



4th HERA Workshop: Print Culture and Fashion Products

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Abstracts

Who Could See? Fashion Prints on Display

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The French claimed both delightfully and chauvinistically in a 1938 catalogue of English caricatures of manners that they were in fact responsible for the whole tradition: the preface to *Caricature et Moeurs Anglaises 1750-1850*, (Association Franco-Britannique Art et Tourisme, Musée des Arts Décoratifs, Paris) argues that Watteau 'a initié les Anglais à l'art de la caricature par un dessin exécuté dans un café en 1720, lors d'un séjour à Londres'; and that Hogarth was inspired to produce *A Harlot's Progress* from this example. The librarians of the Bibliothèque Nationale also claimed that they hold the earliest known caricature of fashion, the *Ballade des Hauts-Bonnets*, c1490 [réserve des Imprimés], which they exhibited in 1961; interestingly there also survives a faience plaque of this image.

Although there is a tendency to focus on the enormous production of English fashion caricatures, the printed fashion joke or satire appears to be a pan-European phenomenon. It was also one that generated translations into other media, particularly ceramics, but also painted and enamelled glass. Ludwigsburg seemed to have specialised in the production of three-dimensional porcelain jokes as well as elaborate models that also provided information about fashion, including how it was marketed and retailed.

We can never really know how easy and how widespread it was to look at prints about fashion, respectful or scurrilous. The lure of the 'print shop window' image type, tantalising as it is, provides no definitive proof of viewing positions and there is debate regarding the accessibility of the more expensive prints. Print was everywhere, however. From humble Staffordshire tea caddies, to the more expensive tea and coffee wares attributed to Vienna, people viewed but also carried, poured and drank from wares that carried copies of illustrated fashion innovations. As Anne Hollander famously noted of Renaissance art, forms such as engravings might have taught people what it was to look fashionable. In the eighteenth century, both the categories of high-art painting and the modest caricature were means through which fashion was read, experienced and modulated.

Approaches to the caricature reflect shifts in twentieth-century art-historical and social analysis. A reflection model used exhaustively by British Museum cataloguer and historian M. Dorothy George analysed caricature prints as representations of real events such as the launch and spread of a new fashion. This approach is reductive in that prints had multiple meanings to different audiences and may have helped create the dynamic of an event. Whereas the art historian Ernst Gombrich argued that the aim of the print-maker and dealer was to sell the product and not unsettle overly the purchaser, Hogarth historian Ronald Paulson argued that within graphic satire a range of explanations are true and not mutually exclusive. Paulson argues that Hogarth's work was designed for more than one audience and one reading. Like the theatre, which

assumed different reading positions from its multiple publics, the power of the caricature print is to function on several levels simultaneously. Although John Brewer notes that there is almost no surviving evidence of how the common people viewed popular imagery such as the caricature prints, there are many contemporary descriptions of the street and the theatre which emphasise that the fashionable and wealthy were often mocked or even abused for their pretension. Fashion caricatures participated in this dialogue.

Layers of Transfer - Some Thoughts on Transfer and Interpretation in the Use of Printed Designs in 17th century Embroidery

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When one mentions printed designs for embroidery the printed pattern books of the 16th century often come to mind. Though important, the pattern books for embroidery and lace are not the only kind of prints used. Different works on architecture and botany as well as religious and historical books have served as models for elaborate works with needle and thread.

This paper aims to examine some aspects on *transfer* and *interpretation* in the use of printed designs in embroidery. The question of access to print concern both social status and gender as printed works in the 16th and 17th centuries were both expensive and rare. Artisans such as embroiderers would often have gained access to the designs in the form of drawn models made by a painter or an architect working for the final customer. By examining a group of late 17th century funeral flags with metal thread embroidery I will discuss aspects on transfer and interpretation by relating different categories of materials and techniques such as embroidery, wood carving and metal work.

The Relation Between Printed Sources and Extant Garments: Different Types of French Women's Dresses in the Louis Seize Period

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During the reign of Louis XVI the French fashion world saw the emergence of a variety of new types of women's dresses, for example the robe à la Polonoise, the robe à la Circassienne, the robe à la Turque, and others. Fashion journals of the time presented engravings of these fashions and described them with specific terminology. These printed sources directly relate to extant garments in museum collections. But today there seems to be some confusion about the appropriate names for them. By comparing written and pictorial sources as well as extant garments this paper tries to give definitions of the different women's dress types in France in the late eighteenth century in accordance with the terminology used at that time.

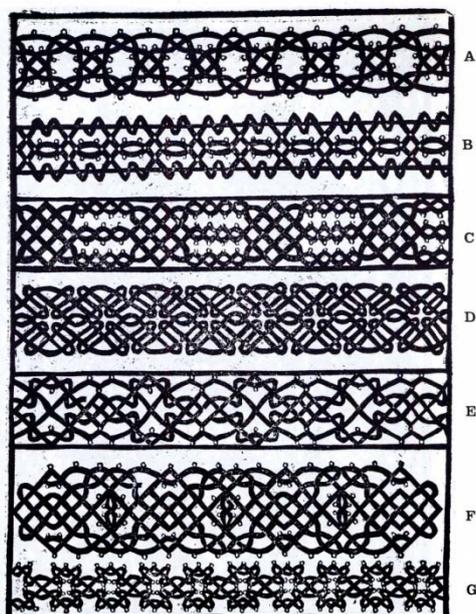
Printed Patternbooks for Early Modern Bobbin Made Borders and Edgings

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A pattern book is a number of pages with designs or models intended for embroidery and similar work that was assumed to be appropriate for wellborn ladies to perform. Such books were printed in Germany, Italy, France and England and the print was made as woodcarving and could be published in several editions. The patterns were aimed to be used – and so they were – which means that it is rare to find a complete pattern book. Most of them miss a couple of page that was torn out and used as model or master.

