

**2006**

**RESEARCH BULLETIN**

**V&A**

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# FOREWORD

The V&A serves as an international centre of expertise and research excellence in its field. Research is a strategic part of its mission 'to enable everyone to enjoy its collections and explore the cultures that created them; and to inspire those who shape contemporary design.' Research in the Museum is designed to contribute both to the public understanding and experience of its collections, and to the methodological and theoretical advancement of the little-taught fields of decorative art and design history.

The Museum fosters a proactive research culture, both in developing public outcomes (its galleries, exhibitions, publications, conferences and website), and in the encouragement it offers all its staff to contribute to all areas of research, theoretical and practical. At the end of 2005, the Arts and Humanities Research Council (AHRC) recognised the quality of research at the V&A by awarding it 'academic analogue' status, and the Museum is now eligible to apply for AHRC funding, which opens up more opportunities for research development.

This Bulletin presents a selection of pioneering and diverse research across the Museum, undertaken by curators, conservators and specialists in learning and interpretation. We work frequently in collaboration with colleagues from other museums and universities; indeed, the Museum has led the way in creating such partnerships. One of the most long-standing is with the Royal College of Art, in the form of the V&A/RCA Postgraduate Course in the History of Design. The second half of this publication show-cases the innovative work produced by its staff and students.

I hope you will get a sense from this publication of the V&A's ongoing commitment to the production of ambitious, authoritative and accessible research. We feel that it demonstrates our aim to lead in object-focused research in the histories of design and the decorative arts, to stimulate debate on present cultures and the creative industries, and to encourage new approaches to scholarship and its dissemination. Comprehensive listings of all the Museum's research outputs can be found in the V&A's Research Report ([http://www.vam.ac.uk/res\\_cons/research/research\\_reports/2003\\_2004/index.html](http://www.vam.ac.uk/res_cons/research/research_reports/2003_2004/index.html)).

**DR CAROLYN SARGENTSON**  
HEAD OF RESEARCH  
NOVEMBER 2006

# RESEARCH FOR GALLERIES

## RE-DISPLAY OF THE MEDIEVAL AND RENAISSANCE COLLECTIONS OF EUROPEAN ART, 300–1600, AT THE V&A

The Project to redisplay the V&A's extensive holdings of European art 300–1600 has provided an unparalleled opportunity to re-examine and research Museum collections. Over 1800 objects are being studied and conserved in preparation for re-display in November 2009. The V&A is extremely fortunate to be able to draw upon a breadth of staff expertise for a Project where an interdisciplinary approach is essential. Thus, for example, Prints and Ceramics curators associated with the Project have pooled their specialist knowledge in order to understand the original layout of a complicated tiled pavement, while the process of dismantling the large wooden façade of a merchant's house has revealed traces of paint which after further investigation by furniture curators and conservators will contribute to our understanding of late sixteenth-century English domestic architecture.

This combination of curatorial and conservation expertise is complemented by collaborative ventures between the Project and scholars from other institutions. An iconic V&A object, the twelfth-century 'Eltenberg Reliquary', has been the subject of a joint research project between the Museum and the Kunstgewerbemuseum, Berlin, which holds another reliquary of this type. This has resulted in new information about the materials and construction of the reliquary. Other collaborative institutional research projects include one with the Department of Art History, University of Warwick, which is an investigation into the original context of the chancel chapel from the church of Santa Chiara, Florence (a unique example in British collections of a significant section of Italian architecture). Another is a continuing dialogue with the international team of scholars and curators involved in the Centre for the Study of the Domestic Interior, and in the forthcoming exhibition at the V&A on the Italian Renaissance Domestic Interior. Several of the objects on display in this exhibition will also be included in the new galleries, and the process of de-installation and re-examination has brought much new evidence about objects and their functions to light (for example new information about the construction and manufacture of the 12 glazed terracotta roundels made by Luca della Robbia for Piero de' Medici's Florentine studiolo).

Finally, the Medieval and Renaissance Galleries team benefits from collaborative schemes which enable full- and part-time scholars to be based with the Project. We are fortunate in 2006–7 to be host to two Kress Foundation Fellows – one a curatorial fellow, the other in paintings conservation. In addition, we are co-supervising with Queen Mary College, University of London, a PhD student who is working on the politics of female gift-exchange in the late sixteenth century.

The outcomes of these various research projects are manifold and will benefit a range of visitors and students. The up-dating of Museum catalogue entries by curatorial staff will make new research available on-line and in gallery displays. More detailed expositions of the evidence which emerges from the objects to be re-displayed will continue to be presented at conferences (such as the Furniture History Society, the conference on the Renaissance Domestic Interior, and at national and international scholarly gatherings) and in publications (scholarly and popular) which are planned to coincide with the opening of the new galleries in 2009.

### KIRSTIN KENNEDY

RESEARCH FELLOW AND CURATOR  
(RENAISSANCE), MEDIEVAL AND  
RENAISSANCE GALLERIES PROJECT

**THE 'ELTENBERG RELIQUARY'**, V&A 7650-1861, which was the subject of a recent technical examination at the Kunstgewerbemuseum, Berlin.



## LEARNING AND INTERPRETATION (L&I)

L&I carry out research in three broad areas: gallery content development, museum visitors, and learning and interpretation programmes and activities. Some of this is carried out entirely by researchers within L&I, some in partnership with research consultants and academic institutions. We also host a number of Museum Studies and Education graduate and post-graduate students each year, who use the museum for case-studies for dissertations and theses.

This year our primary focus for gallery content development is for the Medieval and Renaissance and Ceramics (Phase I) Galleries, both of which are due to open in 2009. For the Medieval and Renaissance galleries, which essentially present a Christian-centric story in terms of our museum objects, we have been engaging in a series of consultations with visitors from different faith backgrounds (including Muslim, Jewish, Christian, Humanist), looking at themes and objects in order to inform and develop proposed interpretation in the galleries. For Ceramics, we aim to conduct a series of workshops with key audience groups such as makers, students and people who work in the creative industries, the outcome of which will be interpretive content included in the galleries themselves.

Our work with audiences this year will be focussing on visitors who have a background in the creative industries, in conjunction with a researcher from the Museum Studies department at the Institute of Archaeology, University College, London. We are interested not only in understanding more about who these particular visitors are and how they visit and learn in the galleries, but also their perceptions and relationship with the museum. We will also be looking at the social support and learning needs of families. This will be building on a two-year AHRC funded project conducted by Salford University, Family Group Visitors to Museums and Art Galleries in the UK, in which the V&A was one of three UK-wide case studies.

Our key focus of research for interpretive methodology and museology in the future will be on the use of mobile digital devices both in galleries and as part of off-site networks. As part of this, we are a lead partner in the Centre of Excellence for Teaching and Learning in Design (CETLD) along with the University of Brighton (UoB), the Royal College of Art (RCA) and Royal Institute of British Architects (RIBA). This is an innovative 5-year research project looking at developing resources that encourage a new standard in object-based learning, which are digital and available to be used in galleries or remotely. The research will focus on looking at how digital devices can contribute to building personalised learning environments for museum visitors.

