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

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

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

Research across the Museum's collections continues and some impression of this is provided in the statements of departmental heads. Some major projects, such as the catalogue for the forthcoming exhibition, A Grand Design, about the V&A's own history, have involved contributions from every curatorial department; others, such as the forthcoming book about Mughal miniature painting, are the result of a single individual's work. I am confident that the next Research Report listing these and many other publications will show that research remains a vital and central part of the Museum's activities.
Dr Alan Borg
Director
Reviews 1995-1996

3rd to 14th Centuries


15th & 16th Centuries


**17th & 18th Centuries**


Baker, Malcolm. (Review of) Pieffe Puget. Exhibition held at the Centre de la Vieille Charitd and Musde d Beaux-Arts, Marseille and at the Palazzo Ducale, Genoa.  


**19th Century**


**20th Century**


**Far Eastern**


Indian & South-East Asian


Islam


Conservation


Information & Library Studies


**Museology & Museum Education**


Morris, Susan. Looking sideways. Review of.- Portraiture Education Pack; Landscape Education Pack (Slide pack with teachers' notes). London: Institute of


**General**


Books 1995-1996

3rd to 14th Centuries


15th & 16th Centuries


17th & 18th Centuries


15/108


Includes: Introduction. From the Potteries to St. Peters Wedgwood and the making and selling of ceramics / Hilary Young, pp.9-20. ISBN 185177159x
Young, Hilary. Genius of Wedgwood at the Victoria and Albert Museum. *Arts Ceramica*, no. 13, 1996, pp.8


19th Century


20th Century


27/108


Hobbs, Anne Stevenson. 'Come dance a jig, to my Granny's pig' by Beatrix Potter. In: *The tale of Peter Rabbit a portfolio of art prints from the original... line-blocks made for the first private edition, 1901*. 1995. insert (2 p.) ISBN 0962711055


Wilk, Christopher. Who was Betty Joel? *Apollo*, vol. 142, no.401, July 1995, pp.7-11.


Far Eastern


Indian & South East Asian


Islam


Conservation


Pye-Smith, Helen. (Editor and co-editor with Emma Floyd). *ARLIS/UK & Ireland News-sheet*. London: The Society, 1993-. Nos. 1 12-123. 1995-96. ISSN 0308-809x


Museology & Museum Education


General


Trusted, Marjorie. The medal and Switzerland. The Medal, no.28, spring 1996, p.3.


Departmental Research

The Research Department

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

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

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

Paul Greenhalgh

Collections Division

The Collections Division comprises the National Art Library, six European Departments - Ceramics & Glass; Furniture & Woodwork; Metalwork, Silver & Jewellery; Prints, Drawings & Paintings; Sculpture; Textiles & Dress and the Far Eastern and Indian & South-East Asian Departments. All these Departments are closely linked with two other components of the Collections Division: the Conservation Department and the Records & Collections in Services Section, which provides support for a number of curatorial functions and undertakes research in the fields documentation and imaging. Research is an integral part of the curator's activities: it is an essential element of documenting, caring for and
giving access to the collections. When individual members of the Division are engaged in specific research projects they are often seconded temporarily to the Research Department- and much of the research detailed below was completed in this way - but research continues to be prosecuted within the curatorial departments and remains a central function. Short reports by the Chief Curators on the nature of the research undertaken in the past two years follow.

Timothy Stevens

Ceramics & Glass Department

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

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

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

Dr Oliver Watson

Far Eastern Department

Following the successful refurbishment of the Museum's four main East Asian Galleries in the last decade, research activities within the Department have focused both on particular areas of the collections and on wider issues of East Asian culture. Recent research projects have included Rose Kerr on Chinese ceramic technology; Ming Wilson on Chinese jades and hardstones and Chinese nineteenth-century art; Verity Wilson on twentieth-century Chinese dress; Andrew Bolton on twentieth-century Chinese propaganda art; Rupert Faulkner on Japanese food culture and the evolution of ceramic vessels; Julia Hutt on Japanese inro; Anna Jackson on Japanese country textiles and the influence of Japanese art on Art Nouveau; Greg Irvine on Japanese swords and Japanese masks; and Liz Wilkinson on the history of the V&A's Korean collections. An important contribution to this research programme was made by Lisa Bailey who completed her work on Korean tombs of the Silla period (57BC -688AD) before she was tragically killed in a road accident in December 1996.
These various research projects will result in a range of publications, displays and exhibitions planned for the next few years. They also complement the Department's educational activities, undertaken in collaboration with the Education Department; these have included the highly successful Chinese Education Programme and a forthcoming book for teachers on Japan.

