



GEORGE BARBIER

# Acquisitions

## The Print Room

• ELS VERHAAK •

### The Marie-Jes Ghering-van Ierlant and Raymond Gaudriault Collections of Costume and Fashion Prints

In addition to the main print collection, which is classified by country and the name of the engraver, the Rijksmuseum Print Room (Rijksprentenkabinet) houses a huge number of individual print collections classified by technique (woodcuts, mezzotints) or type (popular prints, ornamental prints, history prints). The acquisition of two private collections of costume and fashion prints at the end of 2009 represents a fascinating addition to this group. The Marie-Jes Ghering-van Ierlant Collection – part gift, part purchase and part long-term loan – contains more than 2,400 works; the Raymond Gaudriault Collection – bought from Gaudriault's heirs – consists of 1,600 prints and early fashion magazines. Together with the costume and fashion prints already in the Print Room, which have now been identified and described, these two collections provide valuable visual resources for the study of the history of costume. The prints, in black and white or hand-coloured, also offer an appealing overview of fashion on paper.

The Flora Fonds, a named fund administered by the Rijksmuseum Fonds, has made it possible to employ staff to record, describe and restore all the sheets.\* The project started in 2010 and will end in 2014. These acquisitions, together with the material already in the Print Room, will then be available for study on the Rijksmuseum website.

#### Marie-Jes Ghering-van Ierlant

Marie-Jes Ghering (fig. 1) began collecting costume and fashion prints in the late 1970s, focusing particularly on prints with a date and the name of the engraver and draughtsman. Many fashion prints lack a date and number, however, because

*Fig. 1*  
Marie-Jes Ghering-van Ierlant.  
Photo: Hein Ghering.





they have been taken out of their original context (magazines). By studying the volumes of countless fashion magazines in detail and comparing them with one another, Ghering has been able to date nearly all the prints in her collection. She also thoroughly researched the technical development of the costume and fashion print: from the originals to the innumerable copies and reproductions of them that were put into circulation. In 1988 her research culminated in an exhibition – *Mode in Prent (1550-1914)* – in the department of costume then in the Gemeentemuseum Den Haag, accompanied by a catalogue she wrote. Her second book, *Vrouwenmode in Prent*, an overview of fashion prints between 1780 and 1930 illustrated with one print from each year, was published in 2007.

The Ghering Collection boasts a number of rare early fashion prints. The eighteenth century is well represented by several high-quality French series; the *Galerie des Modes et Costumes Français* is regarded as the most important and most attractive of them. There are one or more prints from almost all the fashion magazines in the nineteenth-century section.

After studying this sizeable and well-documented private collection, which was amassed over a period of almost thirty-five years, the Print Room concluded that it was important enough to be kept together and would be an excellent addition to the print material already in the Rijksmuseum.

### **Raymond Gaudriault (1912-2003)**

Raymond Gaudriault began collecting fashion prints after he retired in 1978. He had worked for the French government and contributed to the introduction of new classification methods. Gaudriault started buying them to provide his daughter, who had a frame-making business in Seattle, with something she could sell in her shop. Sending her art on paper was the least expensive option, and French fashion prints were readily available in Paris and made attractive pictures. Gradually though, he started to collect for himself, setting about it systematically and scientifically in his methodical way. Within a few years he wrote two standard works on the development of the fashion print and the fashion magazine. In 1983 Gaudriault published *La Gravure de mode féminine en France*, which won him the *Prix de l'Académie des Beaux Arts* in 1985.

Five years later he published the *Répertoire de la gravure de mode française des origines à 1815*. In this index, which has since become an indispensable tool in the research into French fashion prints, all the series are classified with the relevant numbering in chronological order with added notes, bibliographical references and the listing of reprints and copies.

Meanwhile the two collectors had met. Their relationship as fellow enthusiasts soon turned into friendship. They both worked in the Bibliothèque nationale, and various Parisian galleries put aside fashion prints for them. They regularly exchanged their new discoveries. Gaudriault bought only prints of French women's fashions, whereas Marie-Jes Ghering's interests were international. Raymond Gaudriault died in 2003. According to the tribute that was given at his funeral, he had not only collected prints with expertise and an eye for quality, but above all 'pour son plaisir des yeux'.

In 2009 Marie-Jes Ghering put Gaudriault's widow, who died in 2012, and his daughter in touch with the Rijksmuseum Print Room.