We will also be building on a long-standing relationship with the Department of Education and Professional Studies at King's College London, who use the V&A as part of their longitudinal research project 'Enhancing Interpretation. New Technologies in Art and Decorative Art Museums'. With a third partner, the Science Museum, we will be hosting a series of research workshops funded by the AHRC exploring The Museum as Social Laboratory: enhancing the object to facilitate social engagement and inclusion in museums and galleries.

The final area of research we have been concentrating on is assessing particular learning and interpretation events. As part of our HLF funded project Capacity Building and Cultural Ownership, and in conjunction with the opening of new galleries such as Sacred Silver and Stained Glass, and the Jameel Gallery of the Islamic Art, we have been running themed programmes aimed at audiences from diverse backgrounds during which researchers work with visitors, looking at questions relating to the effectivity of the events on factors such as creativity and cultural identification.

**JULIETTE FRITSCH**  
HEAD OF GALLERY INTERPRETATION  
AND RESOURCES

# RESEARCH FOR EXHIBITIONS

## THE AHRC CENTRE FOR THE STUDY OF THE DOMESTIC INTERIOR: A RENAISSANCE FOCUS

2005–6 represented the fifth and final year of the AHRC Centre for the Study of the Domestic Interior, a partnership between the V&A, the Royal College of Art and the Bedford Centre, Royal Holloway University of London. The Centre was established to develop new histories of the home, its contents and its representation. It pursued research into the changing appearance and layout of the domestic interior in a range of buildings, from tenements to palaces, the objects that furnished these rooms, the ways rooms and objects were depicted or described, the manner in which people used them, and how they thought about them. Outcomes covered a wide geographical and chronological span and were delivered through publications, conferences and events, on-line material and exhibitions. This report focuses on projects with direct relevance to the V&A's Renaissance collections and activities.

Centre Fellow, Dr Flora Dennis is, with Dr Marta Ajmar-Wollheim, co-curator of the Museum's autumn exhibition *At Home in Renaissance Italy* (5 October 2006–7 January 2007) as well a contributor to, and co-editor of, the accompanying V&A publication. Both the exhibition and the publication present the results of a major interdisciplinary project of new research funded by the Getty Foundation and undertaken by a team including academics, curators and archaeologists based in Italy, the UK and the US.

Focussing especially on the Veneto and Tuscany between 1400 and 1600, the research looks at the role of urban domestic space in the development of Renaissance art and design through the material culture of such things as betrothal, marriage and childbirth; private devotion; education in the home; and grooming and healthcare. It also explores domestic space as a place where men and women worked, socialised, celebrated and entertained.

The publication contains twenty-three essays and ten feature spreads by twenty-eight authors organised under the headings *Defining the Casa*, *Lifecycles*, *Everyday Practices*, *Sociability and Entertainment*, and *Art and Objects*. Also included is a detailed summary catalogue of the exhibition and an unparalleled bibliography. Both exhibition and publication are set to energise

Italian Renaissance studies internationally, in terms of future research directions, at the same time as contributing to the Museum's profile in the field, in advance of the opening of the new Medieval and Renaissance Galleries in 2009.

Two other Centre projects come to fruition at the same time. The first is the launch of an online database of over 3000 visual and written representations of domestic interiors in Europe and N. America dating from 1400 to the present day, each accompanied by a commentary and checklist relating to its context, content, themes and representational strategies. The second is the publication of *Imagined Interiors: Representing the Domestic Interior since the Renaissance* edited by Jeremy Aynsley and Charlotte Grant, (V&A Publications). Both of these projects contain contributions by past and present Centre Fellows, Senior Fellows and Associate Directors who have drawn extensively on the Museum's collections including those of the National Art Library, for their material.

### LIZ MILLER

ASSOCIATE DIRECTOR (V&A),  
CENTRE FOR THE STUDY OF THE  
DOMESTIC INTERIOR



**DISH ON A LOW FOOT, ITALIAN, DERUTA, PROBABLY WORKSHOP OF GIACOMO MANCINI DETTO IL FRATE**  
mid 16th century. Tin-glazed earthenware, diam 26.5cm.  
Inscribed DVLCE. EST. AMARE. (It is sweet to love.)  
V&A: C.2116–1910

## CHINA DESIGN NOW

The V&A's Asian and Contemporary Departments are collaborating on a major public programme exploring contemporary design and architecture in China, timed to coincide with the Beijing Olympics in 2008. This reflects the V&A's ongoing commitment to showcasing contemporary practice, both local and international, and is part of a recent series of initiatives focussing on China – from *Between Past and Future* (2005) to the Shanghai Expo (2010).

At the heart of this collaboration is a major exhibition and publication, with a programme of activities including an international conference and a range of events taking place both in the UK and in China. The exhibition, provisionally entitled *China Design Now* and opening at the V&A in March 2008, will present an extraordinary moment of Chinese history in the making, bringing together some of the most exciting and critically compelling design and architecture projects being created in China today.

*China Design Now* will be an immersive, engaging and multi-sensory experience, reflecting Chinese urban environments, and capturing some of the feelings of scale, speed, energy and disjuncture occurring in contemporary China. The exhibition will be accessible to a wide audience, but may be of particular interest to people working within the creative industries, students and UK Chinese communities.

The exhibition will explore the impact of China's recent cultural, social and economic developments on a rapidly evolving cultural landscape, and question what the notion of design can mean in China today. *China Design Now* will take a fresh approach to these questions, bringing together for the first time a wide range of Chinese and international creative practitioners. The exhibition will provide an overview of contemporary design and architecture, focussing in particular on the areas of graphic design, fashion, and architecture and the city, but also featuring product design, furniture, photography, film and new media projects. *China Design Now* will explore the notion of global and local contemporary design cultures and how China is both influenced by these forces and playing a part in shaping our future. The exhibition will focus on the present, but will contextualise this within the cultural, social and economic shifts of China's coastal cities over the past 25 years – from urbanisation and the development of export-oriented manufacturing economies to the growth of an aspirational consumer culture and the potential for a sustainable and innovation-led future.

The exhibition is curated by V&A curators Zhang Hongxing and Lauren Parker with Research Assistant Gigi Chang. They have been engaged in research for the exhibition since 2004, including regular field trips, studio visits and workshops. They convened a three day workshop in Beijing in October 2006 with a panel of internationally-respected academics and writers in partnership with the China Central Academy of Fine Arts (CAFA).

## **COLD WAR MODERN: ART AND DESIGN IN A DIVIDED WORLD 1945–75**

Cold War Modern will be the V&A's major show for Autumn/Winter 2009. It is curated by Jane Pavitt, University of Brighton Principal Research Fellow at the V&A, and David Crowley, Deputy Head of Humanities, Royal College of Art.

The exhibition will explore extraordinary international developments in modern art, design, architecture and film from the end of the Second World War to the mid 1970s. This was a period of great political tensions and exceptional creativity touching every aspect of life, from everyday products to the highest arenas of human achievement in science and culture. By bringing together innovative works of art, design and architecture, the exhibition will reveal the Cold War as a conflict between differing conceptions of modern life. Art and design were not peripheral symptoms of politics during the Cold War: they played a central role in representing and sometimes challenging the dominant political and social ideas of the age. The exhibition will be an ambitious review of the geography of Cold War modernity, reassessing the well-known fields of cultural conflict such as that between 'Western' abstract painting and Soviet socialist realist canvases.