Rose Kerr

Furniture & Woodwork Department

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

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

Christopher Wilk

Indian & South-East Asian Department

During 1995 and 1996 members of the Department have been engaged in substantial research projects on the arts of sixteen nation states, each of which embraces a wide range of indigenous cultures and languages. These projects have included John Guy's work on the collections of sculpture from India (with special emphasis on the Jain tradition), the Himalayas and South-East Asia; Susan Stronge and Rosemary Crill's research on the Museum's important collection of paintings of the Mughal period and from Rajasthan; Graham Parlett's work on paintings of India by European artists; and Divia Patel's study of contemporary South Asian painting, print-making and poster art. Major research projects based on the textile collection have included Rosemary Crill's studies of textiles of a particular technique (ikat) and of the costume and textiles of a particular region (Pakistan); John Guy's investigation of the roles of Indian cloths in Asian trade as commodities and as transmitters of cultural messages, and Deborah Swallow's study of international exhibitions and museum collections in the development of competitive Lancashire export cottons and the decline of
handloom textile production in nineteenth-century India. Research on the
decorative arts has included Susan Stronge's work on gemstones of the Mughal
period, and John Clarke's work on Himalayan metalware (presented as a Ph.D
thesis), and the Department has continued to collaborate closely with the
Research Department on Amin Jaffer's ongoing study of its collection of Indo-
European furniture. In addition the Department has organised in each of the two
years the Benjamin Zucker Lecture on Mughal Art and the Anthony Gardner
Memorial Lecture on Indian and South-East Asian Art.

Dr Deborah Swallow

Metalwork, Silver & Jewellery Department

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

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

Prints, Drawings & Paintings Department

The Department's research activity during 1995 and 1996 has reflected both the
diversity of the collections and the emphasis placed by the Department on the
close study of the physical nature of the objects in these collections, often in
association with the Conservation Department. The latter concern has been
evident in the investigation of the structure of the Raphael cartoons, which has
led to a transformation in the understanding of their usage and history and the
creation of an extensive resource for future research. Some of the fruits of this
research have been published in Sharon Fermor's book, The Raphael tapestry
cartoons, and other publications are planned. Closely related to this work is the
exploration of the practices of makers working in different media, usually
involving an analysis of objects in relation to their cultural context. Projects of this
kind included a catalogue of the drawings by Willia Chambers, published as a
volume in the series Catalogues of architectural drawings in the Victoria and Albert Museum, edited by Michael Snodin; an investigation by Margaret Timmers and Tim Barringer of Frederic Lord Leighton's involvement with the decoration of the Museum, resulting in the restoration of one of the galleries to which he contributed and a glimpse of the South Court; as well as studies of graphics relating to AIDS, the Arundel Society's records of major Italian Paintings, the art of contemporary fashion photography, and the contemporary production of printmakers of African descent.

