



Public Lectures 2nd July –mima, 6.00-8.00pm

The Christopher Dresser Society is pleased to announce two free public lectures by esteemed Christopher Dresser scholars as part of DresserFest 2015. These two talks signal the opening of DresserFest and introduce themes which form part of the *Dresser in Context* Symposium which takes place at Teesside University on 3rd July.

Places are limited. To confirm your attendance at either of the events please visit.

http://www.tees.ac.uk/sections/whats_on/events_details.cfm?event_id=7441

For more information see <https://dressersociety.wordpress.com/>

Venue: mima gallery space

Harry Lyons

'Dresser, Whither Research?'

There is much confusion over the origin of the peacock design, 'Hera', which has frequently been used during the 20th century by the Regent Street store, Liberty, in both its range of wallpapers and textiles. It has widely been attributed to the Silver studio and specifically Arthur Silver.

The historian Barbara Morris made an educated guess that Hera was from Arthur Silver, founder of the Silver Studio in the early 1880s. Morris' attribution was based on an account by W. Gordon Hunton in his book *"English Decorative Textiles"*. Hunton claimed that Hera was first created by Rossendale, circa 1870 please note that Arthur Silver (1853 – 1896) would have been 17 years old at the time. Hunton further claims that Silver won a gold medal with this design at the Manchester Exhibition, 1877. No one in London or Manchester can identify any such exhibition in 1877 – one presumes that Manchester's Jubilee Exhibition, 1887 is what was intended by Hunton.

With this information I discussed the attribution with Barbara Morris in June 2004, during her lifetime and with typical generosity and honesty, Barbara confirmed that the attribution was based on Hunton's account and she simply exclaimed "I must have got it wrong."

This discursive presentation sets out the state of play and the possible future discussions for research around Dresser, bearing in mind the paucity of documentation which evidences Dresser's involvement in many of the enterprises with which he is associated.

Chris Morley

'An Introduction to the 1876 Gift to Japan.'

The importance of the collection which Dresser formed and delivered to Japan is not generally understood or appreciated. The surviving contents of the collection remain in store, largely unknown, and in a distant location, hampering further investigation. This short paper attempts to draw attention to this unique resource.

The original collection of 315 articles was assembled by Dresser at the request of the Director of the South Kensington Museum; it was to be a gift from the widely admired and successful South Kensington Museum to the newly formed National Museum in Tokyo. It was not intended as a Dresser showcase however the hypothesis that the collection included many Dresser designs will be tested.

The South Kensington system consisted of the Head School of Design (now the Royal College of Art) and its associated Museum (now the V&A); these together, had already been acknowledged to have been immensely successful in improving design standards in England, and many countries were eager to emulate these achievements. Dresser lectured on their history and progress in Philadelphia en route to Japan. Knowing that Dresser had been acquainted with South Kensington teaching from its formation in 1852, Sir Philip Cunliffe Owen, the Museum's Director also asked him to assemble the gift (to replace a collection formed by the Japanese but recently lost) as a demonstration of South Kensington's methodology. Today the gift also

reminds us of Dr. Dresser's wider reputation and his other activities at this time, half way through his multi-faceted career.

South Kensington might have been able to specify the scope of such a collection and its purpose, but only Dresser had the long established reputation and connections with the business and manufacturing worlds which enabled it to be assembled by donation. The list of donors consists almost without exception, of manufacturers for whom Dresser designed, or merchants closely connected with him. The skill and considerable effort in the selection, labelling, delivery and display of the gift was also Dresser's contribution - a testament to his character and generosity of spirit.

Time has depleted the number of objects, however images of a few of the 69 surviving objects in the museum in Tokyo, and the 7 in Kyoto, will be shown and discussed. References will be made to the South Kensington approved 'Propositions' contained in *'The Grammar of Ornament'*, Owen Jones, 1856; or with similar objects in the South Kensington Museum ; or with direct quotations from Dr. Dresser's publications in an attempt to establish the possible selection process when forming the collection.

Several objects are of manufactures, techniques or styles that are not represented, even today, either in the South Kensington collections or in Dresser's generally accepted works. Such a well-provenanced and dated collection deserves the closest scrutiny; this will enable the design histories of several of these art manufactures to be updated, and the influence of the South Kensington system reaffirmed.

Symposium: Dresser in Context 3rd July – Teesside University- 9.00- 5.30

The Christopher Dresser Society is pleased to announce a free symposium delivered in conjunction with Teesside University, the Dorman Museum and the Design History Society. This second symposium of the Society is one of many events as part of DresserFest, 2nd-4th July. There will be nine speakers from the UK and America with panel sessions at the end of each of the 3 sessions.

