

## Breakout Session Record for Alicia Weisberg-Roberts and Clare Browne

General Themes Discussed:

The development of textile design during the long 18<sup>th</sup> century.  
Naturalism and Botanicalism in Textiles both in terms of the representation of plants in textile design and the use of natural products (fibres, dyes) in textiles.

The session focused on 6 woven silks and 6 printed cottons. I have used the handouts as a guide to structuring the information discussed during the session. Where the group leaders or the group did not discuss a particular issue the relevant space has been left blank.

	<b>Title and Accession Number</b>	<b>Description</b>	<b>Function of Object</b>	<b>Where was object used and consumed</b>	<b>Who used it?</b>	<b>Original Context of object</b>	<b>Significance of Object</b>	<b>Questions asked about the object</b>
1	T. 80-1968, brocaded silk dress fabric, French, circa 1708-1710	Dress Fabric	It may have been used for a man's waistcoat or a gown	France	It had at one point been used as a petticoat therefore a female user		The significance lay in the textile's design with trompe l'oeil layering, and motifs ranging from architectural detailing, oriental motifs and fantasy plants	The silk was decorated with metal thread and the speakers were asked how the metal threads were incorporated in the textile. Claire pointed out that every effort had been made to limit the amount of this costly thread used and it was therefore not visible on the back of the fabric (as the other threads were when they carried over from one part of the pattern to the next)
2	T. 18A-1969, brocaded silk dress fabric, English, circa 1725	Dress Fabric	Petticoat Panel	Spitalfields	Female. Spitalfields silk had a relatively wide market from Aristocrats to the		An example of Anna Maria Garthwaite's work. Female textile designer, middle	How can you tell it was part of a dress? Why is it not in the shape of a dress panel?  Not cleaned or restored so it

					weavers themselves.		class, sister in law to an apocathary (potential source of information about the plants used in her designs)	is possible to see the folds and where it was exposed to light also possible to see holes where thread went through. Nor was it customary to cut fabric to a pattern, instead it was stitched and folded into dresses and later unpicked and re-used.
3	T. 118-2001, silk dress fabric, English, woven to a design by Anna Maria Garthwaite, 1733  And  Reproduction of a silk design by Anna Maria Garthwaite, English, watercolour on paper, 1733, (museum number 5975.17)	Dress Fabric	See above	Spitalfields			The V&A's earliest example of a Garthwaite silk but clearly not based on original design rather seems to be a copy of an existing silk.  An example of a banded silk, cheaper than brocade with fruit shown in different stages of growth	
4	T.393-1971 p. 9, silk design by Anna Maria Garthwaite, English, in bound volume, watercolour on paper, dated 12	Fabric Design book	A record of the artist's designs also used to instruct the weavers carrying out the designs.	Spitalfields	Anna Maria Garthwaite		It is a record of her original designs together with accounts and lists of customers.	Was she a solo creator? Yes only her handwriting is found in the book but intellectual property theft was a consistent problem for

	May 1744							<p>silk designers.</p> <p>Who commissioned new designs? Sometimes the weavers but most often the mercers selling the goods commissioned.</p>
5	Circ.85-1951, Gown, made of brocaded silk damask woven by Captain Baker, to a design by Anna Maria Garthwaite, 1744	Dress	Woman from 1740s	Spitalfields	Again the market is relatively wide, this gown is in pristine condition and was therefore not heavily worn which might point to a wealthy owner. It is not court dress so was not used at court.		It is based on one of the Garthwaite designs also owned by the V&A (we looked at it in the Garthwaite book (see row 4.) and compared the design to the dress.	Is this a Mantua style dress? No a Mantua has more complex folding, this is an English Back Gown.
6	T. 11-2005, brocaded silk dress fabric, English, 1770s and T. 168-1962, brocaded silk dress fabric, English, 1770s (alternative colourway)	Dress Fabric	It is an unused Spitalfields silk	Spitalfields			<p>This was an example of a dress fabric produced in two different colourways but with the same pattern.</p> <p>In line with changing dress fashions – in which dresses were more pleated, this fabric has a smaller pattern and</p>	Who drove dress design? Claire's response was that mercers (salesmen would) Alicia mentioned the role of fashion plates.