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

Susan Lambert

Sculpture Department

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

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

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

Dr Paul Williamson

Textiles & Dress Department

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

In addition to these major exhibition projects, regular displays enabled curators to share their latest collection-based research. These included Paul Harrison's Passementerie (1995) and Textiles from the Great Exhibition (1996) and Avril Hart and Emma Taylor's Fabulous fans (1995), based on a study of the Museum's fan collection which will appear in Autumn 1997, along with Avril Hart's Ties as the first two volumes in the V&A's fashion accessories series. Among other displays based on recent research were Jennifer Wearden's technical interpretation of the V&A's unique collection of 19th century Guatemalan woven textiles, the analysis by curators and conservators in collaboration with external specialist Janet Arnold of Margaret Laton's jacket and James II's wedding suit, Amy de la Haye's display marking Paul Smith's twenty-five years in fashion and that by Avril Hart and Susan North devoted to the tailors Henry Poole of Savile Row. Other displays included Valerie Mendes's view of late 1960s trends based upon the mini-dress and Linda Woolley and Lucy Pratt's Tread softly, an investigation of the shoe collection from the fourth century AD to 1994.
Thames and Hudson published Clare Browne’s Silk designs of the 18th century in French and English editions in 1996. Avril Hart and Susan North started to compile and research the content of 17th and 18th century fashion in detail for which Leonie Davis is providing line drawings. Ngozi Ikoku commenced work on British textiles 1949-1996 - the next volume in the Department's British textiles in the Victoria and Albert Museum series. Lucy Pratt is researching Ben Nicholson’s block printed textiles in the context of his paintings and reliefs. Working towards a data base, Jennifer Wearden and Florence Akst finished the technical analysis of the Turkoman carpets and the greater part of the remaining non-European carpets. Marianne Ellis is approaching the completion of a technical analysis of the V&A's 16th-19th century Ottoman embroideries.

Valerie Mendes

Conservation Department

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

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

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

Jonathan Ashley-Smith was seconded to the Research Department for twelve months to study the applicability risk assessment methodology to conservation. This period resulted in a number of presentations at national and international
conferences, the texts of which were made available through the Internet. Risk analysis is now one of the research options on the Joint Course. This option has been taken up by a senior conservator at the Natural History Museum who is studying part-time for an M.Phil.

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

Jonathan Ashley-Smith

National Art Library

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

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

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

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

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

Jan van der Wateren

Education Department

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

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

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

A significant development for the Department is involvement in the planning of the new British Galleries and Boilerhouse projects. The British Galleries project in particular has identified the need for audience research to inform decisions on
the educational effectiveness of the methodologies of display. It is an area of knowledge in which the museum is now making a greater investment than it did in the past, and to which the Education Department in particular can contribute.

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

David Anderson

Bethnal Green Museum of Childhood

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

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

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

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

Anthony Burton
Theatre Museum

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

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

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

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

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

Margaret Bent
Apsley House, Wellington Museum

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

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

Alicia Robinson

Supporters of Research at the V&A

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

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

1995

Student Dissertations


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


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

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


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

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

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

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


PhD Dissertation

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

1996

Student Dissertations

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

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


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

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

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


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


**MPhil Dissertation**

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

**PhD Dissertation**

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

**Victoria & Albert Museum / Royal College Of Art: Conservation 1995**

**MA Final Year Research Projects**


**MPhil Theses**


**1996**

**MA Final Year Research Projects**


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

MPhil Thesis

Exhibitions

17th & 18th Centuries

October 1994-April 1995
The Finishing Touch: passementerie furnishing trimmings from the sixteenth to the nineteenth centuries, V&A
Paul Harrison

4 November 1996-July 1997
Chairs for a Purpose, 1700-1900, V&A
Kate Hay

21 November 1995-20 May 1996
Staging Purcell Today, Theatre Museum
Leela Meinertas (With Margaret Benton, James Fowler and Andrew Kirk)

4 September 1995
From Marcantonio Raimondi to the Postcard: prints of the Raphael Cartoons, V&A
Elizabeth Miller

16 January-9 June 1996
The Origins of Watercolour Painting in England, V&A
Ronald Parkinson

26 April-22 October 1995
The Rule of Taste: Designs for Georgian Architecture, V&A
Michael Snodin (With Stephen Astley)

17 October 1996-3 March 1997
Designs for Goldsmiths: Drawings for English Gold and Silver, V&A
Michael Snodin

10 October 1996-5 January 1997
Sir William Chambers, Architect to George III, Courtauld Galleries, London
Michael Snodin

8 August-20 October 1996
Velazquez in Seville. National Gallery of Scotland, Edinburgh
James Yorke

8 June-17 September 1995
The Genius of Wedgwood
Hilary Young (With Gaye Blake Roberts, Michael Raeburn, Malcolm Baker)
19th Century