Places are limited. To confirm your attendance at either of the events please visit.

http://www.tees.ac.uk/sections/whats_on/events_details.cfm?event_id=7441

For more information see <https://dressersociety.wordpress.com/>

Programme

9.00 – 9.30 Registration Teesside University, Stephenson Building

9.30 – 9.45 Welcome – Teesside University Representative

9.45 – 10.00 Introduction - Max Donnelly, Curator, Furniture Department, Victoria and Albert Museum

10.00 – 10.30 Stuart Durant, (Presented by Paul Denison, Principal Lecturer, Teesside University, Chair, Christopher Dresser Society)

'Christopher Dresser and the Science of the Ornament'

10.35 – 11.05 Hannah Sigur, PhD, Institute of Fine Arts, New York University,

'Dresser in Japan: Aesthetic Inspiration meets Political Aim'

11.10 – 11.40 Alison Brown, Curator, European Decorative Art from 1800, Glasgow Museums & Dr Yupin Chung, Curator, East Asian Art, Glasgow Museums

'From Glasgow to Japan and back again: Dresser, Glasgow and the Japanese Gift'

11.45 – 12.05 Panel David A. Taylor (Chair), Paul Denison, Gill Moore & Speakers

12.05 – 13.00 LUNCH

13.00 – 13.30 Julie Halls, Record Specialist for Registered Designs, National Archive

'Registered Designs: Copyright, Quality and Ownership'

13.35 – 14.05 Simon Spier, MA Graduate in History of British Art, University of York,

'Christopher Dresser at Coalbrookdale: The 1875 Coalbrookdale Catalogue as a 'provincial' Design Sourcebook'

14.10 – 14.40 Clive Manison, Collector

'The Pattern Books of Thomas Webb & Sons'

14.45 – 15.05 Panel David A. Taylor (Chair), Gill Moore, Harry Lyons & Speaker

15.05 – 15.30 BREAK

15.30 – 16.00 Stuart Evans, Independent Scholar and Research Degree Supervisor

'Dresser, the Art Worker's Alliance and the Innovations in Marketing Design in the 1880's'

16.05 – 16.35 Robert Tuggle, Collector, Director of Archives at the Metropolitan Opera,

'Christopher Dresser and Printed Ceramics'

16.40 – 17.10 Jane McQuitty, Doctoral Student in Environmental Design, University of Calgary, and Lecturer, School of Critical and Creative Studies, Alberta College of Art and Design.

'Wallpaper Theologians: Christopher Dresser, John Ruskin and the Dying Theology of Botanical Ornament'

17.15 – 17.30 Panel David A. Taylor (Chair), Harry Lyons, Chris Morley

Abstracts:

Alison Brown and Dr Yupin Chung

'From Glasgow to Japan and back again: Dresser, Glasgow and the Japanese gift.'

In December 1881 an Oriental Art Loan Exhibition opened at the Corporation Galleries in Glasgow. Over 800 Japanese art objects were displayed; loans from 'noblemen, ladies and gentlemen' public collections and a few notable English and Glaswegian art manufacturers of the time. The exhibition was on display until April 1882, with designated days for public and student only viewing. The exhibition served as a focal point for strands of study at the Glasgow School of Art that academic year.

On the evening of 20th March 1882 Christopher Dresser used the exhibits on display to illustrate his lecture on 'Japanese Art Workmanship'. The *Glasgow Herald* noted a 'crowded and influential attendance' and described Dresser that night as 'dwelling' upon the processes of Japanese art manufacture; the key aim for the exhibition by the city's museums committee. Dresser had been in Japan at the invitation of the Japanese government between 26 December 1876 and 2 April 1877 to visit 'art manufacturers'.

In October 1872, these same Glasgow galleries had hosted a civic reception for the Iwakura mission on their visit to the West of Scotland. This tour of Glasgow's major industrial businesses led to the significant Japanese Government Gift to Glasgow of November 1878. Thirty-one cases arrived containing 1150 items; fine examples of ceramics, lacquerware, metal ware, textiles and papers, as well as samples of leather and calf skin, for making shoes and boots, timber, for building ships and houses, and raw silk. The *Glasgow Herald* reported that the gift formed 'a collection which for variety and representative character we are safe to say is not equalled in any museum in this country.' James Paton the curator of the City's Industrial Museum set about displaying a selection of the objects. The Gift was part of an exchange between Glasgow and Japan sharing cultural objects, and common domestic and industrial products. In 1879 Paton and Glasgow's Chamber of Commerce assembled a reciprocal gift of art and industrial manufacture samples from twenty local firms including steel and chemicals. What is striking about the Japanese gift is how well the objects sent over to Glasgow are described reflecting their detailed technical processes. The Japanese government selected items by the top makers working across the whole country. These works are representative of a new era of Japanese art exports and we can observe definite comparisons between their styles and Dresser's designs.

