Georg Baldele
Main Entrance
Gareth Williams

18 November 1998 - 25 April 1999
Pantodisplay
Theatre Museum
Victoria Broackes, Hugh Durrant, Jonathan Gray

18 November 1998 - 3 May 1999
Masterpieces of lithography
Henry Cole Wing, Levels 2-3
Susan Lambert

19 November 1998 - 25 April 1999
A stage for Dionysos
Theatre Museum
Margaret Benton, Victoria Broackes, Jonathan Gray, Andrew Kirk, Spyros
Mercouris, Simon Trussler, Sophie Ward, Sarah Woodcock

26 November 1998 - 12 April 1999
Henri Cartier-Bresson: elsewhere
Canon Photography Gallery
Mark Haworth-Booth

26 November 1998 - August 1999
Silver and syrup: selections from the history of photography
Canon Photography Gallery
Martin Barnes, Charlotte Cotton

December 1998 - 28 February 1999
National Art Library Illustration Awards (NALIA)
Restaurant Foyer
Leo De Freitas

December 1998 - April 1999
Beatrix Potter: a changing display
Restaurant Corridor
Anne Stevenson Hobbs

1 December 1998 - 16 May 1999

Terry Winters: folio

Henry Cole Wing

Rosemary Miles

7 December 1998 - 23 May 1999

An A-Z of ceramics

Gallery 129

Stephen Jackson, Jennifer Opie

February - April 1999

Right Start Toy Award winners

Bethnal Green Museum of Childhood

Catherine Howell

26 February - 5 May 1999

Recent acquisition: Chila Kumari Burman

28 Positions in 34 Years (single work display)

Restaurant Foyer

Rosemary Miles

10 - 24 March 1999

[Web pages] Carpet fades; Why is it dark?

(Science in Museums, V&A contribution to SET99 [Science and Technology week])

Pauline Mills, Boris Pretzel

29 March - 20 June 1999

Victorian lives and letters

NAL Entrance

James Bettley

30 March - 6 September 1999

ENB and Beyond

(photographs by Henry Reichold)

Theatre Museum

Deborah Ashforth, Victoria Broackes

30 March 1999 - 1 February 2000

Ursula Hamilton (1931-1988)

Archive of Art and Design Entrance Area, Blythe House

Denise Drake

31 March 1999 - 26 January 2000

Bertha Sander: interior designer

Archive Reading Room, Blythe House
Stephanie Rush

April - August 1999
Beatrix Potter: a changing display
Restaurant Corridor
Anne Stevenson Hobbs

19 April - 10 October 1999
The new white: contemporary studio porcelain
Gallery 70 (Design Now)
Alun Graves

May -September 1999
Tigers in Korean art
Main Entrance
Liz Wilkinson

12 May - 12 August 1999
Norwegian wood
Main Entrance
(objects from the Furniture and Woodwork collection)
Sorrel Hershberg

17 - 25 May 1999
Philip Treacy (Fashion in Motion)
Main Entrance
Claire Wilcox

17 May - 6 September 1999
Fashion archives and Lingerie archives
Main Entrance
Elizabeth Lomas

28 May 1999 (ongoing)
Forkbeard
Theatre Museum
Chris Britton, Tim Britton, Victoria Broackes, Susan Croft, Andy Feast, Penny
Saunders

28 May 1999 (ongoing)
Architects of fantasy - other puppets
Theatre Museum
Deborah Ashforth, Victoria Broackes, Susan Croft

31 May - 31 October 1999
The Coronation of the Virgin: close-up
(examination of a fourteenth century Italian panel painting by Nardo di Cione)
Milburns Restaurant
Katharine Hugh

3 June 1999 - 3 January 2000
Dressing the male: men in fashion plates
Henry Cole Wing, Level 2
Shaun Cole

14 - 21 June 1999
16 June - 18 July 1999
Alexander McQueen (Fashion in motion)
Main Entrance
Claire Wilcox

16 June - 30 August 1999
RCA/V&A Conservation 1999
Gallery 151
Alison Richmond

21 June - 12 September 1999
100 years of the V&A: a mixed press
NAL Entrance
Christopher Marsden

23 June - 22 July 1999
Exploded Dyson
Main Entrance
Shaun Cole, Fiona Leslie

30 June 1999 - 3 January 2000
Designing in the digital age
Henry Cole Wing, Level 2
Fiona Leslie, Jane Pavitt, Michael Snodin

