

A Universe of Patterns. Pattern Books in the Industrial Context of the 19th and 20th Century

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Textile Museum St. Gallen

The Émile Schulz Collection at the Musée des Tissus Lyon

Claire Berthommier, Musée des Tissus, Lyon

On 9 October 1901, Émile Schulz gave to the Musée historique des Tissus de Lyon the entire collection of the silk-weaving pattern-books of his own company called Schulz frères et Béraud, produced between 1842 and 1884. This collection numbers 187 pattern-books which contain almost 20,000 pages of “haute nouveauté” (high-novelty) fashion fabric for dresses, capes, shawls, scarfs, belts or even umbrellas.

Always striving for innovation, from the early impressive fabrics for the Empress Eugénie and the Queen Victoria to the ones for the sophisticated haute couture clients, the Schulz frères et Béraud company won medals at every international Great Exhibitions.

The exceptional gift from Émile Schulz occurred when the company was still in business. Giving young people but also competitors the opportunity to access his prestigious heritage, he really participated to one of the most important goals of the museum, founded in 1856, being a source of inspiration for contemporary designers and artists. Those pattern-books offer a very considerable collection of techniques (brocaded silk, ciselé velvets, lamé gauzes, printed warps, ...) and designs. Their systematic study would certainly help to characterize the Schulz frères et Béraud style and also to understand the elements and values of the fashion system at that time. But, because of the large amount of data available, it is necessary to engage creative reflexion to be able to collect them in order to share them.

“P” Is for Pattern Book, “S” Is for Style Service:

The ABCs of Business-to-Business Information Sharing in the Fashion System

Regina Lee Blaszczyk, University of Leeds

Today, we are so accustomed to the rapid-fire dissemination of professional information on the Web that we rarely stop to think how things were done before digitalization. In terms of design and fashion, business-to-business (B2B) electronic data sharing is now widespread. Blogs such as *The Business of Fashion* describe the inner workings of the industry, while style services such as the Doneger Group and WGSN survey cultural trends, assess their significance, and interpret them for customers in print, during face-to-face workshops, and mainly on the Internet.

The B2B dissemination of design data is not new to the digital age. The fashion industries have long relied on intermediary businesses to help them fathom developments in faraway style centers. One early intermediary was the style bureau, an entrepreneurial business that emerged with the modernization of the fashion system in the nineteenth century and that morphed into the forecasting agency with the triumph of ready-to-wear in the twentieth century. These B2B firms catered to customers throughout the fashion supply chain—fiber makers, dye houses, weaving

mills, braid makers, milliners, feather importers, apparel makers, and retailers—who wanted to know about the latest trends in Paris, London, and Vienna. Working in secret, style bureaus gathered information from Europe's fashion capitals and re-packaged it for sale as color cards, sample cards, trend reports, bunches, and swatches. In turn, designers in the textile and apparel mills assembled large libraries of these visual aids to serve as inspiration. The textile designer who glued purchased swatches into pattern books then had data about the competition at his fingertips, and could readily compare these designs to those of his own mill as documented in its private range books. Fabric manufacturers and distributors also created bunches and style cards as sales aids while textile schools maintained large pattern book libraries for students, which further complicates the historical picture. Today, museum storerooms hold countless examples of these artifacts, which constitute a record of technical and stylistic change and testify to the important B2B networks that have long undergirded the fashion system.

This illustrated PowerPoint presentation examines the extended history of B2B information sharing within the textile and apparel industries with reference to the important role of style services and forecasting agencies. The paper begins in the nineteenth century with the history of French style bureaus such as J. Claude Frères & Cie; discusses the rationalization of forecasting in the twentieth century by the Textile Color Card Association of the United States; and considers the proliferation of European and American trend forecasting businesses such as Promostyl, Peclers, IM International, the Doneger Group, and WGSN in more recent times. The paper will provide the broad historical context for the more detailed case studies presented at the conference.

The Como Sample Books

Francina Chiara, Textile Historian, Como

The contribution will discuss the impressive presence of sample-books in the Como area, whose economy has been driven by the textile industry since the second half of the nineteenth century. As part of the development of their production and activities, most companies have set up an archival system with books - today a combination of digital and physical support - in order to manage the whole process from design to sale. The archives are always in transformation: every corporate structure changes, such as acquisition and takeover which mark the history of textile development, generate the addition of new archives to the original ones. Furthermore companies keep the habit of buying single or series of sample-books that represent a source of inspiration and an enhancement of the company prestige. The study of this complex universe is not easy, considering that the original form and content of the sample-books have often been altered, reorganized and rebound into new book by the very manufacturers or by the seller.

