

## 1.1 Publishable Summary



The CRP aims to create a new interdisciplinary European community of academics, museum curators and fashion and design professionals to debate issues concerning early modern fashion and its relevance to contemporary questions of creativity and innovation. We are using the networks and knowledge that we generate to support the public understanding of European creativity and innovation, both past and present, through our work with museums such as the Victoria and Albert Museum (UK), the Royal Armouries (Sweden), the National Museum of Denmark including the Open Air Museum (Denmark), partnerships with copyright and IP lawyers and with the design communities in the UK and Scandinavia. The results of our

research are already feeding into the work that is underway to create the new European Galleries, 1600-1800 at the Victoria and Albert Museum which will open in 2014; into museum collections in Denmark and Sweden and into programmes dealing with European copyright and design both in the past and the present. The first exhibition undertaken by a project member, Patrik Steorn's *Woven Dreams of Fashion. From Ripsa to New York* opened at Hallwylska Museum, Stockholm in 2011 while Danish members worked with the Centre for Textile Research *Retrokoncepter* project to hold workshops for a selection of Danish textile companies and designers.

### 1.1.1 Main activities and Results to Date

Now in its second year, *Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1800* has already produced 27 papers, held 6 major international events, explored often difficult to access collections in England, Sweden, Denmark and Finland and provided training and experience to early career students and staff. We have worked with museum curators and conservators, fashion designers and copyright specialists to better understand early modern creativity and innovation and its implications for contemporary practice. Our central question continues to be the ways in which fashion functions, how the reputation of desirable textiles or goods was disseminated across time, space and social groups and how objects which may now seem unusual or even absurd: wigs, full-face masks for women, beauty patches, etc first became fashionable and then commonplace. To do this, we have agreed on a selection of fashionable goods such as fans, banyans, mantuas and ruffs which the group is collectively tracing across Europe, looking to see if they appear in similar ways and with similar users in cities such as London, Paris, Siena, Mantua, Florence Stockholm, Copenhagen and Malmö. We are also tracing these and other goods using linguistic resources such as early modern dictionaries, vocabularies and language manuals.

As part of its collective work, the CRP held one workshop in 2010 and three workshops in 2011:

- The first workshop on Fashion and Innovation took place at the V&A, London in November 2010 and analysed how we define change and novelty in the early modern period, particularly when we focus on goods which are usually outside fashion history such as knitted stockings.
- The CRP's second workshop, "Social groups and the circulation of fashion" (9 -10 March 2011, Organised by Dr Paula Hohti, involved discussions on how goods moved across social boundaries. In addition to presenting and responding to papers on transmission between and across artisans and elites, the team, including PhD students and visiting curators, visited the museum in Porvoo, where we were able to learn from and provide

advice to the local staff on the textiles and dress within their collection. We also held a meeting with the chief designer of Marimekko, the leading Finnish textile design company; this allowed us to discuss the importance of reputation and branding, past and present, and the construction of design mythologies alongside considerations of technological innovation.

- Our third workshop took place in Copenhagen (6-7 October 2011) and was organised by Marie-Louise Nosch (Centre for Textile Research, University of Copenhagen), Maj Ringgaard (National Museum of Denmark) and Tove Engelhardt Matthiassen (Open Air Museum, Aarhus). Twenty-eight participants from Denmark, Sweden, United Kingdom, Finland, France, Italy, Germany and Australia met to consider Early Modern textile production. The event was designed to coincide with the main conference of the *Centre Internationale d'Etudes des Textiles Anciennes* (CIETA), enabling us to work with a wide range of participants from all over Europe and to discuss the collections of the Rosenborg Castle conservation department with international experts. We also visited the Brede Manor House and held a session in the study rooms of the National Museum's Store Rooms where, under Dr Ringgaard's direction, the team and the local curators explored selected textiles and knitted garments from NMD's collections. We went on to Aarhus to with meet with the Old Town Museum curatorial staff and view selected items from their textile collections.
- Our fourth workshop (30 November – 1 December 2011) took place in Stockholm and focused on the spread of ideas about fashion in print as well as in practice – and their inter-relationships for the new readers of the eighteenth century. On the first day of the workshop participants were able to gain access to collections from a number of museums (the Nordic Museum, the National Museum of Fine Arts and the Royal Armory / Livrustkammaren), bringing together international textile curators and conservators from the project and invited guests. We benefited from our collaboration with the Centre for Fashion Studies who funded a one-day symposium on *Fashion in Translation* that followed on immediately from our HERA workshop. This symposium asked the broad question: Is fashion truly global? How are its terms subject to cultural difference? The day centered on the argument that fashion in translation has had a long set of histories that are little understood; by bringing together international scholars to debate the meanings of fashion through subjects ranging from Renaissance feather fans to Soviet style, Indian outsourcing to fashion at war, the event provided an opportunity to connect the HERA CRP work to broader issues of fashion studies and practice.