This paper will present Dresser's lecture in context to the significant cultural, educational and industrial interest in all things Japanese that was growing in Glasgow at this time. This paper also looks at language. The catalogue for Glasgow's Oriental art exhibition uses generally quite simplistic terms to describe the loans on display. Dresser however uses very specific language to describe the complexities and subtleties of the manufacturing processes he encounters in his travels. He embraced the differences and detail. We end with thoughts on the Western reflections and gradual simplifications used to describe and collect Japanese artefacts.

Stuart Durant (Presented by Paul Denison)

'On the origins of Art Nouveau: Christopher Dresser and the Science of Ornament.'

This lecture was originally delivered at the colloquium 'L'École de Nancy et les arts Décoratifs en Europe'. The colloquium was organised by a number of bodies – including the municipality of Nancy and the Université Nancy 2. The colloquium took place in 1999. The overriding theme was 'The rediscovery and revaluation of art nouveau'. My written contribution, which was translated by a French academic, was 'Aux origines de l'Art nouveau, Christopher Dresser et la science de l'ornement'. This version contains material that did not originally appear and contains more detailed speculations on the apparent affinities between Dresser and Philip Otto Runge. These affinities are entirely fortuitous no doubt. Runge was among the greatest of Romantic painters. Runge used compositions organised like the ornament of Jacques Androuet du Cerceau, whose engravings were published in 1550. These were republished towards the end of the 18th century. The point is that Runge expressed ideas like Evening and Night – as Dresser does in *The Art of Decorative Design*, 1862.

That ornament had the potential to express abstract ideas prompted Dresser to claim that ornament – because it was the product of the intellect – was superior to pictorial art that was merely a copy of what was seen. In a sense this was an anticipation of abstractionism. When I assisted Gombrich in finding visual material for his *Sense of Order* I rather timidly put the idea to him that abstraction had arisen when the study of ornament was at its zenith. 'It's obvious isn't it?', he replied.

Stuart Evans

'Dresser, the Art Workers' Alliance, and innovations in marketing design in the 1880s.'

Christopher Dresser is often seen as a pioneer and innovator in the field of design both for his distinctive individual designs, his engagement across a range of media, and the apparent originality of his role as well as his work. The 1880s saw a refocusing of developments in design generally, and design for the domestic sphere in particular, expressed in a number of manufacturing and marketing concerns in which the professional and the commercial were balanced together. These combined a selection from a number of sub-roles which supported the design professional, the artisan, the retailer, and the consumer. Dresser's role as Art Director of the short-lived Art Furnishers' Alliance, based in London's West End, is a prime example, depending on a coalition of manufacturing concerns, the creative inputs from Dresser and the artisans involved, and the concern's retail outlet which offered the potential consumer a 'new' type of encounter with design as a service.

This paper offers a comparative view of the Art Furnishers' Alliance and several contemporaneous ventures which took a comparable remit and also balanced together the professional and the commercial interests. These include other new ventures such as Morris & Co, Rhoda and Agnes Garrett, and the Century Guild of Artists, specialist retailers such as Liberty, the comprehensive furnishing stores of Tottenham Court Road, and the Arts and Crafts Exhibition Society (which can be seen as anti-commercial). It examines these ventures under a number of headings, suggesting how they may have been understood and differentiated by the consumer, as well as by the design profession and the commercial furnishing world. In doing this it offers a better-defined framework for understanding Dresser's contributions.

Julie Halls

'Registered designs: copyright, quality and ownership.'

The registered designs (designs registered for copyright under a series of Acts of Parliament from 1839 onwards) held at The National Archives at Kew are a rich and under-utilised resource for the study of design history. They include wallpaper, textile, ceramic and furniture designs by leading figures in the design reform movement, including Christopher Dresser, A W N Pugin, Owen Jones, Bruce Talbert, E W Godwin, William Morris and Walter Crane. This paper would discuss three main themes:

-The role of copyright in shaping design.