One of the most unusual parts of the Gaudriault Collection is the text section of the almost complete volumes of the *Cabinet de la Mode et des Costumes Français*, which is regarded as the first true fashion magazine. With the aid of these articles, it is possible to provide original descriptions for prints that have been removed from the individual issues of the magazine and have no captions. As well as these texts, the Print Room has acquired 181 beautifully coloured fashion prints from the *Cabinet* (from both collections).

The immaculately preserved set of *Estampes de Costumes* of 1744 after drawings by Hubert Gravelot in the Gaudriault Collection is important because of the subject, and it is also a welcome addition to Gravelot's oeuvre, which already features in the Print Room's collection. A large number of issues of the *Gazette du Bon Ton* from 1912 to 1925 contain prints in the *pochoir* technique (a labour-intensive process with stencils), which are still popular and sought-after today.

- I JASPAR DE ISAAC (Antwerp c. 1580-1654 Paris)  
*L'Escuyer à la mode*, 1634  
 Engraving, hand-coloured, 240 x 168 mm  
 With the publisher's address: *Japar Isac excudit le 9 Octobre 1634*  
 With an eight-line poem in the margin
- 

This sheet is one of the rarities in the Ghering-van Ierlant Collection. Aside from an example in the collection of the Bibliothèque nationale (uncoloured), we know of no other. The engraver and publisher Jaspas de Isaac is known mainly for portraits and book illustrations, but he also published a number of genre prints, in which every imaginable romantic relationship is exposed to ridicule in no uncertain terms. These satirical erotic prints – like this ‘Escuyer à la mode’ or fashionable horseman – are dated 1634.

In this print the rider is astride a mule, not a horse, and he is not of normal stature. He is, in fact, a midget, but because he is mounted he appears to be as tall as his female companion and can give her his arm. He wears a large hat with plumes, and boots with spurs. The woman in her open-necked gown with its low neckline, slashed, puffed sleeves and upstanding lace-trimmed batiste collar is dressed according to the latest fashion. Her hands are concealed in a fur muff. The caption explains why she is walking beside the mule, not riding it. The midget needs his mount because otherwise he cannot keep pace with the woman. What is more, he is lame! If we take his short legs and his lameness metaphorically, not literally, it becomes clear that Isaac is not just showing the fashion of 1634 here, for the print fits in seamlessly with his other suggestive prints of that year.

Cet Escuijer plus froid que glace  
 Devroit bien avoer un valet  
 Pour paroistre avec plus de grace  
 Et faire honneur à son mulet

Mais par une nouvelle mode  
 Il veut que sa Dame aille à pied  
 Disant que son train Lincommode  
 [lui incommode]  
 Et quil en est estropie!

This horseman, colder than ice,  
 Would like to have a servant  
 To show off with  
 And to do credit to his mule

But because of the new fashion  
 He wants his lady to walk  
 Because, so he says, her pace hinders him  
 And he is lame!

## LITERATURE:

R.-A. Weigert, *Inventaire du fonds français. Graveurs du XVII<sup>e</sup> siècle*, Paris 1968, vol. 5, p. 434, no. 208

## PROVENANCE:

Gift of the M.A. Ghering-van Ierlant Collection,  
 Bergen op Zoom, 2009  
 (inv. no. RP-P-2009-3224).



## 2 ANONYMOUS

After a drawing by

JEAN DIEU DE SAINT-JEAN (c. 1655-1695)

*Femme de qualité en deshabillé d'esté*, c. 1680

Etching, hand-coloured, 277 x 184 mm (trimmed)

Lettered lower left: *J.D. de St. Jean delin*

The artist Jean Dieu de Saint-Jean was one of the French specialists in fashion illustration at the end of the seventeenth century. We know of some seventy-five prints of 'hommes et femmes de qualités' after his designs, dated between 1675 and 1698. There is no mention of the name of the engraver, but we do find the address of De Saint-Jean, who published the often hand-coloured engravings himself: until 1683 it was 'aux Deux Globes', and after 1683 at 'La Pomme d'Or', both in Paris.

The stylish 'femme de qualité' in summer toilette is dressed in a floral-patterned mantua with skirts drawn back either side. Under it she wears a petticoat of the same fabric. The bodice and sleeves are adorned with rosettes. The woman wears a veil over her tightly crimped hair and uses a large fan as protection against the sun. Dieu de Saint-Jean's models were widely copied. In the Netherlands it was primarily the engraver Jacob Gole who portrayed 'personnes de qualités' in mezzotint.