Image 1



**Image 2**



**Image 3**



**Image 4**

**Image 1:** Participants viewing the collections from the National Museum of Denmark, 6 October 2011 (workshop 3)

**Image 2:** Bodice, traditional dress, Southern Finland, Porvoo Museum, Finland (workshop 2)

**Image 3:** Mantua, silk brocade, France(probably), 1770s, Open Air Museum, Aarhus (workshop 3)

**Image 4:** Male jacket belonging to costume of red "skarlakan" broadcloth, gold and silver lace, embroidery, France, 1654 (Royal Wardrobe accounts), Royal Armoury, Stockholm (workshop 4)

### 1.1.2 Expected Results

We have begun to document the transmission of goods that became ubiquitous across Europe by 1660 such as men's wigs and women's masks or *vizards* and to examine those that took unique formats such as a walking stick made from cinnamon wood which was created for King Gustav I Vasa of Sweden in the 1540s. We have discussed and documented the ways in which merchants in Scandinavia, Germany and England worked with Parisian shop-keepers and Lyons silk merchants to play a crucial role in the transmission and translation of key fashion items. For example, Corinne Thépaut-Cabasset, working in both the archives in Paris and Stockholm, has shown the crucial role played by a small number of elite merchants in ensuring court provision; Paula Hohti, looking at inventories in Italy and Sweden, has demonstrated the ubiquity of luxury items in artisan wardrobes and indicated that their purchase may have been made possible by credit and exchange; Maj Ringgaard's studies of knitted garments in Danish archaeological surveys has similarly shown the rapidity with which new forms (such as fringed gloves or 'sugar-loaf hats'), moved from one media such as leather to another. The growth of our networks in Scandinavia have enabled us to incorporate other research projects at the Center for Textile Research such as work on Danish probate inventories which is confirming Hohti's findings about transmission across social boundaries. Results that stem from a collective close examination of material goods and a knowledge of museum collections are a special feature of this project. For example, an important outcome of our visits to Porvoo (in workshop 2), the Nordiske Museet and Aarhus (in workshop 3) was the recognition of the increasing use and survival in Scandinavia of the glazed worsted fabric, calimanco which was made in Norwich for export in the eighteenth century. While very few garments are extant in England, there are substantial numbers in Sweden, Finland and Denmark which we may be able to connect to the surviving Norwich textile sample books held in the V&A. The CRP will now aim to bring the curator responsible for the Open Air Textile collection in Aarhus, Tove Engelhardt Matthiassen, to London in the Summer 2012 to undertake further investigation and analysis to provide concrete evidence of transmission.

Training the next generation has been another crucial part of our programme. We have provided eleven (11) bursaries to attend these workshops. Students and early career curators have come from Finland, Estonia, Italy, Sweden and Denmark, Scotland and England. In return, they have been able to present their work in an informal, supportive setting and receive feedback from senior scholars and specialists; they have also been guided in how to approach material culture, textiles and archaeological finds in ways that will help develop skills for a new generation. The project has also fed into the teaching undertaken by project members, particularly Patrik Steorn's undergraduate and Masters level teaching of fashion imagery at the Centre for Fashion Studies, Stockholm University and **Paula Hohti's** creation of a new course on fashion and material culture for the University of Helsinki.

### 1.1.3 Impact and Knowledge Exchange

The first exhibition undertaken by a project member, Patrik Steorn's *Woven Dreams of Fashion. From Ripsa to New York* opened at Hallwylska Museum in 2011. Museum professionals are drawing on our collective materials in a range of other different ways. Our input into the V&A's plans for the new Europe, 1600-1800 galleries continues and will result in the inclusion of fashionable textiles and dress within thematic displays (such as Rococo or Shopping); displays dedicated to some aspect of fashion and pertinent to the chronology of each large gallery (*Lace and Fashion 1600-1680, Male Adornment, 1660-1720, Silk and Fashion, 1720-80, and Revolution to Empire, 1780-1815*); and the inclusion of fashion in one of the Activity Areas where the focus is on the final years of the *ancien régime*. This space will involve a dressing-up activity and will be adjacent to a display of fashion plates and caricatures. Consultation on this area will involve members of the HERA partnership and its expanding network of experts. With the collaboration of curator, Mikkel Venborg Pederson, the Danish National Museum will draw on the project's eighteenth-century materials to support its on-going programme of research on Danish colonialism. Similarly, three Danish designers working with our Associate Partner, Kirsten Toftegaard at the Design Museum, Denmark, have been responding to the collection's eighteenth century materials and will enter into direct dialogue with FEM in 2012.

Members of the CRP (Bolfek-Radovani, Steorn, Welch) attended the HERA Knowledge Exchange workshop in Zagreb, 30 June- 2 July 2011; we now work closely with CULTIVATE and Helle Porsdam (PI: CULTIVATE) and Evelyn Welch will collaborate on a publication for University of Chicago press on Albrecht Durer's prints and copyright.

Finally, the CRP has been very successful in extending its network and creating new international connections. The Finnish, Swedish and Danish PIs have created their own local groups who are contributing their resources and materials to the project and we have created associate partnerships with colleagues in Belgium, Germany, Spain and Italy. To date, we have **165** members in **16** European countries.

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