Debates leading up to the Designs Registration Act of 1839 and subsequent Acts demonstrate that copyright was considered a key factor in improving the quality of British design. The Select Committee set up in 1835 to look into ways of improving British design made three key recommendations in its 1836 report: museums and galleries should be established, where examples of well-designed items would be displayed; schools of design should be set up; and a system of copyright should be introduced for 'ornamental' designs. Only the first two recommendations have received substantial attention, while copyright of designs has remained something of a footnote. The 1836 report and the report of a subsequent Select Committee of 1840 found that many manufacturers believed it was not worth their while to pay well-qualified designers since their work could be copied and reproduced more cheaply using the techniques of mass manufacturing, leading to potentially huge financial losses. This, it was believed, led to a degradation of design and fed a demand for constant novelty on the part of consumers.

-The National Archives as Design Historical Resource

The richness of The National Archives' holdings of samples and original designs by named designers of the Victorian period.

-The challenges involved in attributing designs held at The National Archives.

The designs were almost always registered by a manufacturer or retailer, with no indication of who the designer was. Those designs that have been attributed have been cross-referenced with material held in other collections, or leads from secondary sources have been followed up. As a Government department, The National Archives needs to be rigorous in its research, and in the absence of definitive evidence we tend to be cautious in our claims. The use of similar motifs by different designers, the views they sometimes shared on the desirability of design reform teachings such as 'flat patterns' for wallpapers and textiles, and the fact that they often worked for the same manufacturers, make reliable attributions a complex and time consuming process. The registered designs hold enormous potential for the discovery of new work by named designers, including Christopher Dresser. They can also help to date material and could potentially help identify relationships with manufacturers. However, much work needs to be done before new attributions can be verified and until this amazing resource for design historians receives the attention and appreciation it deserves.

Clive Manison

'The Pattern Books of Thomas Webb & Sons.'

Anecdotal evidence couples Christopher Dresser with the glass made by Thomas Webb of Stourbridge. Some writers have attributed particular Dresser pieces to this company. The Pattern Books of Thomas Webb & Sons of Stourbridge comprise more than forty volumes now deposited with the Dudley Archive Service. They cover a period of 140 years, from the foundation of the firm in 1840 to its closure in 1980. The patterns are numbered sequentially and comprise more than 53,000 designs. Though some pattern numbers may represent a single piece, such as an engraved claret jug, many represent a complete suite of glass tableware.

As part of my research into Japanese influences upon the decoration of glass, I have begun to photograph all of the Thomas Webb pattern books, and to analyse and catalogue them. To date, patterns generated prior to the First World War have been photographed, though not all have been catalogued or analysed. In addition, a start has been made on photographing and transcribing the company's pricing books, with a view to associating the information from the Pattern Books with the relevant economic information.

Though the Pattern Books frequently contain the name of the craftsman who decorated the engraved items, they contain no information whatsoever as to the artist or artists who originated the design. To date, much has been attributed to J. M. O'Fallon, who was the Company's Artistic Director during the latter part of the nineteenth century; however, at least one of the designs in the Pattern Books is either a direct copy of a Dresser design, or was originated by Christopher Dresser. Other designs of the same period would appear to have been his, and in addition, two pieces of glass were decorated with a *motif* to which Dresser made reference in one of his publications.

No evidence has come to light in the Webb Pattern Books which might indicate that the company produced the body of the well-known claret jug for which Hukin and Heath made the metal fittings (and in whose name the design was registered), though there are patterns for at least two claret jug bodies attributed to Christopher Dresser. However there are a substantial number of drawings for the shapes of glassware that deserve consideration as possible Dresser forms, and these are presented.

Jane McQuitty

'Wallpaper Theologians: Christopher Dresser, John Ruskin and the Dying Theology of Botanical Ornament.'

Between 1860 and 1875 Christopher Dresser and John Ruskin did not agree on the best style for botanical ornament. Both did agree the divine was immanent in the natural entities. Dresser praised patterns built from flat, symmetrical renderings of botany (conventionalizations) for two reasons (1) their denominationally non-specific nature (2) their fidelity to empirical ratio-of-growth measurements. Ruskin lectured at South Kensington against plant conventionalization as an evil that denatured botanical forms of their connection to humanity and moral struggle. In Volume 5 of *Modern Painters* he argued for realism as the only effective way to approach the representation of botany without obliterating the moral response to worldly struggle that made 'the earth veil' worth representing. Both men were, I will argue, responding to the same alteration in the conceptual weight of botanical ornament driven by machine production. How could a machined or transferred ornament meaningfully express gratitude or consciousness of the divine? Neither man was asking this question at this time but both were aware of a fading of relevance.