Research for the exhibition is both the product and reflection of new ways of thinking about Cold War culture. For many years, the Cold War was conceived of in terms of its impact on American culture and the spread of her influence through the world. More recently, historians have examined resistance to, as well as the reception of, both Americanisation and Sovietisation. Entire fields of culture – long obscured by Cold War politics – have been opened up. Innovative work by Eastern Bloc architects and designers has, in recent years, been hailed as important cultural achievements after languishing, overlooked in the shadows, for too long. New research has opened up new Cold War 'fronts'. The home, the sports-field, the theatre and the cinema screen now rank as important sites of Cold War activity. This exhibition will be the first to present these ideas and material to a wide public.

The exhibition has grown from a three-year research project, based in the V&A Research Department, and supported by external academic partners. Jane Pavitt's post is funded by the University of Brighton, and the exhibition is one of a number of key outcomes from this long-standing fellowship. David Crowley's secondment is supported by both the RCA and the AHRC. During the key research phase of 2005–8, the curators are staging various events with experts in the field, including workshops and symposia. Forthcoming for January 2007 is a two day symposium entitled 'The Cold War Expo'.

For further information, please contact [j.pavitt@vam.ac.uk](mailto:j.pavitt@vam.ac.uk)

## SIXTIES FASHION

The exhibition '60s Fashion', currently showing in the V&A's fashion gallery, together with its associated book 'Swinging Sixties: Fashion in London and Beyond 1955–1970', demonstrate the ways in which the questions raised by a broader research council-funded project can be brought to bear on the content of a gallery display. The exhibition and book were key outputs of the project 'Shopping Routes: Networks of Fashion Consumption in London's West End 1945–1970', part of the wider ESRC/AHRC 'Cultures of Consumption' Programme. Based at London College of Fashion, Royal Holloway – University of London and the V&A, the three-year project commenced in 2003 and sought to understand the development of London's West End as an important location in metropolitan, national and global cultures of fashion production and consumption in the post-war period.

Through archival and oral history work undertaken by an inter-disciplinary team of geographers, design and media historians it aimed to provide a re-conceptualisation of the practices of fashionable consumption, connecting the visible routes of commodity culture in the shop and the street with the more hidden networks of clothing design, manufacture and supply, and the international networks of fashion promotion and tourism. One of its objectives was to develop a more critical understanding of consumption-led processes of metropolitan and social transformation and renewal in an era that has too often been explained by falling back on limiting and over-familiar clichés such as the permissive society, or overly celebratory accounts of 'Swinging London.'

The discipline of telling these stories through a focused exhibition of around 70 garments was testing, but it resulted in a display that offered new perspectives on the rise and development of the 1960s fashion phenomenon for the visitor that stressed, through the arrangement of cases, the importance of particular fashion districts in producing distinctive versions of fashionable style simultaneously. Curating the display also offered opportunities to reflect on the way that the content of the V&A's dress collections (dominated in the period in question by the taste of Cecil Beaton), may have overlooked important aspects of what was happening in the industry at the time. It is significant that a fairly high proportion of the display relating to popular

fashion in Carnaby Street and the Kings Road, or to the response of the Department Stores to new trends, had to be sourced through loans and new donations. A fascinating aspect of the research focused on interviews with designers, journalists and society figures, whose insights have not previously been recorded. Besides contributing to panel and label text, these conversations are also available on the V&A's website, alongside commentary from members of the public with memories of the 1960s to share.

The display continues until 25 February 2007. Other outputs of the research include a special issue of *The London Journal* (Vol 31:1) and a book of essays 'Fashion's World Cities' published by Berg in Autumn 2006.

[www.consume.bbk.ac.uk](http://www.consume.bbk.ac.uk)  
[www.vam.ac.uk/sixtiesfashion](http://www.vam.ac.uk/sixtiesfashion)  
[www.bergpublishers.com](http://www.bergpublishers.com)

**CHRISTOPHER BREWARD**  
DEPUTY HEAD OF RESEARCH

**JENNY LISTER CURATOR**  
DEPARTMENT OF FASHION,  
TEXTILES AND FURNITURE

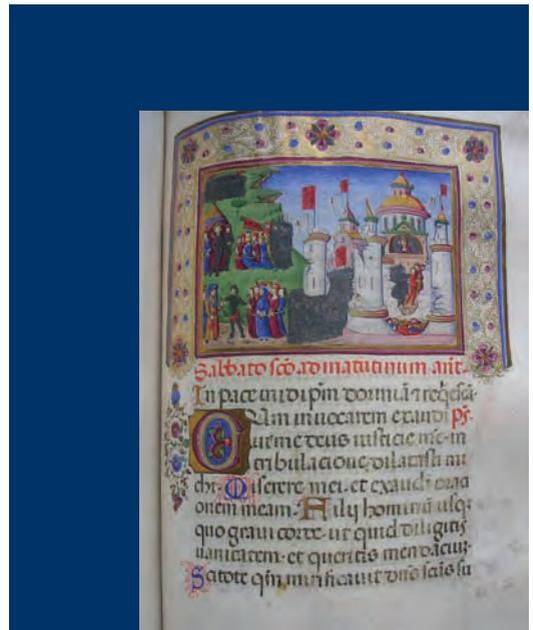
# RESEARCH FOR PUBLICATIONS

## A CATALOGUE OF ILLUMINATED MANUSCRIPTS, 12TH–19TH CENTURY

The V&A has collected illuminated manuscripts since its inception, as cuttings and in the form of complete books. The first acquisitions were made in the mid-1850s. They were intended as sources for the study of design, illumination then being a newly re-discovered art that had considerable prestige in Victorian Britain – contemporary and historic examples were shown in the Great Exhibition of 1862. The project concerns some 250 manuscripts in codex format held in the National Art Library. The bulk of the collection dates from the 15th and 16th centuries, but holdings are also extensive for the 17th, 18th and 19th centuries; it thus allows the workings of the medieval book trade to be examined as well as the survival and then revival of a major medieval art form in the post medieval period.

A form of description has been developed that makes clear the variety of themes for which each manuscript provides evidence. Each description begins with a brief account of the manuscript signalling its major points of interest – these accounts can act as captions. This is followed by details of the physical make-up of the volume, notes on the script, binding and rebinding, provenance, texts, miniatures and ornament. A notes field contains a discussion of significant aspects of the manuscript and of related manuscripts in other collections, the aim being as much to show the sorts of questions that need to be resolved as to make definitive statements.

It is intended to publish the catalogue in hard copy with a series of indexes (types of document, names, liturgical forms, provenances, etc) but it is hoped as well to make it available on the web. Ideally, the descriptions could be accessed in either brief or extended versions to suit the needs of different audiences: the brief initial summary of each manuscript with a simple list of miniatures might suit the non-expert user, while the fuller form would suit those involved in research on the subject. Each description will be linked to a brief description in the NAL Computer Catalogue and to digital images, the latter displayed either individually or as a series of thumbnail images on the screen.