Permanent display from June 1996
Ann Eatwell

1 June-12 December 1995
Hyders Ltd, Metalwork Firm: Designs, Photographs and Catalogues, V&A
Eleanor Gawne

1 May 1995-January 1996
Fabulous Fans, V&A
Avril Hart and Emma Taylor

30 August 1996-2 March 1997
Good Taste and True Principles: Textiles from the Great Exhibition 1851, V&A
Paul Harrison

25 January-16 April 1995
New Acquisitions for the Photography Gallery, V&A
Mark Haworth-Booth

25 January-30 April 1995
Early Acquisitions for the Photography Gallery (1856-1869), V&A
Mark Haworth-Booth

28 January-19 February 1995
Mark Haworth-Booth

June-October 1996
Visions of Verdi, Theatre Museum
Leela Meinertas (With Jonathan Gray and Andrew Kirk)

4 April-29 September 1996
Arts and Crafts Architecture, V&A
Charles Newton (With Stephen Astley)

September 1995-March 1996
Voyages and Visions, Smithsonian Institution Exhibition Touring in USA, drawn from the Searight Collection, Prints, Drawings and Paintings Collection, V&A
Charles Newton (With Janet Skidmore)
2 May-29 October 1995
Constable and Hampstead, V&A
Ronald Parkinson

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

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

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

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

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

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

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

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

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

27 November 1996-2 April 1997
Living Silver, V&A
Eric Turner
27 November 1996-6 April 1997
Treasures of today, V&A
Eric Turner

31 January-30 April 1995
Vandals and Enthusiasts: Views of Illumination in the Nineteenth Century, V&A
Rowan Watson (With Frances Rankine)

17 February-18 August 1996
A glimpse of Guatemala: the Maudslay Bequest of 19th Century Textiles, V&A
Jennifer Wearden

**20th Century**

21 October 1995-21 January 1996
Rupert Bear festival, Bethnal Green Museum of Childhood
Marion Baker (With Teresa Needham)

April-May 1995
Out Of This World: the influence of nature in craft and design, 1880-1995, Crafts Council, London
Helen Clifford Co-curator with Alex Buck)

12 June-13 October 1996
Graphic Responses to AIDS, V&A
Shaun Cole

12 August 1996-31 May 1997
From Utility to Prosperity: changing design at Heal's from the 1930s to the 1950s, V&A
Jenny Cooknell

15 June- 2 November 1996
Paul Smith: Observations, V&A
Amy de la Haye

7 November-30 March 1997
The Spirit of the Staircase: 100 years of print publishing at the Royal College of Art, 1896-1996, V&A
Addie Elliot

24 September 1996-November 1997
Stage Design and the Linbury Trust, Theatre Museum
James Fowler (With Raymond Ingram, Andrew Kirk)
15 July-15 September 1996
Susie Cooper (1902-1995) V&A
Alun Graves

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

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

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

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

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

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

14 November 1995-26 January 1997
American photography 1890-1965 from the Museum of Modern Art, New York,
V&A
Mark Haworth-Booth

24 June 1995-29 January 1996
Susan Lambert

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

15 March-29 May 1995
Mugs, V&A
Karen Livingstone (With Paul Greenhalgh, Oliver Watson).
September-26 November 1995
At Home in the Thirties: The EKCO Collection of Trade Catalogues, V&A
Elizabeth McMurray

5 October 1995-10 March 1996
Expressionist Prints: Cultural Border-Crossing in the Early Twentieth Century, V&A
Rosemary Miles

19 October 1995-7 January 1996
Prints and Photographs by Artists of African Decent, V&A
Rosemary Miles

14 March-28 May 1996
'This is tomorrow': ten posters for an exhibition, V&A
Rosemary Miles

1 November 1995-24 March 1996
Back of the envelope, V&A
Charles Newton

16 September 1996- January 1997
Contemporary Glass: the Sir Alastair Pilkington Fund, V&A
Jennifer Hawkins Opie

17 September 1996-5 January 1997
Fine Bookbindings 1960-1990, Display of Work by the Designer Bookbinders, from the collections of the National Art Library, V&A
David Pearson