In the period 1523-1700 there was 400 editions of 156 different titles published. Of these there were only three books intended exclusively for bobbin made borders and edgings: *Le pompe*, *Le pompe. Libro*

secondo och *Nüw Modelbuch, allerley Gattungen Däntelschnür*.¹ There were seven pattern books which had pages for embroidery and some additional pages for bobbin made edgings and three books that had portrayals of women who were working borders or edgings with thread wound on bobbins.



Picture 1. *Le pompe*, 1559, seven designs for bobbin made borders.



Picture 2. Front cover of *Nüw Modelbuch...* 1561, showing two women working bobbin made borders on a pillow.

In this paper I will discuss what kind of pattern books for bobbin made borders and edgings there was around. Who were the pattern books intended for, and what kind of designs was spread by the books. To conclude I will discuss how the pattern books - in addition to preserved bobbin made borders and edgings - can acquire knowledge concerning the workmanship of the borders. Bobbin made borders from the early pattern books have been reconstructed earlier - but without access of preserved bobbin made borders for comparison – which is very hard – or I would say even impossible to perform.

Images of Fashion: Migrating Motifs and Productive Instabilities of Print Culture in 18th century Sweden

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Regularly illustrated fashion press was not introduced in Sweden until the 1810s, and early fashion images - plates and caricatures - from the late 18th century have therefore often been overlooked. Images were active parts of the French and English fashion cultures already in the 1700s, and they were promptly imported into a Swedish context and sometimes published in Swedish papers. This paper explores how an expanded understanding of fashion supported the transnational migration of fashion-related motifs into Swedish print culture in the 18th century, and how the instabilities of printed matter allowed motifs to travel beyond the printed paper to ceramics, fans, etc.

¹ *Le pompe*, and *Le pompe. Libro secondo* originally printed in Venice 1557, 1558 and 1559, Facsimile: *Le Pompe, 1559, Patterns for venetian bobbin lace*. Bedford, 1983; *Nüw Modelbuch, allerley Gattungen Däntelschnür*, originally printed in Zürich, 1561. Facsimile: Burkhard, Claire, *Faszinierendes Klöppeln; nach Mustern des ältesten Klöppelbuches deutscher Sprache* (1561) Bern, 1986.

The Different Ways of Being Patriotic Consumers and Producers of Market Goods in Denmark-Norway (1769-1814)

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My thesis examines perceptions of market-oriented work and consumption in the patriotic societies in the late 18th- and early 19th century. Patriotic societies were voluntary associations whose aim was to improve the welfare of the population and state. In this presentation, I will focus on one of these patriotic societies, *The Society of Social Virtue*, which was founded in Copenhagen in the 1780s. Consumption of "fashion" and "luxury" goods was strongly debated in the publications by this Society in 1785. I will show how the conflicting visions of fashion and luxury goods affected the members' views on how they should act for the welfare of their country, the role they attributed to women in the household and how they wanted to raise their children. By studying closely the patriots' attitudes to these issues, I have found there to be a more diverse and complex picture of 18th century understandings of patriotism compared to the findings in previous research.

Shops and Shopkeepers: Probate Inventories of Traders and Shop Owners in Dano-Norwegian Towns c. 1536-1700

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Probate inventories offer an interesting glimpse to the material culture of 16th and 17th century Denmark-Norway. Probates of the shopkeepers, merchants and retailers can shed light to not only what a person owned, but also what kind of goods were sold in his shop and thus what products the community consumed. This paper studies merchant probates from number of towns and involves trading or selling of textile merchandise such as cloth, dress haberdashery and ready-made items. By looking into shop inventories we can gain knowledge on how and what people in early modern Dano-Norwegian towns shopped, how the atmosphere for consuming changed, how the bourgeoisie identity was built by luxury goods and how the mechanism and nature of trade changed in early modern period due to both international and local changes.

Contexts Refashioned: The Paper Collections of Sarah Sophia Banks

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My PhD focuses on the paper collections of Sarah Sophia Banks (1744-1818). Banks was a prominent collector of printed and engraved ephemera. Her rich and varied repository contains over 19,000 commercial articles, such as newspaper clippings, trade cards, visitor cards, fashion plates, admission tickets, play bills, broad sheets, invitations, portraits, depictions of public ceremonies and caricatures all of which were systematised and pasted onto large folios or into albums. Her paper collections are now housed in the British Museum and British Library.

This paper will engage with the social manifestations of fashion in Sarah Sophia's collection and consider how ideas about the arts, national identity, community, class, and taste were transmitted through her artefacts of print culture. In particular this paper will focus on how the cultural products in Sarah Sophia's assemblage took on new meanings in the context of her collection and examine the complex interplay of the collection with the tastes and tendencies of fashionable 18th century society.