13 July 1999 (ongoing)
Time and space - Society of British Theatre
Theatre Museum
Victoria Broackes, Peter Ruthven Hall

23 July 1999 - 6 August 1999
Deborah Milner (Fashion in motion)
Main Entrance
Claire Wilcox

August - December 1999
Beatrix Potter: a changing display
Restaurant Corridor
Anne Stevenson Hobbs

9 - 23 August 1999
Vivienne Tam and Jimmy Choo (Fashion in motion)
Main Entrance
Andrew Bolton

September - October 1999
Celebrating Barbie's 40th birthday
Bethnal Green Museum of Childhood
Catherine Howell

6 September (ongoing)
The mini
Gallery 40
Claire Wilcox

6 September - 6 December 1999
Nelson and Edith Dawson
Main Entrance
Diane Spaul

9 September - 13 December 1999
Spotlight on style - fashion books from the V&A
Main Entrance
Lucy Pratt

13 September 1999 - 9 January 2000
Paolozzi binding
NAL Entrance
Sir Eduardo Paolozzi, Andrew Russell

September 1999 - (ongoing)
The Tiller-Clowes marionettes
Theatre Museum
Deborah Ashforth, James Fowler, Catherine Hail

14 - 24 September 1999
Matthew Williamson (Fashion in motion)
Main Entrance
Stephen Doherty

14 September 1999 - 9 January 2000

Cutting edge

(photographs by Morris Newcombe)

Theatre Museum

Deborah Ashforth, Victoria Broackes

15 September -28 November 1999

Leslie Under and Beatrix Potter: 25 years of the Under Bequest

Restaurant Corridor

Anne Stevenson Hobbs

16 September 1999 - 30 January 2000

Photographic innovators, 1840s-1990s

Canon Photography Gallery

Martin Barnes, Mark Haworth-Booth

16 September 1999 – 30 January 2000

Triple exposure: three photographers from the sixties

Canon Photography Gallery

Charlotte Cotton

1 - 10 October 1999

100% Design 'Who do you Love?' award winners

Main Entrance

Sorrel Hershberg

15 October 1999 - 16 January 2000

50 reds: a V&A trail

(organised to coincide with V&A exhibition at the Glasgow Lighthouse: The

Shape of Colour:

Red)

V&A, Ground Floor galleries

Sorrel Hershberg, Susan Lambert

21 October 1999 (ongoing)

Unity: the worker's theatre

Theatre Museum

Deborah Ashforth, Clive Gehle

19 October - 17 November 1999

The coronet worn by Victoria Adams at her wedding to David Beckham

Gallery 40, then moved to the Metalwork corridor

Claire Wilcox

1 - 6 November 1999

Caroline Broadhead: block dress

Main Entrance
Claire Wilcox

1 November - 20 December 1999
Photographs of the Sculpture Court
(Photographs taken by blind and partially sighted people during a course tutored
by Eric
Richmond in August 1999)
Room 35 outside Canon Gallery
Celia Franklin, Imogen Stewart

2 - 17 November 1999
Dai Rees (Fashion in motion)
Main Entrance
Claire Wilcox

2 - 17 November 1999
Peter Ting
Main Entrance
Alun Graves

3 - 28 November 1999
Prestigious pots: Chinese ceramics of the Yuan and early Ming periods
Gallery 129
Rose Kerr

4 - 7 November 1999
Australian theatre in Britain
(a selection from the Theatre Museum collections)
Theatre Museum
Susan Croft

8 November 1999 - 13 March 2000
The Biancardi Bequest of Indian & Southeast Asian sculpture
Gallery 478
John Guy

19 - 25 November 1999
Shirin Guild (Fashion in motion)
Main Entrance
Claire Wilcox

15 November 1999 - 27 February 2000
Sixty Years of Batman
Bethnal Green Museum of Childhood
Tessa Chester, Susan Smith

December 1999 - April 2000
Beatrix Potter: a changing display
Restaurant Corridor
Anne Stevenson Hobbs

8 December 1999- 27 February 2000
National Art Library Illustration Awards (NALIA)
Restaurant Foyer
Leo de Freitas

13 December 1999 -March 2000
Puppets in the Theatre Museum
Main Entrance
Deborah Ashforth, Catherine Hail

13 December 1999 - 6 March 2000
Just desserts
(a display of dessert ware from the first Duke of Wellington's collection at Apsley House)
Main Entrance
Katharine Hugh