The contribution aims at explaining the different and recurrent typologies of sample-books through historical case studies located in the Como area: the Fondazione Antonio Ratti collection which holds more than 2,500 items from different companies and other ones such as Ratti Company, Mantero Group, Taroni, Gentili Mosconi. These companies recognise a lot of importance to their archives and their holdings are essential in unfolding the complex system of sample-books.

The collection of sample books of the Haarlemsche Katoen Maatschappij – HKM (Haarlem Cotton Company) in the archives of Vlisco in Helmond (the Netherlands).

Helen Elands, Textile Historian, Brussels

Vlisco, a printer of Dutch Wax cloth for the African market that is based in Helmond (the Netherlands) has on its site an important archive of cloth, designs, books, correspondence and about 250 sample books from various companies. The 52 sample books of the HKM were bought in 1922 after the HKM closed its doors. In 1819 Jean Baptiste Theodore Previnaire, the HKM founder, had started making copies of Indonesian batik, initially for the East Asian market. His prints were the best quality on the market and extremely successful. After his death in 1854 his son, Marie Prosper Theodore Previnaire, continued the business, but from 1867 the trade declined sharply. Around 1890 the Scottish merchant, Ebenezer Brown Fleming, introduced the products of the HKM in West Africa, where they became an immediate success. Here they were not compared with original batiks, but appreciated for their own beauty and outstanding quality.

The collection of sample books dating from around 1875 until their last order in 1917 do give a very detailed insight in the development of the collection. Especially the cloth, ordered from the HKM by Brown Fleming, shows that he – unlike his competitors – adapted the Indonesian imitation batiks to the African taste and introduced special additional designs and motifs to the taste of the African patronage of which many are still in print today.

Musterbücher der Seidenfirma Stünzi & Söhne

Andrea Franzen & Anna Jurt, Schweizerisches Nationalmuseum Zürich

Die Seidenweberei Stünzi & Söhne aus Horgen gehörte im 19. und 20. Jahrhundert zu den wichtigen Akteuren der Zürcher Seidenindustrie. Das Familienunternehmen besass Fabriken in Horgen, Wollishofen, Lachen, Faverges (Hochsavoyen) und Pennsylvania, sowie Verkaufsbüros in Lyon, Paris, London, New York und Buenos Aires. Das Textilarchiv der Seidenfirma befindet sich seit 2015 im Schweizerischen Nationalmuseum, wo es kürzlich gesichert und erschlossen wurde.

Der Bestand der Firma Stünzi wird im Kontext anderer Seidenarchive aus der Sammlung des Nationalmuseums beleuchtet. Dabei stehen Musterbücher des 19. Jahrhunderts im Zentrum, welche hervorragende Quellen für die Anfänge der Zürcher Seidenindustrie bilden. Die Bücher werden unter anderem nach ihrer Materialität, Systematik und Bedeutung für die Firma befragt. Im Fokus steht ein fragiles Buch, das exemplarisch die Frage nach der Verwendung von Musterbüchern in Schweizer Textilunternehmen des 19. Jahrhunderts aufgreift.

Die Musterbücher der Seidenbandfabrik Seiler aus Basel/Gelterkinden (CH)

Madeleine Girard, Therese Schaltenbrand, Liestal Museum und Sammlung

Die exklusiven, kunstvoll gewobenen Seidenbänder aus der Region Basel zierten einst weltweit modische Damenroben und Hüte. Die Seidenbandindustrie war während gut 200 Jahren bis ins frühe 20. Jahrhundert der Haupterwerbszweig dieser Gegend.