## LITERATURE:

R. Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*, Paris 1988, p. 64, no. 46

## PROVENANCE:

Raymond Gaudriault Archive, Paris; purchased with the support of the F.G. Waller-Fonds, 2009 (inv. no. RP-P-2009-1098).



J. W. de J. Van der Schueren delin.

*Femme de qualité en deshabillé d'esté*



## 3 NICOLAS GUÉRARD (1648-1719 Paris)

*Tout ce qui reluit n'est pas or*, c. 1690

Engraving, hand-coloured, 266 x 184 mm

Lettered lower left and with the publisher's address: *N. Guérard inv. et fecit* and *Se Vend à paris chez N. Guérard Graveur rue St. Jacques à la Reyne du Clergé proche St. Yves*

With a six-line verse in the margin

'All that glitters is not gold' is the title of this hand-coloured engraving. Everything about this extravagantly-dressed, modish woman from the 1690s, from her *fontange* hairstyle to her gold mules, glitters and shines with excessive ornament in bright colours. The commentary on the engraving leaves her status in no doubt. She exaggerates all the prevailing fashions: she pulls her cloak and dress up to her shoulders, she shows the hem of her silk stockings and the gold-fringed garter and she follows the fashion of going to town in house shoes. She wants to imitate people of standing as closely as possible and, of course, she wants to dress as well as her neighbour.

From the folded fan in her hand hangs a sheet of paper with the words 'Une belle apparence soutient le credit'. This is an ambiguous text since the word 'credit' can mean both 'reputation' and 'a loan'. Fine feathers might raise one's standing but, in the case of this outrageously attired woman, most certainly increases the credit extended to her too. The title and the six-line French verse in the margin underline the fact that she is a member of the well-to-do bourgeoisie and spends too much money on her clothes instead of on housekeeping. As she keeps up appearances, so she runs up debts.

The print is one of a set of ninety-two moralistic sayings.

## LITERATURE:

R.-A. Weigert, *Inventaire du fonds français. Graveurs du XVII<sup>e</sup> siècle*, Paris 1968, vol. 5, p. 113, no. 128

## PROVENANCE:

M.A. Ghering-van Ierlant Collection, Bergen op Zoom; purchased with the support of the F.G. Waller-Fonds, 2009 (inv. no. RP-P-2009-2057).



*Mode Bourgeoise*

*Il faut pour plus d'une raison  
Aujourd'hui se mettre à la mode  
Quoy que tout manque à la maison*

*Fait une apparence commode  
Pour soutenir comme l'on dit  
Reputation et crédit*

*Se Vend à Paris chez M. Guiraud, Libraire, rue de la Harpe, au C'logis, près St. Louis.*

*C.P.R.*

*vet*

- 4 ANTOINE HÉRISSET (1685-1769 Paris)  
*Les Bagnollettes*, from *Recueil des différentes modes du temps* (1729)  
 Engraving, hand-coloured, 169 x 215 mm  
 Numbered lower right: 6

ANONYMOUS

after prints by

ANTOINE HÉRISSET (1685-1769 Paris)

*Les Palatines* / *Habit Ordinaire* / *Les Casaquins* (c. 1730) published by Jacques Chéreau

Engraving, hand-coloured, 172 x 251 mm

With the publisher's address: *A Paris chez Jacques Chéreau, rue St. Jacques au Grand St. Remy*

Several sets of fashion prints were published in France in the first decades of the eighteenth century. They may be regarded as forerunners of the fashion magazines that came later. The *Recueil des différentes modes du temps* of 1729, engraved and published by Antoine Hérisset, is a good example. Eleven sheets, two of which are now in the Print Room, show men's and women's contemporary fashions. A short caption below the illustration indicates the garment concerned. It is evidence of his insight into the interests of his fashion-conscious readership that Hérisset showed the costumes from different sides.

The *bagnolette* – a cap (capuchon) with a small shoulder collar – is shown from front and back. The woman on the left wears it with a sack-back gown or *sacque* with a floral pattern and pleated back. The woman on the right pairs it with a striped *sacque* decorated with bows on the bosom and the sleeves.

Copies of the prints from the successful *Recueil* came on to the market a year later. These are easy to identify. In the original the sexes are segregated, always in groups of two or three men or women. In the copies men and women are shown in the same print. The typeface in the copies is also different.