After 1875 Dresser would visit Japan; Darwin's popularization would end natural philosophy as science; and Ruskin would 'unconvert'. 1860 to 1875 is time when Dresser and Ruskin struggle with cultural and scientific drivers that are ending the cultural necessity of ornament. Both see it as a moral struggle rather than a change driven by changing means of production.

Hannah Sigur

'Dresser in Japan: Aesthetic Inspiration Meets Political Aim.'

As is well known, Christopher Dresser returned from an extended visit to Japan in 1876---1877 in a state of creative epiphany, with subsequent work that made him a seminal figure of design history. Placing that experience, as revealed by his book, *Japan: It's Architecture, Art and Art Manufactures*, against archival and modern contextual material, this presentation will bring to life this extraordinary four---month trip: where he went, what he saw, who he met, what he thought, what others thought of him, and Japanese motives in opening doors where they did.

While the senseless loss, long ago, of his personal papers left a lacuna in our understanding of Dresser's transformation from gifted ornamentalist to aesthetic visionary, bringing the light of day to this interaction between individual genius and exotic experience will show that it still is possible to uncover the foundation of his nascent modernism. This presentation, inspired by literary sources once owned by this artist and now in the Larose collection, stems from Larry Larose's all---encompassing interests in all things Dresser. It initiates a major study at his urging of Dresser's creative development, and is undertaken in memory of Cheryl Robertson, much admired and missed by all who knew her.

Published in 1882 four years after his return to England, *Japan: It's Architecture, Art and Art Manufactures* stands out as a work of value to the history of design. Of readability rare for an era given to literary excess, the book is equal parts a humorously self-aware travel journal of cultural and aesthetic wonder, and an overview of art crafts in many media with a reasoned analysis of their aesthetics. This presentation will show Dresser's views as rooted in widely accepted theories asserting the architectural genesis of ornament, and his desire to show Japanese architecture, ornament, and media favorably against these Western standards. Guided by textual descriptions and supporting contextual documentation such as Tiffany auction catalogs and material from Dresser's own library, it will reconstruct an overview of what Dresser saw.

The presentation will use visual material to document key points along Dresser's itinerary. His text reveals an accomplished, intrepid, inquiring yet unpretentious personality enthralled by an experience of exceptional physical challenge and intellectual and aesthetic dimensionality---yet a tool of an agenda far more complex than he could possibly have realized. Delighting in the many officials involved with his visit, he recognized his hosts for the cosmopolitan, ardent nationalists of standing and influence that they were. He enjoyed knowing that his expertise and goodwill were essential to manufacturing and prestige goals centered on the international expositions, in which his esteem was high. It is likely however that Dresser was unaware that the *carte blanche* he enjoyed, stemmed not from his hosts' desire to please, but to mold his perspectives toward ideological goals. This further begs the question about the extent to which modernism in Western design is indebted to Meiji Japanese political aims?

At the time of his trip, the German chemist Gottfried Wagener, since 1868 highly influential in Japan's ceramics industry and exposition initiatives, was the rare foreign permanent resident directly involved with art manufactures. But even as jinrikshas took Dresser around the rutted pathways of traditional Japan, Samuel Morse, Josiah Conder, and Ernest Fenollosa were arriving and shortly would dominate Japan's art discourse. Over the course of the rest of the century through business, artistic and personal concerns, Dresser's relations with Japan would incorporate these influential figures. The second part of this study will focus upon his relations with the world they shaped.

Simon Spier

'Christopher Dresser at Coalbrookdale: The 1875 Coalbrookdale catalogue as a 'provincial' design sourcebook.'

This paper situates itself during the period when Christopher Dresser is employed as head designer for the Coalbrookdale Cast Iron Company but the focus will be on the catalogue of designs for ornamental wares that the company produced in 1875. This is in order to gain an understanding of this folio of regimented, classifiable illustrations of 'art castings' as a design sourcebook of provincial origins but containing universal design concepts. By focussing upon the implications of the range and classification of ornament in the catalogue, the paper challenges the perceived hegemony of London over the provinces, in a 'centre' and 'periphery' model, and reconceptualises Victorian design education as a universal system, rather than a root and branch phenomena.