13 December 1999 - 28 May 2000
Inside the British porcelain industry, 1745-95
Gallery 129
Terry Bloxham, Hilary Young

15 December 1999 - 7 January 2000
Christian Lacroix (Fashion in motion)
Main Entrance
Claire Wilcox

Exhibitions outside the Museum

22 February - 27 March 1997
Ellen Mary Rope - the poet-sculptor
Williamson Art Gallery and Museum, Birkenhead and at H Blairman & Sons Ltd., London
Suzanne Fagence Cooper

March - September 1997
William Morris
Museum of Modern Art, Kyoto; Museum of Modern Art, Tokyo; Museum of Modern Art,
Nagoya
Linda Parry

1 May 1997 - 8 March 1998

Flexible furniture

Crafts Council Gallery; Shipley Art Gallery; Angel Row Gallery; Darlington Arts Centre

Gareth Williams

9 March - 11 May 1997

22 June - 31 August 1997

Images in ivory: precious objects of the Gothic age

Detroit Institute of Arts, Baltimore; Waiters Art Gallery, Baltimore

Paul Williamson

July - December 1997

Nzalabantu-bearer of the nation

(photographs of Kwa Zulu Natal and elsewhere in South Africa)

University of Brighton; Sutton House, Hackney; Peterhouse, Waltham Forest,

Eithne Nightingale

12 October 1997 – 9 May 1999

A grand design - the art of the Victoria & Albert Museum

Baltimore Museum of Art, Baltimore; Boston Museum of Fine Arts, Boston; Royal

Ontario Museum, Toronto; Museum of Fine Arts, Houston, Texas; Fine Arts

Museums of San Francisco, California

Malcolm Baker, Jane Drew

18 October 1997 - 4 January 1999

Shamania: the Mughal tent [selected panels]

Royal Museum of Scotland, Edinburgh; World Trade Centre, Dubai, UAE; St

Paul's Church, Bow Common, London; Glasgow Art Gallery and Museum

David Anderson, Brian Lacey, Mike Malham, Fahmida Shah, Deborah Swallow

14 February - 3 May 1998

The museum and the photograph: the collection of the Victoria & Albert Museum 1865-1900

Sterling and Francine Clark Institute, Williamstown, Mass.

Mark Haworth-Booth

21 March - 16 August 1998

Aubrey Beardsley

City Museum of Art, Koriyama; Museum of Art, Kintetsu, Osaka; Sogo Museum of Art,

Yokohama; Odakyu Museum, Tokyo

Howard Batho, Stephen Calloway

1 May - 28 June 1998

Colours of the Indus

National Museums of Scotland, Edinburgh
Rosemary Crill, Jane Drew

June 1998 - March 2000
Beatrix Potter
Book Trust, Wandsworth
Anne Stevenson Hobbs

26 June - 1 August 1998
A celebration of glass
Contemporary Applied Arts Gallery, London
Jennifer Opie

22 October 1998 - July 1999
Satellites of fashion
Crafts Council Gallery, London; Minories, Colchester; Castle Museum;
Nottingham; Northampton Museum and Art Gallery; Design Centre, Barnsley
Claire Wilcox

19 November 1998 - 28 May 1999
Rare marks on Chinese ceramics
Percival David Foundation of Chinese Art, SOAS, University of London
Ming Wilson

23 - 26 September 1999
V&A Stand at 100% Design
100% Design Exhibition, Earls Court Two
Sorrel Hershberg, Susan McCormack [Stand designed by Muf Architecture/Art]

15 October 1999 - 16 January 2000
The shape of colour: RED
Lighthouse Centre for Architecture & Design, Glasgow
Jane Pavitt, curator. Organisers: Glasgow 1999 Festival of Architecture and
Design/V&A

Galleries Redisplayed

August 1997 -
Nehru Gallery
Indian and South East Asian Department

September 1997 -
Ironwork Gallery
Marian Campbell, Neil Carleton, Bill Johnson, Pippa Shirley, Keith Tumber

October 1997 -
Continental miniatures
Henry Cole Wing, Miniature Gallery, Level 4
Katherine Coombs

January 1998 -
Diaghilev
Theatre Museum Main Gallery ,
Deborah Ashforth, Sarah Woodcock

Postgraduate Research 1997-1999

1997

MA Dissertations

Beard, Alice. Design for living: the Sunday Times magazine, 1962-1970.

Bland, Adrian. Egyptian influences on Wedgwood design, 1769-1987.