LITERATURE:

R. Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*, Paris 1988, p. 113, no. 7

PROVENANCE:

M.A. Ghering-van Ierlant Collection, Bergen op Zoom; purchased with the support of the F.G. Waller-Fonds, 2009 (inv. nos. RP-P-2009-2076, 2077).



*Les Bagnolettes.*



*Paris chez Jacques Charon.*

LES PALATINES.

HABIT ORDINAIRE.

*vue Jacques au Grand S. Remy.*

LES CASAQUES.

- 5 LOUIS TRUCHY (Paris 1721-1764 London)  
 after drawings by  
 HUBERT FRANÇOIS BOURGUIGNON, called GRAVELOT (Paris 1699-1773 Paris)  
 Four sheets from the *First series of costume prints* (1744)  
 Etchings, c. 270 x 180 mm  
 Lettered at the bottom and with privilege: *H. Gravelot delin., L. Truchy sc. According to the Act of Parliament, 1744*
- 

The French artist Hubert Gravelot was the second son of a master tailor and a pupil of the painters Jean Restout and François Boucher. As a draughtsman and etcher he revealed a great feeling for elegance in drapery and precision in the depiction of costume. Three series of prints of English fashion by or after him were published during the time Gravelot spent in England (1732/33-45). The Print Room had no prints from these series. Ten sheets have now been acquired from the first series, which consisted of six sheets of women's and six sheets of men's costumes. They were drawn by Gravelot and made into prints in 1744 by Louis Truchy and Charles Grignion, two French engravers who also worked in London.

Gravelot often drew his figures with the aid of mannequins; he had three of them in his workshop, all specially made for him. They were thirty-eight centimetres tall and all the limbs could be placed in the required positions. He probably did not use them for the series of costume drawings. The figures in contemporary fashionable costumes have extremely natural poses. As his signature 'ad vivum del' reveals, Gravelot actually drew some of them from life.

## LITERATURE:

M. Hebert et al., *Inventaire du fonds français. Graveurs du XVIIIe siècle*, Paris 1968, vol. 10, p. 502, nos. 498-509; R.J.A. te Rijdt, *Van Watteau tot Ingres. 18de-eeuwse Franse tekeningen uit het Rijksmuseum Amsterdam*, Paris 2002, pp. 153-59; R. Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*, Paris 1988, p. 118

## PROVENANCE:

Raymond Gaudriault Archive, Paris; purchased with the support of the F.G. Waller-Fonds, 2009  
 (inv. nos. upper left to lower right: RP-P-2009-1643, 1647, 1649, 1651).



## 6 NICOLAS DUPIN (born 1753)

after a drawing by

PIERRE-THOMAS LE CLERC (1740-1796)

*Petite Maîtresse en Robe à la Polonoise*, G 39 from the series *Gallerie des Modes et Costumes Français* (1778)

Engraving, hand-coloured, 282 x 194 mm

Lettered lower left: *Dessiné par Le Clerc*; lettered lower right: *Gravé par Dupin*

With the publisher's address: *A Paris chez Esnauts et Rapilly, rue St. Jacques à la Ville de Coutances A.P.D.R.*

PIERRE-THOMAS LE CLERC (1740-1796)

*Woman Reading*, 1778 or before

Pen and black ink, brush and brown ink, 245 x 175 mm

Preliminary drawing for print G 39 in the series *Gallerie des Modes et Costumes Français* (1778)

*Gallerie des Modes et Costumes Français*, the finest and largest series of fashion prints from the eighteenth century, which would continue until 1787, was brought out in 1778 by the young print publishers Jacques Esnauts and Michel Rapilly. The prints were published in sets of six known as a 'cahier'. The first cahiers consisted of women's hairstyles with a short caption on each print.

After the seventh cahier, at the readers' request, the figures were depicted full-length so that the costume could be seen in its entirety. The garments and fabrics were explained in short captions.

The prints show women from different classes in a wide variety of gowns and ornaments, from *négligées* to *grand parures*. Men and children are in the minority by far. The Print Room acquired 175 of the 440 or so documented sheets in the series from the Ghering and Gaudriault collections.

The young publishers wanted to use their *Gallerie* to keep the public abreast of current French fashion. The success of the series was due not least to the quality of the artists whom the publishers employed. They were required to capture all the subtleties and variations in fabric and colour. Draughtsmen such as Claude-Louis Desrais, Pierre-Thomas Le Clerc and François-Louis-Joseph Watteau and engravers such as Nicolas Dupin, Etienne Claude Voysard, Charles Emanuel Patas and Charles Bacquoy were taken on for the job.