Vom Luxusprodukt „Seidenband“ zeugt heute noch die Sammlung der ehemaligen Bandfabrikationsfirma *Seiler & Co. AG*. Sie wird von *Archäologie und Museum Baselland* bewahrt, aufgearbeitet, erforscht und u.a. in einer Dauerausstellung im *Museum.BL* in Liestal vermittelt. Die Firma *Seiler* mit Hauptsitz in Basel, später in Gelterkinden (BL), stellte zwischen 1872 und 1974 modische, hochwertige Seidenbänder her. Die Belegsammlung umfasst neben rund 35'000 Seidenbandabschnitten, jedes in verschiedenen Farbstellungen, Hunderte von Schachteln und Folianten mit Produktionsunterlagen. Rund 850 Musterbücher dokumentieren den Entwurfs- und Herstellungsprozess: Von der ersten gemalten Skizze, über die technische Umsetzung bis hin zum fertig gewobenen und allenfalls bedruckten Band.

Anhand einer exemplarischen Auswahl von Musterbüchern der Sammlung Seiler wird aufgezeigt, wie das Textilunternehmen die Produktionsabläufe dokumentiert hat. Bei der vertieften Beschäftigung mit den Büchern kamen zahlreiche Fragen auf: Wie sind die umfangreichen Musterbücher für uns heute zu lesen? Welchen Einfluss hatten etwa die Abonnementsbücher auf das Entwerfen im Bereich der modischen Textilien allgemein? Wie haben sich von Paris diktierte Modeströmungen, historische Ereignisse, Tendenzen in Malerei und Kunsthandwerk in den Mustern und Motiven des europäischen Textilschaffens niederschlagen? Welche Parallelen gibt es? Wie lassen sich die entsprechenden Muster vergleichen? Die vorhandenen Unterlagen stützen Vermutungen, wie die Design- und Produktionsabläufe vonstatten gingen. Ein sich im Prozess befindender Versuch, ein Glossar mit den historischen Begriffen, verwendeten Abkürzungen etc. zu Material und Technik zusammen zu stellen, wird präsentiert und lädt zum Austausch ein.

Die Sammlung Seiler ist ein Fundus für weiterführende Forschungsarbeit. Die dazugehörigen Firmenakten werden im *Staatsarchiv Basel-Landschaft* in Liestal aufbewahrt.

Sample Books from the Silk Ribbon Factory Seiler in Basel/Gelterkinden (Switzerland)

Madeleine Girard, Therese Schaltenbrand, Liestal Museum und Sammlung

Exclusive, elaborately woven silk ribbons from the Basel region once decorated fashionable women's clothes and hats all over the world. For 200 years, the silk ribbon industry was the main employment sector in this area up until the early 20th century.

Evidence for this luxurious product can be found in the collection of the former ribbon producers *Seiler & Co. AG* to this very day. *Archäologie und Museum Baselland* in Liestal is responsible for its safeguarding, preservation and exploration.

Amongst other ways of show-casing, the collection is part of the permanent display in the Museum.BL in Liestal. First based in Basel, later in Gelterkinden (BL), the *Seiler* company produced fashionable and high quality silk ribbons. In addition to 35'000 samples of silk ribbons, each in various colours, the reference collection comprises hundreds of boxes and tomes of production documents. About 850 sample books document both the design and the production process: Starting from the first drawn sketch, through the technical implementation to the woven and printed ribbon.

On the basis of an exemplary selection of sample books from the *Seiler* collection, we will show how the textile company had documented its production processes. Several questions have arisen during the in-depth examination of the books: How can we read the voluminous sample books today? Which influence did the subscription books have on the design process in the fashion sector in general? How had fashion trends coming from Paris, historical events and tendencies in paintings and arts and crafts influenced patterns and motives in the European textile production? Which parallels are there? How can we compare those patterns? The documents support assumptions about how the design and production processes worked.

An ongoing attempt to compile a glossary regarding the materials and technologies contained for example historical expressions and used abbreviations will be presented and will invite to discussions and exchanges.

The *Seiler* collection is a large pool for continuing research. The related company files are preserved in the *Staatsarchiv Basel-Landschaft* in Liestal.

The Poser Collection: a wide range of industrial produced textiles (1880-1940)

Dorothee Haffner, HTW Berlin

Wieland Poser, a textile engineer and former professor of textile design at the Burg Giebichenstein University of Art and Design Halle (Saale), has built up a broad collection of textiles of industrial production (1880-1940) together with a rich documentation. His collection figures as a unique reference collection and research base for fabrics and production techniques.