Some of the manuscripts are well known: the 'Alphonso of Aragon' Hours, the Marmion Hours and the Sanvito Petrarck, for instance, are regularly discussed in literature. However, other works, from the unfinished Harreteau Hours (Normandy, 1490s) and the account of the trials of Joan of Arc prepared for Diane de Poitiers, to 19th century works such as the manuscript prepared for the Comte de Chambord in 1844 and the Books of Hours made for Jules Gallois in c.1840 have not yet achieved the prominence they deserve.

The catalogue aims to make clear the specific nature of the V&A collection: a collection particularly rich in late medieval ornament and the 19th-century works that emulated them, made as part of the design-education movement in Victorian Britain and to which were added some major art-works in the 1890s and in 1910 as a result of the Salting bequest, as well as some highly important Renaissance manuscripts acquired by James Wardrop in the late 1940s and 1950s.

**ROWAN WATSON**  
SENIOR CURATOR, WORD AND IMAGE

**FOR SERRISTORI HOURS: JEROME IN THE WILDERNESS  
BY MONTE DI GIOVANNI, AND A HISTORIATED INITIAL D,  
FROM THE SERRISTORI HOURS, Florence, c.1500  
(NAL, MSL/1921/1722, ff.134v-135)**

## INDIAN TEMPLE SCULPTURE

This innovative project, based on field work in India in part funded by a Getty Curatorial Research Grant, is designed to re-contextualise Indian temple sculptures as viewed in the museum context. The research focuses around a central theme, that of Indian temple arts as instruments of worship – devotional sculptures which embody, through the combined authority of the aesthetic and the symbolic, powerful religious experiences. It examines Indian religious sculpture in the temple context – its cosmological meaning, its function within the architectural schema and its dynamic interactive role in worship.

The origins of Indian sculptural imagery and the emergence of a formalised pantheon of deities which paralleled the growth of temple building is examined, along with the codification of art-making as reflected in the medieval artist's manuals (sastras). These guides dictated not only form but also *rasa*, the emotional authority of a work of art. The temple setting is examined and the place of sculpture in it viewed through the eyes of the devotee. The principal deities are presented through their myths and manifestations.

Illustrated through the V&A's unrivalled collection of South Asian sculpture, this project and publication introduce the principal iconographic forms in the three traditional religions of the Indian subcontinent, Hinduism, Jainism and Buddhism, conveying a picture of the iconographic richness of India's religious imagery and providing keys to its understanding. In the publication, the sculptures are supported with selected archival photographs and the extensive use of contemporary field photographs, largely by the author, of Indian temple festivals and worship.

The research will have two outcomes; first the book *Indian Temple Sculpture* to be published by V&A Publications in spring 2007. Secondly, the research is being used in the planning and realising of a major loan exhibition, *Indian Temple Sculpture. Art and Devotion*, to open in Madrid in April 2007, then to be shown in Barcelona at the venues of the La Caixa Fundacio. John Guy is the exhibition guest curator, catalogue editor and co-author. The exhibition is drawn from UK and European collections, with the V&A the largest lender. Other major lenders are the British Museum, Museum of Indian Art Berlin, and the Ashmolean, Oxford. Five catalogue essays have been commissioned from scholars in the field.

**JOHN GUY**  
SENIOR CURATOR  
SOUTH AND SOUTHEAST ASIA

**'INDIAN TEMPLE SCULPTURE'**  
Forthcoming V&A Publication

## **THREE HUNDRED YEARS OF CHILDREN'S CLOTHES**

This detailed investigation of three centuries of clothing for the western child from birth to 18 years will principally examine evidence in the collections of the V&A Museum of Childhood. The V&A's collection of children's costume is the largest and most diverse in public ownership in the UK, and is largely unpublished. Additional material will be drawn from the museum's holdings of periodicals, catalogues, dolls, fashion plates, photographs, sewing and knitting patterns, paintings and children's fiction.

Children are to a large extent an invisible presence in the analysis of our material culture. Research into family portraits and funeral monuments often ignores the children depicted or deals with them superficially. Their clothing often finds no place in general works on costume history. The few books which have been written about children's costume are broadly similar in format, and make little allowance for the fact that many garments and usages, even those of the 20th century, are now quite unfamiliar. This book will approach the subject more in terms of individual pieces of clothing, their development and use. It will also argue that, contrary to widely accepted belief, past generations of children were not dressed as miniature adults.

Part I will take the form of an extended introduction to the subject, and will cover aspects such as styles, manufacture, context and purpose. It will explain such concepts and usages as clothes rationing, aesthetic dress and boys' dresses. New drawings have been commissioned from Leonie C Davis (illustrator of the V&A's Fashion in Detail series) of the layers of garments worn at various dates. Part II will be an illustrated dictionary, the aim of which will be to make children's costume more accessible to a wider audience, and more easily understood. It is intended that this will be done by examining the meaning, origin and development of the various garments and terms, from Alice bands to zouave jackets, and by focussing on their appearance and typology.

The book is due to be published by V&A Publications in Autumn 2008

**NOREEN MARSHALL**  
MUSEUM OF CHILDHOOD

# COLLECTIONS RESEARCH

## ARTICULATING THE INVISIBLE: RESEARCHING HISTORIES OF THE AFRICAN DIASPORA WITHIN THE COLLECTIONS OF THE V&A

Established at a moment of high nationalism, the Victoria and Albert Museum is a product of British imperial ideology, a fact which has had a long-lasting impact on the formation, display and interpretation of its collections. At the time of the Museum's founding, the acquisition of African objects was constrained by Britain's own limited colonial presence in Africa, although thirteen textile pieces from Tunisia (purchased from the 1851 Great Exhibition) are amongst the early collections. The second half of the 19th century, a crucial period in the Museum's development, coincided with the 'Scramble for Africa', public support for which was to a large extent secured by depicting the continent and its inhabitants as a place and people of unremitting savagery. It was a place without 'culture' – this being part of what was offered by the 'civilising' colonial mission – thus its material cultures were considered 'ethnography', the preserve of science, and not cultural production. Accordingly, few items from Africa made it into the collections or displays of the V&A despite the intensification of British colonial activity in the continent. The only exceptions were items associated with military conquest, such as regalia from the ransacked court of the Asante leader Kofi Kari-Kari, taken as war indemnity following the British invasion of Kumasi, Ghana, in 1874.

However, despite the significant 'absence' of objects from Africa, the Museum's collections contain a rich body of evidence relating to the relationship between Britain and the African diaspora. A collections audit identified more than 2,000 relevant objects, including images of the Black Magus, European depictions of black domestic servants, and samples of textiles made in Britain for export to West Africa. Further connections reside between the vast body of objects made for the consumption of goods traded through the transatlantic slave trade (coffee, sugar, tobacco) and of materials similarly derived (mahogany, ivory). More recently, collecting initiatives have led to the acquisition of work by contemporary Black British artists and designers, including Lubaina Himid, Faisal Abdu'Allah and Chris Ofili.