Coran-Delion, Anne. The material culture of menstruation: Tampax design and marketing, 1937-1970.

Edwards, Bronwen. Home dressmaking, 1939-1945: the needle at war.

Ferry, Emma. Amenity and simplicity: the identity of the National Trust holiday cottage, 1960-1995.

Goldsmith, Lorna Colberg. Woollen strategies: hygiene, reform and the clothed body, some themes relating to a short history of Jaeger, 1880-1914.

Keeble, Trevor. Everyday wrappings: a mediated message of domestic design reform: Woman magazine, 1952-1956.

Kent, Stephen. The pictorial cover: marketing paperback books 1960-1970.

Nelson, Karen. Sitting machines for living machines: the evolution of ergonomics, office chairs and work in the twentieth century.

Pile, Samantha. Great expectations: motherhood, modernity and dress for pregnancy in interwar Britain.

Tulloch, Carol. Fashioned in black and white: women's dress in Jamaica, 1880-1907.

Unwin, Melanie. Women's work? gender and authorship: the Watts Chapel and the Home Arts and Industries Association.

PhD Dissertations

Dean, Darron. The design, production and consumption of English lead-glazed earthenware in the seventeenth century.

Handley, Susannah. Cloth, clothes & chemistry: synthetics, technology & design in the twentieth century .

1998

MA Dissertations

Anderson, Fiona. Henry Poole and Co., Savile Row tailors, 1861-1900.

Briggs, Adam. Fashion as the articulation of production and consumption in apparel manufacturing and marketing.

Cross, John. Furniture in Jamaica 1700-1850.

Currie, Elizabeth. The Capponi family wardrobe, 1566-1606.

Ford, Hannah. Modernism in toy design: the story of Abbatt Toys 1932-1960.

Franceschetti, Roberta. Modern renaissance: revival style in nineteenth century Italy through the pages of the magazine *Arte Italiana Decorativa and Industriale*.

Girling-Budd, Amanda (Oliver Ford Scholar). Holland and Sons of London and Gillows of London and Lancaster: a comparison of two nineteenth century furnishing firms.

Godson, Lisa. Designing religious spectacle: the 31st International Eucharistic Congress, Dublin, 1932.

Hidaka, Kyoko. Gold and silver thread in Jacobean London 1603-1625.

Hiles, Bronwen. Women and amateur embroidery in Britain 1919-1939.

Jones, Helen. (Friends of the V&A Scholar). Packaging petroleum: a history of petrol station design in Britain (1955-1995).

King, Brenda. The influence of Indian textiles on British textile design in the nineteenth century.

King, Martin. A Royal fellowship of death: modernity and the Imperial War Graves Commission.

Maffei, Nicolas. Norman Bel Geddes.

Mauderli, Laurence. The Schweizerischer Werkbund and L'Oeuvre: Switzerland, between art and industry 1913-1922.

McKellar, Susie. Which magazine and rational consumption.

Narotzky, Viviana. An acquired taste: the consumption of modern design in Barcelona, 1975-1995.

Peach, Andrea. W J Bassett-Lowke and the patronage of modernist design in England 1900-1939.

Sellars, Elizabeth. With designs on Japan: Japanese aesthetics in the British home 1980-1992.

Spiller, Dimity. Knots of desire: an investigation into the importing of Oriental carpets into England 1581-1640.

Turner, Guy. Economising on possession: the inventory of the Earl of Pembroke dated 1561.

Wichayachakorn, Itty. The fragrant male: fragrance products for men in the late twentieth century .

Wilson, Susan (formerly Hamlyn-Wright). Walter Crane in Budapest.

MPhil Dissertation

Poynor, Rick. Modernism and eclecticism: Typographica, 1949-67.

PhD Dissertations

Beward, Christopher. Manliness and the pleasures of consumption: masculinities, fashion and London life, 1860-1914.

Salahub, Jennifer. Dutiful daughter: fashionable domestic embroidery in Canada and the British model, 1764-1911.

Soros, Susan. The furniture and interior design of E W Godwin.

Suga, Yasuko. Image politics of the State: visual publicity and the General Post Office in inter-war Britain.

1999

MA Dissertations

Bolger, Mary Ann. Material mourning: the Irish Catholic Memorial Card, 1891-1998.

Bowallius, Marie-Louise. Swedish graphic design in the post war period.

Gieben-Gamal, Emma. Gendered spaces: the design and display strategies of British hair salons in the 1920s and 1930s.