11 September-24 November 1996
Landscapes of the Spirit: Drawings, Prints and Books by J.G. Lubbock, V&A
Susanna Robson

6 December 1995-6 January 1996
Getting the Message Across: Posters of Protest and Propaganda, Gardner Arts Centre, University of Sussex, Brighton
Subsequently travelled to: Huddersfield Art Gallery, 20 January-9 May 1996; Oriel 3 1, Newtown, Powys. 30 March-4 May 1996; Famham 'Maltings, Surrey, 30 May-6 July 1996. Organised by the V&A and sponsored by the Arts Council of Great Britain
Margaret.Timmers (With Ruth Walton)

12 October 1995- 30 April 1996
The Silver of San Lorenzo, V&A
Eric Turner
1 February-31 May 1995
Silhouette (Salop) Ltd., Underwear and Swimming Manufacturers: Catalogues and Promotional Material, V&A
Eva White

21 October 1996-April 1997
Green Furniture: Ecological Design, V&A
Gareth Williams

Far Eastern

25 May-3 September 1995
Japanese Studio Crafts: Tradition and the Avant-garde, V&A
Rupert Faulkner (With Anna Jackson)

14 May- 15 October 1996
The Vessel and Beyond: Contemporary Korean Ceramics, V&A
Liz Wilkinson (With Lisa Bailey)

23 November 1995-12 May 1996
Fashion in China 1910-1970: Women's Dresses from the Valery Garrett Collection, V&A
Verity Wilson

Indian & South East Asian

20 November 1995-14 February 1996
The Peaceful Liberators: Jain Art from India, V&A
John Guy

15 July-24 September 1995
Treasures from the Courts of Mughal India, Gas Hall, Birmingham Museum and Art Gallery
Susan Stronge(With Rosemary Crill)

8 March-13 April 1996
Gioielli dall'India, dia Moghul Novecento, Galleria Ottava Piano, Milan
Susan Stronge

Conservation

13 June-26 August 1996
RCA/V&A Conservation: Final Year Display 1996, V&A. Work by MA graduates of the Royal College of Art/V&A Joint Course in Conservation
Alison Richmond
Information & Library Studies

1 February-23 April 1995
The National Art Library and its Buildings from 1837 to the year 2000, V&A
Chiara Barontini

7 April- 1 October 1995
The book and beyond: electronic publishing and the art of the book, V&A
Douglas Dodds

26 April-23 July 1995
A diversity of gifts: four benefactors of the National Art Library: Chauncy Hare Townshend (1798-1868); Austen Henry Layard (1817-1894); Emily Francis Strong Pattison, Lady Dilke (1840-1904); Francis William Baxter (1876-1932), V&A
Eoin Shalloo (Co-curator with Rebecca Coombes, Susanna Robson and Jonathan Hopson).

Museology & Museum Education

30 October 1996-16 February 1997
First impressions: school work and the Print Room, V&A
Moira Thunder (With Colin Mulberg).

January- February 1995
The Year of the Pig, V&A
Alice Wong

September-October 1996
Chinese Mid-Autumn Festival, V&A
Alice Wong (With Rose Kerr, Ming Wilson)

General

2 April 1996-10 March 1997
First Appearances: New Additions to the Museum's Collection, Bethnal Green Museum Childhood
Anthony Burton

1 December 1996-9 January 1997
Christmas gifts, Bethnal Green Museum of Childhood
Anthony Burton

8 May-12 September 1996
Selected Sketchbooks from the Archive of Art and Design's Collections, V&A
Alex Chanter
12 May-3 September 1995  
The Art of Stained Glass: Designs from the Archive of Art & Design, V&A  
Eleanor Gawne