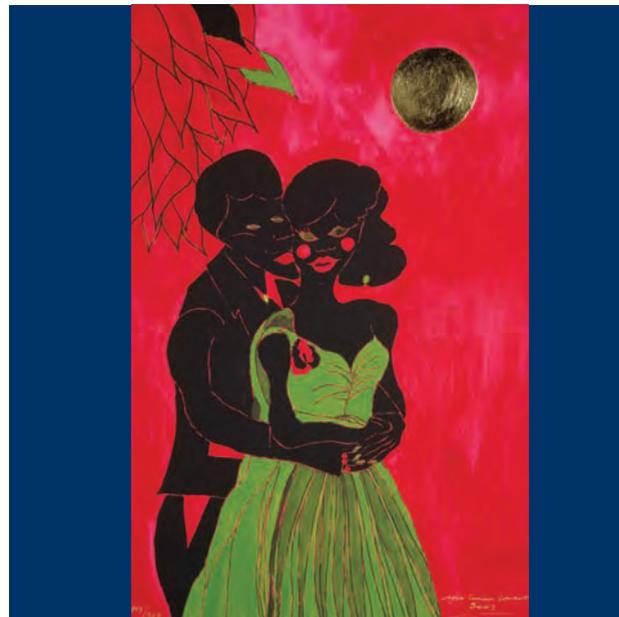
These objects and images form the focus of a current research project, part of a broader 'Cultural Ownership and Capacity Building' initiative being developed across the V&A museum family with the support of the Heritage Lottery Fund. Through partnerships with Black heritage and faith organisations, the project seeks to develop training and learning opportunities which will bring new audiences to the Museum and engage visitors in the diversity of the collections. Access to material of relevance to the African diaspora will be developed through the Museum's website, special events, learning resources and small displays.

A particular focus is provided by the Bicentenary of the Parliamentary Abolition of the British Slave Trade (2007), which will be marked with a special exhibition, themed gallery trails, public events and conference.

### HELEN MEARS

HLF AFRICAN DIASPORA RESEARCH FELLOW

**AFRO LUNAR LOVERS**, Chris Ofili, UK, 2003. Digital print with embossed and hand-painted additions. Museum number E.1043-2003. (Image ref: CT111813/2006AF1103)



## **UNDERSTANDING THE SILVER TRADE IN NINETEENTH-CENTURY ENGLAND**

Until its recent closure, Edward Barnard and Sons was believed to be the world's oldest manufacturing silversmith, established in London in about 1680. The firm's archives were generously donated to the V&A's Archive of Art and Design (AAD) earlier this year by Barnard's parent company, Padgett and Braham; the arrival of this rich source material, predominantly from the nineteenth and early twentieth centuries, has become a catalyst for undertaking a re-evaluation of the English silver trade in the nineteenth century. Colleagues in the Metalwork collection and the AAD are jointly planning a research project to examine not only the Barnard material but also a wealth of comparative archives in the AAD, from the silversmiths Garrard & Co., Elkington & Co. and William Comyns & Sons, as well as the records of businesses held in Sheffield and Birmingham.

The AAD has housed a significant part of Barnard's archive since 1979, including 250 volumes of designs and accounts, and 2,000 photographs, which document the period 1805 to 1961. The closure of the firm and the imminent sale of the factory site this year left the remainder of the archive in danger of dispersal or destruction. However, the support and co-operation of the firm's owners, together with the Goldsmiths' Company and members of the Silver Society, enabled the V&A to save most of the records; the AAD now has the most complete archive in Britain for a major nineteenth-century silversmith. The breadth of material is unique, including business papers, building plans, paper designs, pattern books, printed catalogues, source material from the 16th century onwards and a vast and remarkable accumulation of metal patterns. Few such metal patterns survive anywhere in the world, and none give such a complete record of a firm's output. The majority of the Barnard patterns were made between 1860 and 1930 and a good number are dated. Some of the earliest paper designs from

the 1820s were presentation drawings to show clients, while the business papers lay bare the financial and working relationships in the trade.

The interdisciplinary research project will examine very varied aspects of the silver trade, including sources of design inspiration; the use of sculpture in nineteenth-century silver; the training of artists and modellers; trade organisation within London and between London and the regions; the changing markets for silver; and changing attitudes to the ownership of silver. The process of appraising, documenting and conserving the archive, and opportunities for interdisciplinary and London-regional collaboration will offer valuable learning experiences. Research fellows will work alongside curators from the V&A and regional partners to achieve the broadest possible impact on popular and academic knowledge of the silver trade. A touring display and web presence will complement at least one publication and a conference for academics and specialists.

**ANN EATWELL  
CHRISTOPHER MARSDEN**

## **CLOTH, COMMUNITY AND CONTEMPORARY INDIAN TEXTILES**

My current field research focuses on the use of natural dyes in contemporary Indian textiles and is sponsored by the British Academy, the Dallapiccola Foundation and the Nehru Trust Research. A two-year programme of research is presently underway with artisans in four significant areas of textile production where natural dyes are still in use, and with indigo farmers in Andhra Pradesh and Tamil Nadu, the principle areas of indigo cultivation and processing in India today. The key aims of the research are to delineate the relationship between the producers of dye stuffs, using the example of indigo, and the makers of printed, painted and dyed textiles; and to document the ways in which individuals and groups of craftspeople at the selected sites have adapted the historic traditions of their craft to develop new products and new markets. Proposed outputs include a publication on the block-print traditions of Gujarat, and a series of journal articles on different aspects of the research. Working with colleagues in the Indian and South East Asian Department at the V&A I also aim to collect examples of block-printed cloth with accompanying data for the Museum's collections, and to contribute material to the Economic Botany Collections at Kew Gardens. Other ways of using the research materials are presently being explored with colleagues in the V&A's Department of Learning and Interpretation. These include the preparation of web-based material and a teaching/learning resource that adds to and enhances the handling collection (dyestuffs, printing blocks, fabrics).

The fieldwork outlined above also feeds into two further publications presently being developed: 'Cloth and Community: Traditions of Textiles and Dress in Gujarat' analyses the relationship between textiles, most of which are made by hand, and how they are used to embody individual and community identity in Gujarat. It features the V&A collection of Gujarati textiles and dress, analysis of which is allied to data collected from anthropological fieldwork in the state for over a decade and a half. The other publication under discussion is 'The Desert and the Sewn', focussing on the textiles and dress of the Rabaris of Kachchh. One of the few remaining nomadic groups in India, Rabaris are distinguished by their heavily embellished dress, the style of which is determined by caste rules. Despite its apparent stasis, analysis of Rabari dress reveals the impact of social change since Indian Independence. The book addresses issues of individual and group identity and how these have been negotiated through the medium of cloth in post-colonial India. It also adds to the sparse literature on the material culture of the world's nomads.

### **EILUNED EDWARDS**

V&A/LCF FELLOW IN FASHION AND TEXTILES

## THE MAZARIN CHEST PROJECT

The Mazarin Chest Project is a ground-breaking collaborative undertaking involving conservators, curators and scientists from the UK, Japan and Poland. Its focus is the V&A's Mazarin Chest, an exquisitely decorated piece of Japanese export lacquer made to the very highest of standards in Kyoto in the late 1630s.