Pierre-Thomas Le Clerc drew no fewer than 143 designs for the *Gallerie des Modes*. As well as the drawing of the 'Petit Maîtresse', the Print Room has a costume study by him, acquired in 1991 from the Lodewijk Houthakker Collection (inv. no. RP-T-1991-13). It is the design for the print that Pierre Charles Bacquoy etched as no. YY 266 for the *Gallerie*.

Nicolas Dupin, whose name features most often as the engraver on the prints from the *Gallerie*, turned the drawing of the 'Petite Maîtresse' into a print in meticulous detail. According to the caption, the young lady with a letter in her hand is dressed in a 'robe à la polonoise' of dyed fabric, trimmed with mousseline. The title page states that the prints were coloured 'with the greatest care' by a certain Madame Le Beau, who, in view of the large print run and distribution, must have had many colleagues.





## LITERATURE:

R. Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*, Paris 1988, p. 150, no. 39

## PROVENANCE:

Raymond Gaudriault Archive, Paris; purchased with the support of the F.G. Waller-Fonds, 2009

(inv. nos. RP-P-2009-1143, RP-T-2009-138).



7 A.B. DUHAMEL (1736-after 1800)  
after a drawing by  
DEFRAINE

*Two Women and a Young Man Holding Muffs. Planche I, II and III, from Magasin des Modes Nouvelles Françaises et Anglaises* (10 December 1787), published by F. Buisson  
Etching and drypoint, hand-coloured, 227 x 353 mm

On 15 November 1785 the first issue of the *Cabinet des Modes ou les Modes Nouvelles*, which is now regarded as the first fashion magazine in the modern sense of the term, made its appearance at F. Buisson's bookshop in Paris. It was published regularly, concentrated exclusively on the latest fashion news in all its manifestations, and illustrated its reports with fashion plates. The subscribers received twenty-four issues a year. Each edition contained three fashion prints, showing accessories, jewellery, ornaments and furniture as well as clothes. They were executed in etching and drypoint and coloured by hand.

According to the preface, the magazine was not just targeting the fashion-conscious elite; it was addressing 'all walks of society' and also wanted to introduce French fashion to a foreign readership.

In November 1786, a year after the first issue, it was renamed the *Magasin des Modes nouvelles Françaises et Anglaises*, stressing its focus on the international market. The majority of the fashion prints were made by A.B. Duhamel. The drawings were by artists who specialized in capturing the latest fashion designs. Artists such as Desrais, Pugin, Le Clerc and Defraîne drew the fashionable models in places where elegant people gathered or in a fashion studio.

Initially three separate fashion illustrations were inserted into each issue. After the second year of publication, the individual prints were replaced by one fold-out print that showed three models side by side. The illustrated garments were named in the magazine's running text, rather than in a caption on the print itself. The costumes and accessories of the three figures in the print of 10 December 1787 are explained down to the tiniest detail, and the writer devoted more than four pages to his task. In passing he advertises the mercer's shop of 'monsieur Isaac Barbier, Marchand de Draps & d'Etoffes de soie' in the rue Bétizy, which he praises as one of Paris's best.



The *Magasin des Modes* came out for two more years. The last issue appeared on 21 December 1789, with no announcement or indication that the magazine was ceasing publication. The Print Room now has forty-three fashion prints from the Ghering Collection and 132 from the Gaudriault Collection out of the 388 that were made for this magazine.

## LITERATURE:

R. Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*, Paris 1988, p. 203; M.A. Ghering-van Ierlant, *Mode in Print (1550-1914)*, The Hague 1988, pp. 38-41

## PROVENANCE:

Raymond Gaudriault Archive, Paris; purchased with the support of the F.G. Waller-Fonds, 2009 (inv. no. RP-P-2009-1286).



## 8 ANONYMOUS

*Coëffure aux Charmes de la Liberté*, c. 1789

Etching and engraving, hand-coloured, 230 x 152 mm

With address and with privilege: *Se trouve à Paris Chez Depain Coëffeur de Dames, et Auteur de cette Coëffure. Rue St. Honoré au coin de celle d'Orléans, au 1.er au-dessus du Caffé, au Grand Balcon* and *AVEC PRIVILÈGE DU ROI*

Three series of prints were devoted to the hairstyles created by the Parisian hairdresser Depain. The first series was published around 1777 under the title *Au beau Sexe*. The frontispiece of this series was etched by Jean-Baptiste Chapuy. Here Depain is advertising his coiffures in an allegorical depiction, which also portrays Marie-Antoinette ('trade cards' collection from Waddesdon Manor; inv. no. 3686.2.19.45).