12 September 1996-28 February 1997  
Paul Peter Piech, V&A  
Richard Peacock

30 March-5 1995  
People and Places: British Art 1550-1900, V&A  
Then touring in 1996 to: Daimaru Museum, Tokyo, 30 March-16 April;  
Wakayama Prefecture Modern Museum, 26 April-1 I June; Shizuoka Prefecture  
Museum, 18 June-30 July; Museum of Kyoto, 6 August-24 September Museum  
of Art, Kobe Hankyu, I October-5 November. In association with NHK Kinki Media  
Plan and Hankyu department stores  
Ronald Parkinson (With Lionel Lambourne)

10 May-24 September 1995  
Picturing Plants: An Analytical History of Botanical Illustration, V&A  
Gill Saunders

February-August 1995  
Rare and Glorious: An Introduction to the European Art of Textiles, Kyoto  
Takasaki, Okayama and Kobe, Japan  
Jennifer Wearden (With Linda Woolley)

13 November 1995-11 August 1996  
Emigrd Designers in Britain, V&A  
Eva White

7 March 1995-January 1996  
Embroidered jackets, V&A  
Linda Woolley and Avril Hart

**Galleries Redisplayed**

Constable Gallery, Level 6 Henry Cole Wing.  
During 1996, the top floor of the Henry Cole Wing was altered to allow for the  
redisplay of parts of the oil painting collections. A partition wall across the room  
obviated the long-standing problems of reflections from the wind while also  
providing more hanging space. The display was altered from one devoted to  
Constable alone to one which reflected more closely the early character of the  
V&A collection, formed from the gift of John Sheepshanks. In this way,  
prominence is given to other important works from the collection which might  
otherwise be overlooked, while also placing Constable more securely within the  
context of nineteenth-century British art.
Portrait Miniatures, Level 4 Henry Cole Wing.
Reselection and re-arrangement of exhibits, with captions to explain the
development of portrait miniatures in England, including their competitors in
plumbago, enamels and silhouettes; with panels on techniques.

Raphael Gallery, Room 48.
In October 1996 the refurbished Raphael Gallery re-opened, after nearly four
years of building and research work. The space has been returned to a close
approximation of the original Aston Webb building, under the guidance of Michael
Hopkins and Partners. A new solid roof has been installed, false walls removed
and the apse opened up, while the original mosaic floor has been uncovered.
This makes a much lighter and more congenial space in which to view these
splendid works, aided by a new lighting system designed by George Sexton
Associates. While cartoons were off the wall, curators and conservators took the
opportunity to carry out extensive research into structure and history of the
cartoons, building up an extensive documentary resource which will be
permanently in the Museum's Print Room.

Silver Gallery, Rooms 65-69.
A complete reinterpretation and redisplay of the English Silver Collection within
galleries that have been fully restored to the original high Victorian decoration
reopened on 26 November 1996.

Textile Study Rooms, Rooms 100 & 101.
Rare and Glorious, an introduction to European Textiles, opened in Sept. 1995.

Breaking Away, Bethnal Green Museum of Childhood.
This third part of the Museum's history of childhood gallery opened on 12 July
1995.
Conferences

3rd to 14th Centuries


15th & 16th Centuries


17th & 18th Centuries


19th Century


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

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**20th Century**


**Far Eastern**


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

Indian & South-East Asian


**Islam**

Conservation


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


Information & Library Studies


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

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


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


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

**Museology & Museum Education**

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

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


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


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


General


Conference Papers

3rd to 14th Centuries


15th & 16th Centuries


17th & 18th Centuries


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


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


**19th Century**


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


20th Century


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


**Far Eastern**


**Indian & South-East Asian**


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Islam


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


**Conservation**


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


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

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**Information & Library Studies**


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

**Museology & Museum Education**


**General**


Dunn, Richard. *Scientific instruments as decorative arts items and as collectors’ pieces*. Paper presented at Instruments of Measurement, Madingley Hall, Cambridge, 3-5 May 1996,


Litten, Julian. *Baptismal customs*. Lecture given to the Cheltenham College VI Form, 20 Jan. 1995


Motture, Peta. *Bronze casting*. Paper presented at Sculpture and its Methods, a study day organised by the centre for Extra Mural Studies, Birkbeck College, University of London, held at the National Portrait Gallery, 18 Nov. 1995.