The project has two main aims. The first is to develop an integrated approach to the conservation of urushi (lacquer) objects that respects both western conservation ethics, in which concern with the retreatability of objects is paramount, and Japanese conservation values, which seek to preserve the cultural continuity of objects by employing, as far as possible, materials and techniques similar to those used at the time of manufacture. The second is to apply this approach to the stabilisation of the Mazarin Chest, which has been subjected to a variety of western restorations, and whose condition has deteriorated over the centuries as a result of exposure to light and cyclical changes in temperature and relative humidity.

The choice of conservation treatments is being informed by scientific research carried out at the V&A, Imperial College, Loughborough University, Dresden Academy of Fine Arts and the Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences. At the same time art historical research is being conducted in order to further understanding of the circumstances of the chest's production and its subsequent history in Europe.

The project is funded by the Getty Foundation, the Toshiba International Foundation (TIFO) and the V&A. The V&A is also grateful for the support it has received from the Japan Foundation and the Tobunken (Independent Administrative Institution, National Research Institute for Cultural Properties, Tokyo).

The six members of the project team are:

- Project Co-Manager, V&A, Senior Conservator, Lacquer, Shayne Rivers
- Project Co-Manager, V&A, Senior Curator, Japan, Rupert Faulkner
- Conservator, Lacquer, Tokyo, Yoshihiko Yamashita
- Senior Polymer Scientist, V&A, Brenda Keneghan
- Senior Object Analysis Scientist, V&A, Lucia Burgio
- Curator, Japanese Lacquer, V&A, Julia Hutt

The Mazarin Chest Project was launched in 2004–5 and is due for completion in 2007–8. Further information can be found at: [www.vam.ac.uk/res\\_cons/conservation/research/projects/mazarin\\_chest/index.html](http://www.vam.ac.uk/res_cons/conservation/research/projects/mazarin_chest/index.html)

**SHAYNE RIVERS**  
**RUPERT FAULKNER**

# GRADUATE RESEARCH

## AHRC COLLABORATIVE DOCTORAL PROJECTS

In 2005 the V&A was successful in a number of joint applications to the Arts and Humanities Research Council's new Collaborative Doctoral Award Scheme. The awards were introduced to develop collaboration between higher education institutions and non-academic bodies (including museums) and to enhance the employment-related skills and training research students gain during the course of their studies. At the end of their first year, the 2005 cohort of students describe the focus of their research and their work on ongoing V&A projects:

### SARAH BERCUSSON

QUEEN MARY, UNIVERSITY OF LONDON

#### **Gifts, consumption and rituals of exchange in Italy in the second half of the 16th century.**

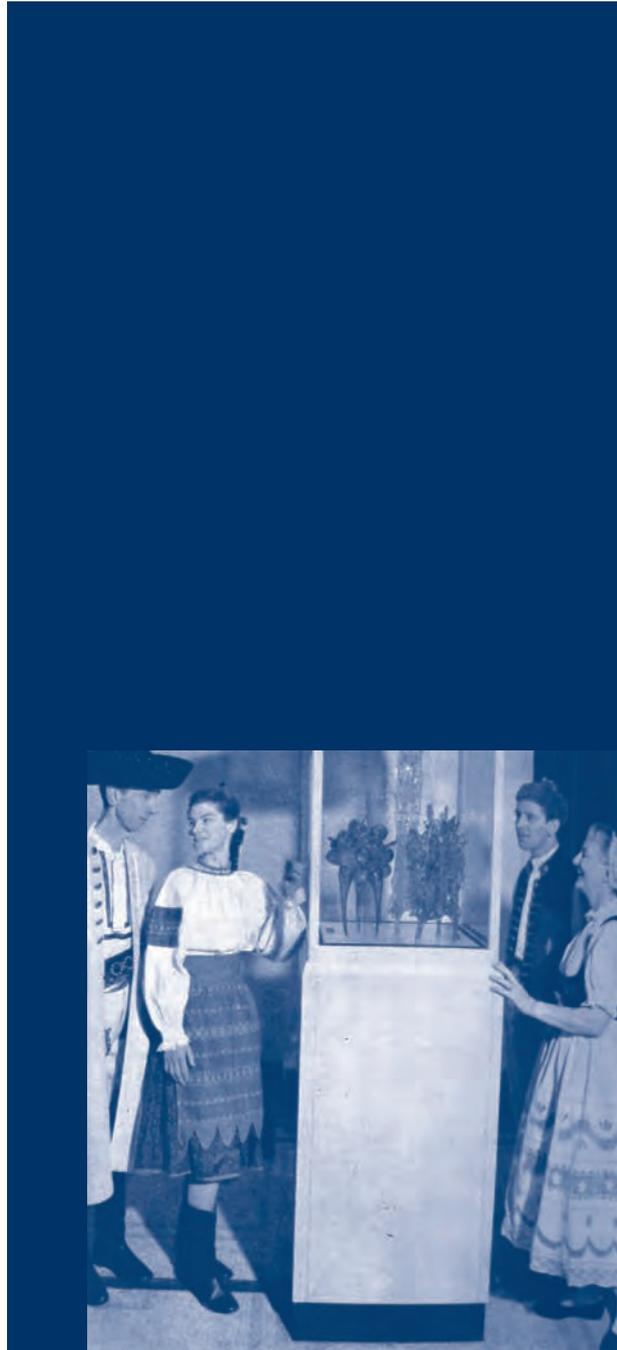
My research focuses on the activities of three Habsburg archduchesses who married into the Medici, Este and Gonzaga families in the second half of the 16th century. I am interested in the items they bought and the gifts they exchanged, and how such activities took place. The types of objects I will deal with are of a domestic nature and include jewellery, silverware and textiles. These are well represented in the V&A collections, and my interest in consumption, provenance, commerce and exchange, within the context of the female, non-governing, court, complements current research for the V&A's Medieval and Renaissance Galleries, and, I hope, will help to expand it.

### VERITY CLARKSON

UNIVERSITY OF BRIGHTON

#### **The Cold War 'émigré' exhibit in Britain: Cultural Exchange, Diplomacy and Trade c.1945–75**

Focussing on the movement of art and design objects in the political context of the Cold War, my research analyses a range of exhibitions from the Eastern Bloc in Britain, delineating the mechanisms of cultural, diplomatic and commercial exchange and the roles of institutions and agencies via which the exhibits came to Britain. As a significant number of such exhibitions were held at the V&A, the project encompasses extensive research into the museum's archival resources. This work, and concomitant research into the museum's object collections, will also contribute to the forthcoming exhibition, Cold War Modern 1945–75.



**THE COLD WAR 'ÉMIGRÉ' EXHIBIT IN BRITAIN: CULTURAL EXCHANGE, DIPLOMACY AND TRADE C.1945–75**, MEMBERS OF THE BRITISH-CZECHOSLOVAK FRIENDSHIP SOCIETY IN FOLK COSTUME STANDING NEXT TO A DISPLAY CASE OF MODERN CZECH GLASS AT THE V&A EXHIBITION 'BOHEMIAN GLASS' IN 1965. CZECHOSLOVAK GLASS REVIEW

**JANE EADE**

UNIVERSITY OF SUSSEX

**Vision and Ecstasy in the Baroque**

My project is associated with the forthcoming exhibition International Baroque. One of the proposed sections of the exhibition considers how the Baroque style is often presented as the visual manifestation of Counter-Reformation theology, and it is in this area that my research falls. In the exhibition the intention is to assess how artists used Baroque techniques to transport the viewer beyond the natural world by the choice of particular kinds of subject-matter and by the manipulation of various artistic techniques to create visual illusions and exploit the effects of ambiguity and complexity in visual experience. My thesis will explore this visual experience in the context of certain objects designed for private devotion.