The second series was published around 1780, with no title, but with Chapuy named as the engraver. The third series – also untitled – appeared around 1789. It consists of four prints, none of which are signed. Under the illustration of the women's heads with towering hairstyles, Depain extols his virtues as the master of instruction in the art of hairdressing: *Le Sr. Depain continue toujours d'enseigner l'Art de Coëffer*.

In the mid-eighteenth century the ladies' hairdresser had become a man of consequence. He was deemed to have an artistic talent with which he could give a hairstyle a shape that suited the client's face and temperament. In 1764 there was even an 'Académie de Coëffures' founded in Paris and the coiffeur was considered an artist. The hairstyles of this period are consequently ingenious 'works of art'. The crown of the high, piled-up and often padded coiffure was an ornament of feathers, ribbons, artificial flowers, pieces of tulle and jewels. These flourishes could change by the day. The makers gave their skilful hair creations the most fantastic names, such as 'the elegant flowerbed' or 'the feather of love'. Depain gave his *Coëffure aux Charmes de la Liberté* a somewhat more politically-charged name. With the other titles of his creations – *Coëffure sans Redoute*, *Coëffure à l'Espoir* and *Coëffure à la Nation* – his entire series, though granted the 'privilege du Roi', reflects the mood of the French Revolution.

## LITERATURE:

R. Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*, Paris 1988, p. 136, no. 63

## PROVENANCE:

Raymond Gaudriault Archive, Paris; purchased with the support of the F.G. Waller-Fonds, 2009 (inv. no. RP-P-2009-1128).



COEFFURE AUX CHARMES DE LA LIBERTÉ

*Se trouve à Paris Chez Depain Coiffeur de Dames, et Auteur de cette Coiffure.  
Rue St Honoré au coin de celle d'Orléans 1.<sup>re</sup> au-dessus du Caffé, au Grand Balcon.*

AVEC PRIVILEGE DU ROI

*Et Le Sr Depain continue toujours d'enseigner l'Art de Coiffer.*

## 9 ANONYMOUS

*Ladies in the Great Concert Room*, figs. 56-58 from *The Gallery of Fashion* (1 June 1795), published by Nikolaus Wilhelm von Heideloff

Etching and aquatint, hand-coloured, 281 x 218 mm

With address: *Published at the Act directs June 1, 1795, by N. Heideloff, at the Gallery of Fashion Office, No. 90, Wardour Street.*

In the period when the French Revolution meant that no fashion magazines were being published in Paris, the fashion-conscious in London were able to read the following reassuring announcement in April 1794: 'A Gallery of Fashion is a work long wanted, and long wished for, and now makes its appearance upon a very extensive plan. It is a collection of all the most fashionable and elegant Dresses in vogue.' This ambitious announcement of an English publication with fashion reports appeared in the first issue of *The Gallery of Fashion*, published by Nikolaus Wilhelm von Heideloff. This young German engraver had been working in Paris since 1780, but during the Revolution had fled to London, where he started his fashion reports in 1793. The 'advertisement' continues: 'This work, so necessary to point out the superior elegance of the English taste, is the first and only one ever published in this country: it surpasses anything of the kind formerly published at Paris, and shews at once the different fashions invented at different periods: in short it forms a Repository of Dress.' Heideloff's intention can be compared to that of the *Gallerie des Modes* (see no. 6) previously published in France, to which he refers. Like Esnauts and Rapilly, he also wanted to give his readership an overview of the contemporary fashion in their own country. He even got permission from a number of ladies to draw their newest creations and include them in his series. 'Several Ladies of rank and fashion have not only approved of this plan, but they have at the same time granted permission to the Publisher to make drawings of their new dresses, and to insert them in this GALLERY ...'

The individual prints from this high-quality series (1794-1822), which was published twice a month, were sold by subscription. The 218 sheets in aquatint were hand-coloured and sometimes even touched up with gold and silver. The garments are not named in the prints, but are described in accompanying short texts.

## LITERATURE:

<http://locutus.ucr.edu/~cathy/heid/heid.html>

## PROVENANCE:

M.A. Ghering-van Ierlant Collection, Bergen op Zoom; purchased with the support of the F.G. Waller-Fonds, 2009 (inv. no. RP-P-2009-2653).