The collection contains information about more than 2,300 textile qualities and patterns. Around 1,000 of them are documented with real pieces of textiles and patterns, the rest is described in detail. Moreover we find some pattern books of companies and some study books. They inform us about production processes as well as the education at the relevant technical schools. The potential of the collection is really high: the patterns together with the detailed documentation offer rich research material for the identification of patterns and textiles in museums and other collections, for the analysis of design principles, forms and techniques, as well as for the analysis of materials.

Since the end of 2016 the collection is situated at the HTW Berlin, as a permanent loan by the Stiftung Deutsches Technikmuseum Berlin. At HTW Berlin the items are going to be digitized, analyzed and put online. The HTW, especially its faculty of design and culture, is very much predestinated for such a research: the study programs of museum studies, textile engineering, fashion design and also conservation/restoration cover the corresponding knowledge as well as the

appropriate technical infrastructure. So the collection is a very valuable base for teaching and interdisciplinary research.

The lecture will show a cross section of the collection focusing on the examples of the 20th century and also show the first results of the digitization and the use for teaching.

„Coming to terms with patterns“ – On the role of communication in an early modern calico factory in Southern Germany

Karl Borromäus Murr, TIM Augsburg

When Johann Michael Schöppler and Johann Gottfried Hartmann founded a calico printing factory in the South German city of Augsburg in 1781, they quickly established a well-functioning network for the purchasing of their raw materials and for the turnover of their wares, which extended across local, (trans-)regional and global spheres of activity. When considering the flow of these various streams of goods, which ran intricately across many national borders, it is easy to overlook a crucial prerequisite for a business life of this sort: a successful system of communication, which always contained the hidden danger of misunderstandings. The paper proposed here, using the example of the extensive correspondence of Schöppler & Hartmann in the years between 1783 and 1793, investigates the unique character of the written communication of a company that was constantly seeking to gather information on changes in markets and prices, placing orders, opening or concluding business transactions, engaging in disagreements and grooming friendships.

The large number of these letters preserved provides a lively impression of the communicative effort constantly poured into maintaining a mutual understanding concerning the delivery of raw materials, goods and products over large geographical distances. In communication concerning a pattern to be developed, the accurate reproduction of a colour or the determination of the quality of raw materials or printed calicoes, misunderstandings and disagreements were a common occurrence, which always brought an increase and intensification of communication, as well as communication about the communication itself. The correspondence emphatically shows that very different interpretations of terminology, categories and agreements often existed across regional, national and international boundaries, and is primarily a testimony to the numerous uncertainties structurally inherent to the early modern economy. This economy, in both the trans-regional and trans-national transport of goods, suffered in many cases from a lack of standardisation, homogenisation and pervasive juridification, as could increasingly be found in the course of economic globalisation from the 19th century onwards.

Between filing cabinet and design library.

Pattern book practice in the Zurich silk industry 1880-1914

Denise Ruisinger, ETH Zürich/HS Luzern

During the long nineteenth century the canton of Zurich was – along with Lyons in France and Krefeld in Germany – home to a blooming silk industry. At first, rivalry between these centres of silk production was rather friendly since each was famous for a certain type of fabric and, to a certain degree, had monopolized the corresponding market. This changed, however, in the course of the 1870s and 1880s: Demand for the Zurich staple, silk taffetas, dwindled and the Swiss manufacturers started to diversify their range of products – now including the Lyons and Krefeld staples – while at the same time trying to capture new markets in Europe and overseas. Competition grew fierce and was fuelled by the supersession of the traditional home industry with factory production. The newly installed power looms increased output considerably and in turn made high utilization rates a prerequisite for profitability.

Based on the analysis of the series of pattern books preserved in the collections of the Swiss National Museum and the surviving internal correspondence of several firms archived in the Zentralbibliothek Zurich and the Zurich state archives, this paper argues that the centralization in factories, the development of new markets and the call for profitability coined the pattern book practice in the Zurich silk industry. The books served as a means to make weavers' implicit knowledge accessible anytime and anywhere via patterns and written notes as well as to document orders and all the information relating to them. Thus, they functioned as both design library and filing cabinet.