**BONNIE HEWSON**

UNIVERSITY COLLEGE LONDON/VICTORIA AND ALBERT MUSEUM (THEATRE MUSEUM)

**Collecting the Intangible Heritage:  
The Case of Theatrical Processes**

My aim is to determine how live theatrical performance and its production processes can be most effectively represented through the medium of collections. I am primarily concerned with performing arts collections that directly engage with live theatrical performance activities with a view to capturing some of their 'essence'. Collecting such fugitive material is in itself difficult; to do so as an essential element of creating a representative and useful record of Britain's diverse performance culture is a challenge that has not yet been satisfactorily addressed on a national scale.

**CAROLYN MCSHARRY**

IMPERIAL COLLEGE, UNIVERSITY OF LONDON

**Conserving tangible and intangible cultural heritage: investigating the removal of degraded western varnish from Japanese lacquer**

The focus of my project is to investigate and integrate art historical and scientific analytical research to identify the strategies required to conserve original oriental lacquer surfaces which have suffered environmental damage and restoration attempts. One of the main objectives of my project is to determine a solvent system with which to remove degraded varnish from the



**VISION AND ECSTASY IN THE BAROQUE, THE PENITENT  
MAGDALENE, VERRE EGLOMISE, C.1660-75, V&A 146:1879**

**CONSERVING TANGIBLE AND INTANGIBLE CULTURAL HERITAGE:  
INVESTIGATING THE REMOVAL OF DEGRADED WESTERN  
VARNISH FROM JAPANESE LACQUER, REMOVING DUST FROM  
COLOURED LACQUER USING TRADITIONAL METHODS**

light-damaged lacquer. During my research I have participated in a workshop run by a Japanese lacquer artist who taught a selection of complex techniques in lacquer preparation and handling, preparation of tools required, and the history of lacquer art.



### **EMMA RICHARDSON**

UNIVERSITY OF SOUTHAMPTON

#### **Non-invasive Characterisation of Synthetic Textiles within Museum and Heritage Collections**

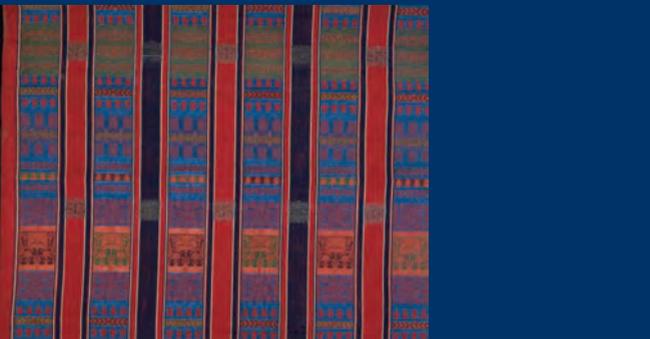
I am presently investigating the application of Near-Infrared Spectroscopy (NIR) as a non-invasive, portable method of analysis for synthetic textile artefacts. This technique has been successfully applied in situ within the food industry, agriculture and recycling since the 1970's, but has only recently gained interest from the heritage sector as a possible means of object interrogation. Its possibilities for on site application within museums will form the major part of my PhD research. During the past year I have been collating a database of man-made and synthetic reference spectra, distinguishing between polymer classes and sub-classes. This has already been applied within the Contemporary Textiles Collection of the Museum enabling fast, reliable identification of textile material. As with most collections, textiles are often complex in nature, so future work will take into account factors such as polymer blends, surface coatings, additives and age. The later stages of my work will investigate the application of NIR to the condition monitoring of synthetic textiles.

### **NICOLA STYLIANOU**

TRAIN (CENTRE FOR TRANSNATIONAL ART IDENTITY AND NATION), UNIVERSITY OF THE ARTS, LONDON.

#### **Producing and Collecting for Empire: African textiles within The Victoria and Albert Museum 1850–1950.**

Despite the fact that during the nineteenth and most of the twentieth century it was the V&A's general policy not to collect African artefacts, a large number of objects from, or relating to Africa came into the collection. This was largely due to a curatorial division between objects associated with 'art' and 'ethnography'. Focusing on one aspect of this collecting and display history in the context of imperialism and post-colonialism, the aim of my research is to understand the nature and scope of African textiles within the Museum; the reasons for their acquisition, their shifting status and their contemporary cultural value. From Tunisian garments to export textiles produced in Manchester for West African markets, a wealth of items have been identified whose presence demands further explanation and interpretation. The work will complement a broader HLF funded project focused on increasing the relevance of the V&A's collections to diverse audiences.



**NON-INVASIVE CHARACTERISATION OF SYNTHETIC TEXTILES WITHIN MUSEUM AND HERITAGE COLLECTIONS**, EXAMPLE OF NON-INVASIVE CHARACTERISATION OF SYNTHETIC TEXTILES. EMMA RICHARDSON AT WORK.

**PRODUCING AND COLLECTING FOR EMPIRE: AFRICAN TEXTILES WITHIN THE VICTORIA AND ALBERT MUSEUM 1850–1950**, PART OF A MAN'S SASH. WOVEN AND BROCADED SILK, TUNISIA, CA. 1850. MUSEUM NUMBER 808-1852. (IMAGE REF: CT43014/2006AM4075)

# APPENDIX

PROJECTS SUPPORTED BY THE  
RESEARCH DEPARTMENT 2005–6

## JOINT FELLOWSHIPS

### **CIUTTO, ANTONIO**

LONDON COLLEGE OF FASHION/  
V&A DESIGNER IN RESIDENCE

### **EDWARDS, EILUNED**

LONDON COLLEGE OF FASHION/  
V&A FELLOW IN FASHION/TEXTILES

### **FAGENCE-COOPER, SUZANNE**

BUCKINGHAMSHIRE CHILTERN  
UNIVERSITY COLLEGE/V&A FELLOW  
IN NINETEENTH-CENTURY STUDIES

### **PARTINGTON, MATTHEW**

UNIVERSITY OF THE WEST OF ENGLAND/  
V&A FELLOW IN TWENTIETH CENTURY  
AND CONTEMPORARY CRAFTS

### **PAVITT, JANE**

UNIVERSITY OF BRIGHTON/V&A FELLOW  
IN PRODUCT DESIGN AND MUSEOLOGY

### **TULLOCH, CAROL**

CHELSEA COLLEGE OF ART AND DESIGN/  
V&A FELLOW IN BLACK BRITISH VISUAL  
AND MATERIAL CULTURE

## FUNDED FELLOWSHIPS

### **MEARS, HELEN**

HERITAGE LOTTERY FUND FELLOW IN HISTORIES  
AND OBJECTS OF THE AFRICAN DIASPORA  
(CAPACITY BUILDING AND CULTURAL  
OWNERSHIP: THE V&A IN PARTNERSHIP  
WITH CULTURALLY DIVERSE COMMUNITIES)