Guyatt, Mary. A semblance of home: mental asylum interiors 1880-1914.

Hockemeyer, Lisa. 1920s Italianate design: the contribution of the Monz/Milan Biennali Triennali 1923-1933 towards the reform and promotion of the applied art industries in Italy.

Jones, Michelle. Design in the monochrome box: television and the modern style 1946-1962.

Morgan, Emmanuelle. Aluminium furniture: a victim of circumstance.

Price, Kati. Form and fetish: African sculpture in the British post-war domestic interior 1945-1965.

Trusler, Lucy. The material culture of children in Renaissance England.

Wander, Catherine. The development of private libraries in the sixteenth and early seventeenth centuries.

Weselak, Ryszard. The bathroom: 1880-1935.

Wulf, Andrea. Vernacular design - its role and value in the history of design.

Yildiz, Ergun. Reinventing the sugar bowl: design for industry and the Islamic metalwork collection in the South Kensington Museum, 1857-1890.

Victoria & Albert Museum / Royal College Of Art: Conservation

1997

MA Final Year Research Projects

Eastwood, Hannah. (Conservation Science 1994-1997). Richard Redgrave (1804-1888). A study of his paintings and work, in the context of the V&A including the technical examination of four paintings.

Lamb, Andrew. Drums. (Musical Instruments 1994-1997). A study of the characteristics, construction and deterioration of membranophones and effects of relative humidity on some physical properties of parchment drum skins.

Makau, Arana. (Stained Glass Conservation 1994-1997). Investigation of corrosion and cleaning techniques on early medieval stained glass panels.

Oestreicher, Lisa. (Architectural paint analysis 1994-1997). The staircase, armoury and hall, Strawberry Hill. An investigation of their painted surface.

Rutherston, Jane. (Book Conservation: albums and sketchbooks 1995-1997). Laminates for repairing guards in albums.

1998

MA Final Year Research Projects

Griffiths, Roger. (Furniture Conservation 1995-1998). Storage: not so simple.

Hillcoat Imanishi, Anna. (Paper Conservation: Indian and South East Asian art 1996-1998). Two Hamzanama pages.

Lang, Shayne. (Furniture Conservation 1995-1998). A review of literature published in response to Wolber's resin soaps and solvent gels.

Steel, Sophia. (Metalwork Conservation 1995-1998). If gold ruste, what shall iren do? Considerations made when investigating discoloured, high-karat gold objects prior to conservation.

MPhil Dissertation

Kozara, Magda. (Photographic frames and mounts 1997-1999). Mounts and frames for historic photographs.

1999

MA Final Year Research Projects

Davies, Laura. (Social History 1996-1999). Queer boilings: the history of techniques and conservation of Cuir Bouilli.

Haldane, Elizabeth Anne. (Textiles 1996-1999). The search for the perfect body - or how to choose your mannequin!

Hobbs, Victoria. (With the Horniman Museum, Ethnographic Materials 1997-1999). A study of ethical and cultural issues relating to Maori cultural property in museum collections.

Ronnerstam, Cecilia. (Paper: Portrait Miniatures 1997-1999). Retouching in miniature: a critical assessment of Paraloid B72 in selected solvents as a non-aqueous retouching medium for European portrait miniatures.

Ventikou, Metaxia. (Sculpture Conservation 1997-1999). Investigations into the geology and weathering of marl: background research for an approach to the conservation of a marl fireplace.

MPhil Dissertations

Morgan, Lyndsey. (Metal Patination Research 1997-1999). The chemical and visual characterisation of artificial patinas on bronze sculpture.

Valusi, Silvia. (Twentieth Century Materials 1997-1999). Stretching the lifetime of a synthetic material: characterisation of modern elastane fibres.

PhD Dissertation

Grantham, Sandra. (Paper Conservation 1995-1998). Byobu & Fusuma: developing an approach to the conservation of Japanese screens through historical and technical study and an investigation of current practices.

Victoria & Albert Museum / British Museum / University of London Institute of Education: MA, Museums and Galleries in Education

1997

Dissertations

Adsett, Virginia. Listening to the voice of experience.

Briody, Kirstie. Do museum exhibitions help people to learn?

Burles, Sarah. Museums and children aged under five: a contradiction in terms?

Choi, Sandie. An examination of the role museums and galleries play in facilitating the teaching and learning of contemporary art with infant children (a child-centred perspective).