Fig. 56.

Fig. 57.

Fig. 58.



Published in the Art Magazine June 1. 1781. by N. Baskley, at the Gallery of Fashion Office, N<sup>o</sup> 40. Wardour Street.

## 10 VARIOUS ENGRAVERS

Eight fashion prints from the *Journal des Dames et des Modes* (1797-1839), published by Jean-Baptiste Sellèque and Pierre de La Mésangère  
Engravings, hand-coloured, c. 200 x 125 mm

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No fashion magazines were published in France between 1793 and 1796 because of the Revolution and the Terror that followed. On 16 September 1797 the Parisian bookseller Sellèque picked up the thread again with the *Journal des Dames et des Modes*. It was initially published three times a week. For economic reasons, this was soon reduced to twice weekly and later to once a week. In June 1799 Pierre de La Mésangère became the magazine's new director and the *Journal des Dames* was published every five days. It consisted of eight pages of text and featured one or two hand-coloured engravings. The prints from the first years are not signed, but later the names of the engravers P. Bacquoy, M. Deny and H. Vernet are mentioned.

La Mésangère chose his artists with great care and sent them to places where the *beau monde* gathered and where the 'haute couture' could be studied at close quarters, so it is surprising that the prints from the early years do not mention their names. Based on comparisons of these unsigned prints with signed examples by Claude Desrais, Carle Vernet and Philibert-Louis Debucourt, it can be assumed that they were responsible for a large number of preliminary drawings in the first period of the magazine.

In the early years of the *Journal des Dames* there was usually one model against an empty background, supported by a short inscription naming the garment. Over the years the image became more animated and two or three figures, sometimes interacting, were shown in the type of setting in which the costume was worn.

The *Journal des Dames* had a long run and between 1797 and 1818 was the only French fashion magazine that also reported on international trends. It was distributed abroad through agencies. The series numbered 3,624 prints in total (620 of which have now been acquired from the two collections). The popularity of the prints can be seen from the many copies of them that have survived and also from the fact that the fashion descriptions were often adopted literally.

## LITERATURE:

M.A. Ghering-van Ierlant, *Mode in Prent (1550-1914)*, The Hague 1988, pp. 51-58; R. Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*, Paris 1988, pp. 232-61; G. Vicaire, *Manuel de l'amateur de livres du XIXe siècle 1801-1893*, Paris 1900, vol. 4, pp. 1112-1362; A. Kleinert, *Die frühen Modejournale in Frankreich. Studien zur Literatur der Mode von den Anfängen bis 1848*, Berlin 1980, pp. 139-59

## PROVENANCE:

M.A. Ghering-van Ierlant Collection, Bergen op Zoom; Raymond Gaudriault Archive, Paris; purchased with the support of the F.G. Waller-Fonds, 2009

(inv. nos. top row from left to right: RP-P-2009-1314, 1337, 1391, 2340; bottom row from left to right:

RP-P-2009-2415, 2463, 2515, 2571).

An 10.

Costume Parisien.

(382)



Chapeau Retroussé sur le Côté.

5-5-1807





1797



1798



1810



1824



1800



1802



1827



1836

II AMÉDÉE BODIN (Paris 1825-died after 1876)

after a drawing by

JULES DAVID (Paris 1808-1892 Paris)

*Toilettes de Mme Morison*, no. 1348 from *Le Moniteur de la Mode* (1876)

Engraving, hand-coloured, 322 x 244 mm

Signed lower left: *Jules David*; signed lower right: *A. Bodin sc.*

With the printer's and publisher's address: *A. Leroy imp.r. des Marais 66. Ad. Goubaud & Fils Edrs. Paris*

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One fashion magazine after another appeared over the course of the nineteenth century. The print runs got larger and the magazines themselves increased in size. In the illustrations the clothes were pictured realistically and in detail, but the figures were generally rather stereotyped and uniform – like stiff shop-window mannequins. One artist who gave the fashionable ladies a little more charm than his contemporaries was Jules David.

David placed his fashion models in their own environment, an environment that at that time was expanding for women. Until then, ladies strolled in the seclusion of a garden or park (where not everyone was admitted) or sat in a domestic interior or in the theatre, but after around 1860 they were also to be seen walking in the street, on the beach or in travelling clothes at the station. David worked almost exclusively for *Le Moniteur de la Mode*, where he held a permanent position. He was considered so important that his name appeared on the title page. From 1843 to 1913 this fashion magazine was published by Camille Adolphe Goubaud, a shrewd businessman. To prevent illegal copying, he signed agreements with foreign publishers, who paid to use his articles and illustrations in foreign editions or under another name.