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Objects	Title and Accession Number	Description	Function of Object	Where was object used and consumed?	Who used it?	Original Context of the Object	Significance of Object	Questions Asked about the Object
7	T. 62-1933, cotton furnishing fabric copper plate printed in China blue, English, circa 1775, after designs from Jean Pillement's <i>Fleurs de Fantasie dans la gout chinois</i> , published London 1760	Printed Cotton	Furnishing Fabric	Cotton Printed Fabrics were illegal in England for most of the 18 <sup>th</sup> century in order to protect the Silk weaver's monopoly. Cotton was therefore imported from India printed and then exported (often to America) although some remained illegally in England.		Most of these cottons were used for bed hangings or to cover chairs	An early example of fabric printing techniques. Many printed by hand but over the period better indigo and madder dyes were developed and by 1753 the 1 <sup>st</sup> patent was awarded for a process of printing indigo dye on fabrics using copper plate.  This is an early copper plate printed fabric.	Were the engravings subcontracted to print engravers?  It was not possible to say for certain but it seems likely
8	Circ. 92-1960, , cotton furnishing fabric copper plate printed in China blue at Bromley Hall, English,	Printed Cotton	Furnishing Fabric	See above		See above	Another early copper plate printed fabric – rather more faded	

	circa 1780 And Reproduction of paper impression from a copper plate for a textile design, Bromley Hall, circa 1780							
9	T. 84-1991, gown, block printed cotton, English, 1790s And Reproduction of a design for a printed cotton, William Kilburn, English, 1790s	Printed Cotton Gown	Garment	See above	Because of the restrictions on selling cotton it is difficult to say which type of woman would have worn the dress.		It is thought by the V&A to be based on the designs of William Kilburn a textile engraver and botanical artist. The Seaweed pattern on the dress is very close (although not identical to) a number of known designs by Kilburn and the naturalism with which the seaweed and coral are depicted is unusual in the period and a feature of Kilburn's work.	Does the style of dress identify the period?  The style of this dress is about 2 decades after Kilburn's designs so it is though that the fabric was not made up for some time.
10	Circ. 334- 1955,	Printed Cotton	Furnishing Fabric	See above	This was a particularly	See above –	It is after a design by	There was a great deal of

	<p>“Scarlet Ground White Passion Flower Chintz”, English, cotton furnishing fabric block printed at Bannister Hall for Richard Ovey, 1802</p>				<p>fashionable London Fabric</p>	<p>in this case probably a chair cover</p>	<p>Richard Oris who was a leading London draper who supplied the Prince of Wales. It is a woodblock fabric print with additional details pencilled on in blue.</p>	<p>discussion about the technique used to produce the pattern and the extent to which certain areas of the pattern were printed and which areas were drawn.</p> <p>When did chemical dyes come in?</p> <p>Not until the 19<sup>th</sup> century (the most famous of which was Mauve), Napoleon sponsored much of the work on chemical dyes.</p>
11	<p>Circ. 298-1956, roller printed cotton furnishing fabric, English, Lancashire, 1830 and Circ. 300-1956, roller printed furnishing chintz (alternative colourway) and Circ. 301-1956, roller printed furnishing chintz</p>	<p>Printed Cotton</p>	<p>Furnishing Fabric</p>	<p>See above</p>		<p>See above in this case probably used for Curtains and upholstery.</p>	<p>Lancashire Roller printed fabric using an Audbon print.</p>	<p>What kind of Birds are they? American Robin or Migratory Thrush</p> <p>What is Chintz? Initially it was a word used to mean coloured cotton but later came to mean specifically printed cotton.</p>

(alternative colourway) and Reproduction of plate CXLII, American Robin, or Migratory Thrush from John James Audubon's Birds of America, 1830								