The context this paper will draw on will be that of the 'centralised' government-led initiative to introduce a nationwide network of design schools. Dresser was educated at London's Government School of Design during the 1850s and subsequently went on to teach there. During his time there he would have encountered a number of Government issued sourcebooks such as Ludwig Gruner's *Specimens of Ornamental Art* (1850), Owen Jones' *Grammar of Ornament* (1856) and Charles John Richardson's *Studies of Ornamental Design* (1848). These will be used to give a sense of the methodology used for designing ornamental pattern, which represents the dominant view of London as the nucleus of Victorian decorative arts.

Gaining eminence at the Government School, Dresser then moved on to assert influence in a number of provincial areas such as the Coalbrookdale foundry and its accompanying branch school of design. This circumstance – the export of a centrally trained designer – will be compared with the movement of centrally created design sourcebooks, used to teach a regulated set of 'good design' principles, from the centre to the provinces. However, with Dresser displaced from the so-called design 'centre', the Coalbrookdale catalogue offers a remarkable example of a regional 'pushing back' of this hegemonic control of ornament in its format of a mid-nineteenth century design encyclopaedia. It self-consciously offers a grammar of ornament through the medium of its own cast iron wares, and a schema that represents both Dresser and provincial design education – something Dresser himself advocated. Close visual analysis of a selection of known designs by Dresser that appear in the catalogue will be reconciled with his own writings on ornamental art and botany, to show the Coalbrookdale catalogue as a universal approach to the language of design that transcends a simplistic metropolitan and provincial dichotomy to a more nuanced, networked approach.

Robert Tuggle

'Christopher Dresser and Printed Ceramics.'

In nineteenth century America, the Aesthetic Movement reached its largest audience through inexpensive articles for everyday use: ceramic transfer-ware, silver-plate, and brass. This conclusion is based on long observation of the frequency with which objects come on the market. The ceramics were mostly British; silverplate and brass were usually American. Anna D'Ambrosio's 2005 exhibition in Utica, *The Brass Menagerie*, definitively treated American brass. However, Elizabeth Aslin in the 1960s was the last writer to consider transfer printed dinnerware and tiles as a significant part of the Aesthetic Movement.

Christopher Dresser furnished the title for the Metropolitan Museum's 1986 show, *In Pursuit of Beauty*, and his rare Wedgwood cylinder vase with handles was, other than tiles, the only transfer printed object in the exhibition. The most recent major exhibition, *The Cult of Beauty*, shown in Paris, London, and San Francisco in 2011 and 2012, was devoted to the higher end of the movement. There were sections labeled Literature and the Aesthetic Movement; Aestheticism in Painting; The Palace of Art; Furnishing the Aesthetic Interior: The Grosvenor Gallery, patronage and the aesthetic portrait; Aestheticism in the marketplace; and Tired Hedonists. The exhibition had neither time nor interest in illustrating products whose market was the general public.

Dresser's only signed pieces of transfer-ware were made by the Old Hall Earthenware Company in the 1870s and 80s. A number of patterns made by Minton beginning in the 1860s are unsigned but have been attributed to Dresser. The goal of this presentation would be juxtapose examples from Old Hall and Minton with the products of Gildea & Walker, a Burslem firm whose aesthetic patterns were enormously popular in the nineteenth century. There would be a large selection of the better aesthetic designs from all three manufacturers. From those, we would observe what developed within each company, a consistent use of color, pattern and form, the goal being to determine if one designer were present and whether he might be identified.

Speaker biographies:

Alison Brown – Curator for European Decorative Art from 1800 at Glasgow Museums. Curator of the collections for furniture and interiors, ceramics, glass, metalwork, stained glass and design education, with particular focus on the work of Charles Rennie Mackintosh, the Glasgow Style and decorative art and design c.1860-1920.

Alison has researched and curated numerous collection displays across Glasgow Museums including the Mackintosh and Glasgow Style gallery and displays on Scottish glass and Utility furniture at Kelvingrove Art Gallery and Museum. Alison has written and lectured widely on this period of art and design and on Glasgow Museums' collections.



Yupin Chung - Curator of East Asian Art and an Honorary Senior Research Fellow in Art History and holds a PhD in Museum Studies from the University of Leicester and has been a Postdoctoral Research Fellow at the University of Glasgow. Yupin's career has spanned in museum curatorship and academic research and she has held positions at the Burrell Collection (Glasgow Museums), National Museums Liverpool and at Glasgow and Shanghai universities.

Yupin's research focuses on the history of Chinese ceramics, oriental design influences in the Western world, East Asian Art into Western museum exhibitions and collections, and 19th century western perception of Asia through photography. She is also an advisor to a number of museums in China.