The Reutlingen Textile Collection

Richard Schilling, Universität Reutlingen

A global heritage of ancient craftsmanship, a wealth of new materials and technologies – the textile industry of mid-19th century Central Europe was burgeoning. With big colonial powers as competitors, the small Southern German States had to do all they could to keep pace. Two of the main tools used by the Kingdom of Württemberg to fight for survival and success were a continuous observation of international competition and substantial investments in vocational training. The former meant collecting samples from textile industries from all over the world by “Königliche Centralstelle für Gewerbe und Handel”, the Royal Center for Trade and Commerce in Stuttgart, the predecessor of nowadays' Ministry of Economy, the latter led to the founding of the Technical School of Reutlingen in 1855, which evolved into Reutlingen University.

All the textile samples collected by the Royal Center for Trade and Commerce and by the Reutlingen Weaving School – including a unique collection of Japanese fabrics - can now be found at Reutlingen University. Totalling about 500,000 specimen, the collection reflects the rise and fall of technologies, materials and designs not only in 19th century Europe, but also pre-Colombian America and 18th century Japan. A huge effort in stock-taking will add a rich didactic resource to nowadays' education in textile engineering and design.

London silk weavers' sample books and their evidence of technical innovations 1807-1828

Mary Schoeser

A series of early 19th century silk sample books in the V&A Clothworkers' Centre provide an insight into the dissemination of the Jacquard mechanism in Britain, judged by Natalie Rothstein as surprisingly slow until c.1845. This paper reassesses her research, published in the 1977 Royal Ontario Museum volume, *Studies in Textile History: In Memory of Harold B. Burnham* (pp. 281-304).

Names recorded within the Clothworkers' books point to 124 Wood Street, the London address of Wilson and later related firms. Stephen Wilson held the first UK Jacquard patent (#2319), from 1820-34. In 1977 Rothstein conjectured that the slow uptake of the Jacquard was the result of the harsh trading conditions. Instead, this study indicates that the Jacquard needed improvements to work effectively (work accomplished by a handful of practical weavers including two associated with 124 Wood Street) and meanwhile Royal Society of Arts' awards from 1807-22 include those for loom improvements that replaced the draw-boy and achieved an efficiency only later associated with the Jacquard alone. Wilson is mentioned in relation to one of these. The appearance in 1816 of pattern blankets (V&A pattern book T.385) indicates the use of such an 'interim' device, and that these could not have been drawloom-woven has been confirmed by specialists' analyses.

Rothstein elsewhere states that innovation stagnated in Spitalfields' after about 1790. However, the Clothworkers' sample books of 1814-1828 illustrate a high level of technical innovation rather than design change, Rothstein's expertise. Material evidence proves that – aware of the Jacquard – the Spitalfields' weavers created a competing technology and, once acquiring the Jacquard itself, only gradually adapted that. This paper illustrates the characteristic signs of the 'interim' loom, arguing that object-centered research is an essential component of any analysis of technical innovation, and that manufacturers' sample books are especially pertinent to this area of study.

The pattern books of calico printers from the Manchester region

Philip A. Sykas, Manchester School of Art

Pattern books of the calico printers in the Manchester region have suffered a poor rate of survival for a number of reasons:

- their concentration on ordinary instead of elite goods;
- the rapid industrial collapse of the 1960s leaving a glut of material at a time when local archive facilities were lacking; and,
- the revivalist design taste of the 1980s that subjected pattern books to dispersal at auction with little regard to their historical value.

Another factor affecting all British regions was the disregard of pattern books by the mid-nineteenth century design reform movement. Design luminaries, like Henry Cole of the Victoria and Albert Museum, saw pattern books as the tool of the copyist, and inimical to good design. Hence, early nineteenth patterns were scorned and deemed unworthy of museum collections. A nineteenth-century attempt to form a Museum of

Calico Printing in Manchester failed, and by the mid-twentieth century, this seminal collection was largely discarded.

So when I speak about Manchester's pattern books, I draw from the modest survivors. Nevertheless, these contain representative examples of the major forms. And these books illustrate most of the important developments from the late eighteenth century to the early twentieth century. The separate use of pattern books for design, colouration, engraving, production and warehousing can be traced. Likewise, their differing appearance and varied arrangements can be interpreted according to these functions. Highlights of the work of important figures is represented: Robert Peel (early practitioner), James Thomson (lapis style printing), Ritchie Steuart & Co (shipper to Bombay and Calcutta), Joseph Lockett (developer of machine engraving), John Mercer (chemist), John Lightfoot (colourist), Joseph Waterhouse (leading design studio), and Lilian Reburn/ Lorna Holcroft (early female designers). Such examples also show how Manchester functioned in the nineteenth and twentieth centuries as a nexus for technical innovation, design for mass production, and export-oriented warehousing.