### **SULLIVAN, GREGG**

GUNNIS FELLOW IN THE HISTORY  
OF BRITISH SCULPTURE

## EXCHANGES

### **BETTS, PAUL**

(SUSSEX)  
SUSSEX UNIVERSITY EXCHANGE FELLOW 04/05

### **BREWARD, CHRISTOPHER**

(V&A – RESEARCH)  
SUSSEX UNIVERSITY EXCHANGE FELLOW 05/06

### **NORTH, SUSAN**

(V&A – FASHION, TEXTILES, FURNITURE)  
SUSSEX UNIVERSITY EXCHANGE FELLOW 05/06

### **O'MALLEY, MICHELLE**

(SUSSEX)  
SUSSEX UNIVERSITY EXCHANGE FELLOW 05/06

### **STRONGE, SUSAN**

(V&A – ASIA)  
SUSSEX UNIVERSITY EXCHANGE FELLOW 04/05

## VISITING FELLOWS

### **CROWLEY, DAVID**

(ROYAL COLLEGE OF ART)  
WORKING ON THE COLD WAR  
MODERN EXHIBITION

### **DENNIS, FLORA**

(ROYAL COLLEGE OF ART, AHRC CENTRE FOR THE  
STUDY OF THE DOMESTIC INTERIOR) WORKING  
ON AT HOME IN RENAISSANCE ITALY EXHIBITION  
AND BOOK

### **GUIDO GUERZONI**

(BOCCONI UNIVERSITY MILAN)  
WORKING ON AT HOME IN RENAISSANCE  
ITALY BOOK

### **LLEWELLYN, NIGEL**

(SUSSEX UNIVERSITY)  
WORKING ON THE BAROQUE EXHIBITION

**MOLA, LUCA**  
(UNIVERSITY OF WARWICK)  
WORKING ON AT HOME IN RENAISSANCE  
ITALY BOOK

**PAULA COTS MORATÓ, FRANCISCO**  
(UNIVERSITY OF VALENCIA)  
WORKING ON C17 METALWORKING

## INTERNAL SECONDMENTS

**DUMONTET, CARLO**  
(WORD AND IMAGE)  
TO WORK ON CHAPBOOKS

**GUYATT, MARY**  
(WORD AND IMAGE)  
TO WORK ON BLACK BRITISH STYLE MICRO-SITE

**MILLER, LIZ**  
(WORD AND IMAGE) – TO WORK ON AT HOME  
IN RENAISSANCE ITALY EXHIBITION AND BOOK,  
AND AHRC CENTRE FOR THE STUDY OF THE  
DOMESTIC INTERIOR PROJECTS

**PHILIPS, CLARE**  
(SCULPTURE, METALWORK AND CERAMICS)  
TO WORK ON TIFFANY AT THE  
GILBERT COLLECTION

**STANFIL, SONNET**  
(FASHION, TEXTILES AND FURNITURE)  
TO WORK ON NEW YORK FASHION BOOK

**THOMAS, ABRAHAM**  
(WORD AND IMAGE)  
TO WORK ON COUTURE EXHIBITION AND BOOK

**WATSON, ROWAN**  
(WORD AND IMAGE)  
TO WORK ON MEDIEVAL MANUSCRIPTS  
CATALOGUE

**WILLIAMS, GARETH**  
(FASHION, TEXTILES AND FURNITURE)  
TO WORK ON THE FURNITURE MACHINE BOOK

## EXHIBITION AND DISPLAY TEAMS

**AT HOME IN RENAISSANCE ITALY**  
MARTA AJMAR, FLORA DENNIS, STEPHANIE  
CRIPPS, LIZ MILLER

**BAROQUE**  
MICHAEL SNODIN, JOANNA NORMAN  
(AND NIGEL LLEWELLYN, SUSSEX)

**BLACK BRITISH STYLE (TOURING)**  
CAROL TULLOCH (AND SHAUN COLE –  
CONTEMPORARY)

**CHINA DESIGN NOW**  
LAUREN PARKER (AND HONG XING ZHANG, ASIA)

**COLD WAR MODERN**  
JANE PAVITT (AND DAVID CROWLEY, RCA)

**INTERNATIONAL ARTS AND CRAFTS**  
KAREN LIVINGSTONE  
(AND LINDA PARRY – FASHION, TEXTILES,  
FURNITURE)

**MODERNISM**  
CHRISTOPHER WILK, CORINNA GARDNER,  
JANA SCHOLZE

**SIXTIES FASHION**  
CHRISTOPHER BREWARD  
(AND JENNY LISTER, FASHION, TEXTILES,  
FURNITURE)

**SURREAL THINGS**  
GHISLAINE WOOD, ALEX KLAR

**THE GOLDEN AGE OF COUTURE**  
CLAIRE WILCOX, ELERI LYNN

**THE V&A IS GRATEFUL TO THE FOLLOWING  
ORGANISATIONS FOR THEIR SUPPORT OF  
RESEARCH ACTIVITIES IN THE MUSEUM:**

THE ARTS AND HUMANITIES RESEARCH COUNCIL  
THE BRITISH ACADEMY  
BUCKINGHAMSHIRE CHILTERN  
UNIVERSITY COLLEGE  
CAMBERWELL COLLEGE OF ART AND DESIGN,  
UNIVERSITY OF THE ARTS LONDON  
CHELSEA COLLEGE OF ART AND DESIGN,  
UNIVERSITY OF THE ARTS LONDON  
THE CHIPSTONE FOUNDATION  
THE CLIVE WAINWRIGHT MEMORIAL FUND  
THE DESIGN HISTORY SOCIETY  
THE ECONOMIC AND SOCIAL RESEARCH COUNCIL  
THE FRIENDS OF THE V&A  
THE GETTY FOUNDATION  
THE HENRY MOORE FOUNDATION  
THE HERITAGE LOTTERY FUND  
THE JAPAN FOUNDATION  
THE LEVERHULME TRUST  
THE LONDON COLLEGE OF FASHION,  
UNIVERSITY OF THE ARTS LONDON  
MONSOON ACCESSORIZE  
THE OLIVER FORD TRUST  
THE PASOLD INSTITUTE  
THE PAUL MELLON CENTRE FOR STUDIES  
IN BRITISH ART  
THE REYNER BANHAM FUND  
THE ROYAL COLLEGE OF ART  
ROYAL HOLLOWAY, UNIVERSITY OF LONDON  
THE SAMUEL H. KRESS FOUNDATION  
SUSSEX UNIVERSITY  
THE SYLVIA LENNIE ENGLAND FUND  
THE TOSHIBA INTERNATIONAL FOUNDATION  
THE UNIVERSITY OF BRIGHTON  
THE UNIVERSITY OF THE WEST OF ENGLAND  
W INVESTMENTS  
WARWICK UNIVERSITY  
THE YALE CENTRE FOR BRITISH ART

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