Paul Denison – (Panel member and Society Chair)

Paul graduated with a degree in Modern Languages and European studies (French, History and Politics) from LSU College in Southampton in 1983. Having developed personal interests in the History of Design, he started his own business dealing in 19th and 20th century design objects. Since 1992 Paul has been a tutor at Teesside University. Paul's teaching experience ranges over some 20 years. He recently helped to form (and is Chair of) the Christopher Dresser Society, in recognition of the contribution of the renowned Victorian designer to the History of Middlesbrough. (Paul is presenting Stuart Durant's paper in his absence).



Publications include:

'Craft as Art: St Ives through the Lens of Bernard Leach', in Denison, P., Matson, S., Smith R., Stephens, C., White, M. *Modern Art and St.Ives: International Exchanges 1915-1965*, Tate Publishing, 2014.



Max Donnelly (Welcome speaker and panel member)—Furniture Curator at the Victoria and Albert Museum.

Max is Curator of Nineteenth-Century Furniture at the Victoria and Albert Museum, London. He was formerly a decorative arts specialist at the Fine Art Society and has lectured and broadcast on aspects of nineteenth-century design, including for the BBC2 series *The Genius of Design* (2010). A contributor to several scholarly journals, such as the Furniture History Journal and the Decorative Arts Society Journal, his publications includes work on Vincent van Gogh, Daniel Cottier, English stained glass and painted interiors.

Stuart Durant

Stuart Durant studied architecture at the Architectural Association School of Architecture. He later went on to write a doctoral thesis on Christopher Dresser at the Royal College of Art — the first history of design thesis at the institution. After the death of Charles Handley Read, his academic supervisor, he decided to write on Dresser as a botanist. Handley Read had strongly advised against attempting an appraisal of Dresser's botany. He wrote the thesis in the Royal Botanic Gardens Herbarium Library where he was advised by eminent botanists.

He began lecturing at Kingston University, where he became Reader in the History of Architecture and Design. He also became Course Director of the Kingston University Master's Degree in Communication Design; he still advises on the course. He has published extensively on architecture and design and his writings have been translated into French, German, Italian, Japanese and Spanish. He has lectured in France, India and the United States and at Cambridge, Oxford, and the School of Oriental and African Studies in London. (Paul Denison will present Stuart Durant's paper in his absence.)

Stuart Evans - Independent scholar and research degree supervisor. Stuart trained as a designer (Dip AD 1969), and an architectural historian (M Phil 1986), and worked at Central Saint Martins, 1982-2010. His research is on groupings within the Arts and Crafts and Art Nouveau movements and working class housing. He is working on a monograph on the Century Guild of Artists.

Publications include:

'Model homes for working class urban living', in R. Heynicks and T. Avermaete, eds., *Making a New World: architecture and communities in interwar Europe*, (University of Leuven), 2012, pp. 82-91.

'Putting together the pieces: The Century Guild of Artists room at the Royal Jubilee Exhibition, Manchester, 1887,' *Decorative Arts Society Journal*, vol.31 (2007), pp. 24-35



Julie Halls - Records Specialist for registered designs (designs registered for copyright) at The National Archives, Kew, where she has worked for seven years. Julie is studying for a PhD on nineteenth century registered designs at Birkbeck College, University of London.

Her article *Questions of attribution: registered designs at The National Archives* was published in the *Journal of Design History* in 2013. In October 2014 her book on some of the more eccentric designs registered for copyright, *Inventions that didn't change the world*, was published by Thames & Hudson.

Harry Lyons (Speaker and panel member) – Dresser Scholar and Author

Harry is an expert in the Victorian design of household objects. In 1989 Lyons established the specialist shop, *New Century Antiques*, dealing in Arts and Crafts period antiques, specialising in Christopher Dresser. In 2003 he sold his collection so that could extend his research into Dresser. In 2005 Lyons published *Dresser: Peoples Designer, 1834-1904*, and has since devoted several years to researching in the design registry at the National Archives. His relationship with the Dorman Museum has been on-going for several years as informal consultant and friend. Harry is a founder member of the Christopher Dresser Society and sits on its advisory board.





Clive Manison - After taking a Law degree at Oxford, Clive was called to the Bar at the end of 1971. After three years in the Army, serving in Germany, he began working for the Commission of the European Communities. After leaving the Commission's service, he took the opportunity to study Japanese, and follow up a long-term interest in the culture and art of that country.