The Baelz Textile Collection of Reutlingen: An Encyclopedia of Early Modern Japanese Patterns

Hans Bjarne Thomsen, University of Zurich

The Baelz Textile Collection of Reutlingen consists of approximately 900 samples that are pinned on tailor-made carton boards and vary in size from a few square centimetres to the A3 format. A multi-year survey by the Reutlingen University, the University of Zurich and the National Museum of Japanese History has been underway and the fabrics are being researched by members of the international team. The lead researcher of the team, Prof. Dr. Kazuto Sawada, states that the collection is invaluable in its preservation of unique Japanese textile samples of that not even exist in Japan. The world-class collection represents future challenges as it becomes more widely known. The current research also focuses not only on the textiles but also on the life of the collection, which owes its existence to Dr. Erwin von Baelz who collected the textile samples in Japan and initially passed them on to the Württemberg State Museum of Trade (Württembergisches Landesgewerbemuseum), before the collection was given in 1933 to the Technical School in Reutlingen for the enrichment of the latter's collection of fabric samples.

Druckmuster in Musterbänden: Jenny Trümpi

Anne Wanner-JeanRichard, former curator of Textilmuseum St. Gallen

Adolf Jenny-Trümpi (1855-1941) stellte Serien von Musterbänden ganz besonderer Art zusammen. Er sammelte aus der Vergangenheit des Kantons Glarus, wie aus der Produktion seiner Firma Bartholome (seit 1902 Daniel) Jenny & Cie Stoffdruckmuster, die er auf starkes Papier klebte und zu Büchern von je ca. 100 bis gegen 350 Seiten binden ließ. Neben den Stoffbeispielen finden sich handschriftliche Angaben zu den verwendeten Farbrezepturen, sowie Herkunft und Datierung. Besonders in den ersten vier Bänden stehen Verweise auf die Seiten seines 1898/1902 erschienenen Werks: „Handel und Industrie des Kantons Glarus“. Die Musterbände illustrieren gewissermaßen das gedruckte Buch, das keine Abbildungen aufweist.

Von 1904 bis 1907 entstanden 4 Bände über Druckstoffe, die mit Indigo, Krapp oder mit Aetzfarben produziert wurden. Von etwa 1909 bis 1928 folgten 9 weitere Musterbände. Die beiden nächsten Bände 1931 herausgegeben, zeigen Druckmuster für Afrika und Asien, die 7 letzten Bände bis 1934, befassen sich mit Druckstoffen und Verfahren anderer in- und ausländischer Firmen.

Eine Serie umfasst somit 22 Musterbände. Adolf Jenny-Trümpi und Mitarbeiter kopierten diese im Ganzen 9 mal. Verschiedene Institutionen erhielten je eine Serie als Geschenk. Die originale Serie befindet sich heute vollständig im Textilmuseum St.Gallen.

Print Patterns in Sample Books: Jenny Trümpi

Anne Wanner-JeanRichard, former curator of Textilmuseum St. Gallen

Adolf Jenny-Trümpi (1855-1941) assembled a series of very special pattern books. He collected printed specimen of past productions from the region where he lived, the Kanton Glarus, as well as from the production of his own firm Bartholome (since 1902 Daniel) Jenny & Cie. These he glued on paper and had them bound to books of 100 to 35 pages each. In addition to the printed samples he added handwritten notes concerning colour recipes, provenance and dating. The first four volumes of his books include references to a publication from 1898/1902 „Handel und Industrie des Kantons Glarus“. In a way his pattern books illustrate the printed volumes, which include no images.

From 1904 to 1907 he produced four volumes including printed textiles, dyed with indigo, madder or acid dyes. From 1909 to 1928 nine more sample books followed. The two books assembled in 1931 show specimen from Africa and Asia. The last seven volumes made until 1934, deal with printed textiles and production processes of other firms, domestic and international.

The series includes 22 sample books. Adolf Jenny-Trümpi and his collaborators copied each of them nine times and presented the series to different institutions. One of the series are today exhibited in its entirety in the Textilmuseum St. Gallen.