Duke, Jenny. Conversation in the gallery: a discussion of the issues raised by a talk in the art gallery in the context of children's development of visual literacy.

Main, Jeremy Peter. The gallery as a creative educational laboratory: the educational implications of making a new art collection for the 21st century.

Mock, Ruth. Representing and interpreting the past in open air museums.

Wilks, Edwina Ann. Architecture and the contemporary art gallery: a role in promoting effective art education?

1998

Reports

Colverd, Jennifer M. The women's art movement, contemporary gallery education and its impact on art teaching at Key Stage 4.

Flavell, Lynn. Museums and exhibitions of controversial scientific issues: is it possible to present a balanced exhibition and is this a format that encourages public debate and understanding?

Gracey Brena, Margaret. The process of exhibition development: challenges to structuring a visitor-centred approach.

Hobbs, Anne Stevenson. Ethnography and education: the museum as a learning resource.

Husband, Anna. Equal opportunities in museums and museum education: the Nehru Gallery National Textile Project at the Victoria and Albert Museum.

McAlpine, Joy. A critical examination of the use of discovery rooms for the provision of early childhood education.

Meade, Elizabeth. A study to examine the loan boxes of two museums with particular reference to the use of loan boxes as an educational resource.

Virr, Joanna. Are they really learning or are they merely playing? Are historical interactive exhibits an effective educational resource in museums or are they simply providing a form of entertainment for children?

West, Louise. Micro Gallery-macro discovery: to what extent does the Micro Gallery at the National Gallery support family learning?

1999

Dissertation

Austin, Sally. Amazing spaces- exhibitions in museums: perceptions of space, perspectives on learning.

Reports

Ayres, Sara Craig. Contemplation and interaction in contemporary art galleries.

Davey, Ann. Poetry-making in the gallery setting.

Edgington, Catherine. A meaningful art museum for children: issues to consider.

Evans, Peter. Making the visible legible: a report on the gaze at drawings of a child terminally ill with leukaemia.

Gamlin, Julia. Are museums ready for the National Numeracy Strategy?

Gilbert, Zoe. What deal are children with special needs receiving from London's museums and galleries?

Morwood, Amanda. How can Reading Museum Loan Service best support learning in primary schools?

Ochert, Abigail. Feeling for the past: museums, object handling and children's understanding of history.

Smith, Lindsey. Our mutual friends: the challenges and opportunities for local authority museum education in attracting new funding.

Thomson, Ruth. Family self-guides at the National Gallery: how can they enable learning?

Wilkins, Kathryn Mary. Nothing but the truth: implications for visitors' learning experiences of alterations to the site of K.L. Auschwitz I at the State Museum of Auschwitz-Birkenau.

Williams, Stephanie. Past imperfect? An evaluation of the experience of a living interpretation event.

Commisioned Research 1997-1999

Durbin, Gail. (With Creative Research). Audience research for the British Galleries: quantitative research findings. Volumes 1 and 2. Prepared for the British Galleries Concept Team of the V&A by Creative Research. Unpublished report, 29 Mar. 1997.

Durbin, Gail. (With Creative Research). British Galleries visitor survey: printout of computer analysis. Volumes 1,2 and 3. Prepared for the British Galleries Concept Team of the V&A by Creative Research. Unpublished report, 25 Mar. 1997.

Franklin, Celia. Canon Photography Gallery IT Unit - final evaluation. Unpublished report, Aug. 1999.

Franklin, Celia. (With Creative Research). Evaluation of the Family Programme. Unpublished report, 1999.

Franklin, Celia. (With Sara Selwood). Survey of visitor research at the V&A, 1986-1996, Mar. 1998.

Hinton, Morna. (With Creative Research). Audience research for the British Galleries Project: Silver Gallery Discovery Area. Quantitative and qualitative research 1998.

Hinton, Morna. (With Creative Research). British Galleries commissioned research. Audience research for the British Galleries Project at the V&A: Silver Gallery Discovery Area. Unpublished report, Mar. 1998.

Hinton, Morna. (With Susie Fisher Group). British Galleries commissioned research. The British Galleries Project at the V&A: are people in tune with new plans for the interpretation? Qualitative research with visitors and non-visitors. Unpublished report, Aug. 1998.

Hinton, Morna. Learning style and interpretation preference in the V&A Silver Gallery Discovery Area. Unpublished report, 1997.

Mulberg, Colin. (With Earnscliffe Davies Associates). Commissioned research. Access Audit of British Galleries Project, London 1999.