Clive has been collecting glass seriously for fifteen years; and it was a chance observation of a Japanese term in an auction catalogue that led him to investigate in depth the influence of Japanese art upon the decoration of glassware. The movement called "*Japonisme*" has been studied in considerable depth, particularly where the fine arts are concerned, though rather less has been written upon the decorative arts, and little where glass is involved.

Jane McQuitty - Doctoral Student in Environmental Design, University of Calgary, Lecturer with the School of Critical and Creative Studies at Alberta College of Art and Design and Doctoral Student in Environmental Design at the University of Calgary. Jane has a diverse background in education, languages and literature, painting and art history. Her more recent work focusses including Sustainability and Ecology. She recently presented *The New Wild: Anthropocene Ecological Knowledge of the Suburban Peoples of Calgary, Alberta*, at the Eleventh International Conference of the Sustainability Knowledge Community, 2015



Gill Moore (Panel member) – Curator at the Dorman Museum.

Gill Moore is a former student of Teesside University's BA (Hons) History of Design and Architecture, has a post graduate qualification in Museum Studies from Newcastle University, and MA Cultural History from Teesside. Gill's Masters dissertation, 'Philanthropy by Design', focussed on Linthorpe art pottery's connections to the Quaker population of North Yorkshire. Gill has worked for the National Trust and is curator at the Dorman Museum and drove the successful completion of a funding bid to secure a significant collection of Dresser artefacts, which now forms the Christopher Dresser Gallery. Gill is deputy Chair of the Christopher Dresser Society.

Chris Morley – (Speaker and panel member) Dresser Scholar and Author
Chris Morley is a long-established dealer, collector and writer on the works of Christopher Dresser. In 2010 he published the significant *Dresser's Decorative Design* with Brian Cargin, which added important dialogue to the established wisdom about Dresser's body of work and his influence. His text makes visual and textual connections to manufacturers that had been hitherto largely ignored as being part of the Dresser repertoire. Chris is a contributor to the Society newsletter and sits on the Society's Advisory Board.



Hannah Sigur - PhD, Institute of Fine Arts, New York University, teaches an array of courses on The Arts of Asia and American decorative arts at University of California, Davis, San Francisco State University and other Bay Area higher education institutions. Her dissertation "*Neoclassicism and National Identity: Japan, the United States, and International Expositions 1862-1915*" concerns the globalization of Western ideologies as expressed by the architecture of world's fairs. Her 2008 book, *The Influence of Japanese Art on Design*, examines the interplay of Japanese aesthetics and international political-economic agenda with Western technology and ideas of taste—resulting in Japonisme, Arts & Crafts, Art Nouveau, and early Contemporary.

Hannah's essay on the World's Columbian Exposition appeared in *What Happened? An Encyclopaedia of Events that Changed America Forever: The 19th Century* (ABC-Cleo, 2011).

Simon Spier – Simon is a recent Masters Graduate in History of British Art from the University of York, specialising in Victorian decorative arts, industrial design and taste. Simon is currently working for the Royal Collection Trust as an intern curator, and is researching and interpreting a wide range of the royal collection's eighteenth and nineteenth century decorative art and sculpture.



Dr David A. Taylor – (Chair of panel sessions)

Dr Taylor is a scholar of material culture who has a keen interest in Christopher Dresser. He has researched and written about various aspects of Dresser's life, especially his travels throughout the United States in 1876 and his impact on Americans. Essays by Taylor are included in the book *Christopher Dresser's Design Revolution* (2004) and recent volumes of the *Journal of the Decorative Arts Society*. In 2014, Dr. Taylor donated a large collection of research material about Dresser to the Dorman Museum. It consists of over 1,200 pages of articles, advertisements, and notices, most published in British and American newspapers and journals during the second half of the nineteenth century. These items richly document Dresser's various activities and how people reacted to him.

Dr. Taylor holds the position of External Relations and Program Development Officer at the Library of Congress, the national library of the United States. In this capacity, he develops and coordinates large-scale public programs and works with donors and partners. Publications include: *Boat Building in Winterton*, Trinity Bay, Newfoundland (2nd. ed., 2006); and two further publications on the Silversmith Georg Jensen

Robert Tuggle - Robert is Director of Archives at the Metropolitan Opera in New York. He is a long-time collector and student of the Aesthetic Movement including ceramic transfer-ware, American brass, furniture and silverplate. His study of transfer-wares extends across such factories as Minton, Théodore Deck, Léon Parvillée, John Bennett, Old Hall and Gildea and Walker. Max Donnelly's essay for the *Decorative Arts Society Journal* documented his collection in 2006.