In his more than forty years of service, David made no fewer than two thousand drawings for *Le Moniteur*, which were turned into prints by a variety of engravers. Goubaud's commercial agreements meant that they could also be seen by Italian, Spanish, Belgian, Dutch and even American fashion lovers.

#### LITERATURE:

F. Tétart-Vittu, *Dessins de mode. Jules David 1808-1892 et son temps*, Paris 1987; M.A. Ghering-van Ierlant, *Mode in Prent (1550-1914)*, The Hague 1988, p. 73

#### PROVENANCE:

Gift of the M.A. Ghering-van Ierlant Collection,  
Bergen op Zoom, 2009  
(inv. no. RP-P-2009-3650).



*A. Borel & Co. Paris 1868*

*J. L. Dore*

*A. Borel 1868*

*del. et sculp. à Paris chez A. Borel*

### LE MONITEUR DE LA MODE

Paris, Rue de Richelieu, 32

*Credit-Mobilier, M. Messon, J. S. de la Chapelle, J. P. de la Chapelle, J. P. de la Chapelle, J. P. de la Chapelle*

*Gezard & Aubry, J. P. de la Chapelle, J. P. de la Chapelle, J. P. de la Chapelle, J. P. de la Chapelle*

*M. de la Chapelle, J. P. de la Chapelle, J. P. de la Chapelle, J. P. de la Chapelle*

*Carton et Pastel de la Chapelle*

## 12 ETIENNE ADRIEN DRIAN (Bulgnéville 1885-1961 Pontoise)

*Grand Manteau de Chinchilla, Costumes Parisiens*, no. 25 from *Journal des Dames et des Modes* (1912), published by Tom Antongini and Jacques de Nouvion

Engraving and *pochoir*, hand-coloured, 180 x 110 mm

Signed lower right: *Drian*; dated and numbered upper left and right: 1912 and 25

We encounter the name *Journal des Dames et des Modes* twice in the history of French fashion magazines, the first time as the name of the fashion periodical published between 1797 and 1839 (see no. 10). This trend-setting magazine served as the example for publishers Tom Antongini and Jacques de Nouvion's magazine, the first issue of which appeared on 1 June 1912. They not only borrowed the title, they adopted the whole concept too. The publishers were inspired by the old craftsmanship of the printers and engravers of the first *Journal des Dames et des Modes*. As noted in the introduction, which they commissioned the famous author Anatole France to write, they wanted their readership 'to be given back very precisely, in size, type of paper, typography and hand-coloured engravings the old, charming classical quality of the fashion of earlier times'. In so doing, the magazine distanced itself from the majority of fashion magazines, which were published in large print runs, on cheap paper, illustrated with black-and-white photographs and sold in kiosks on the street for a few cents. By contrast, the *Journal* had a circulation of just 1,250 and was only available by subscription (100 francs a year); it was printed on good-quality paper and illustrated with vibrant colour prints. The prints were executed in *pochoir*, a technique in which each separate colour is applied manually with the aid of a stencil. The drawings were made by George Barbier, Etienne Drian, André Marty, Paul Iribe and other well-known illustrators, who belonged to a new generation of artists with a highly individual style. The magazine had eight pages of text with a number of separate fashion prints as insertions. The name of the costume was shown under the illustration, sometimes with the fabric it was made of or the time of day or occasion it was designed for. There was no mention of the names of the fashion designers anywhere.

The literary contributions, aphorisms, poems, book reviews and fashion notes were written by prominent members of the Parisian literary circle of the time. They often wrote their articles about fashion and lifestyle in a rather tongue-in-cheek

tone, in the form of a dialogue, letter or 'eye-witness account'. There were articles about the benefit of morning exercises at the open window, about the slim figure required of a woman, about her inelegant, boyish way of walking and about the victory over the absurd fashion that previously did not allow a lady to attend the theatre or a ball wearing gloves (1 May 1913). It was reported that the women in London were battling against trousers (20 November 1912), there were complaints about impractical small umbrellas and praise for the simplicity of modern shoes.

The last issue appeared on 1 August 1914, when the outbreak of the First World War put paid to artistic production. The complete magazine, acquired with the aid of the Flora Fonds, is kept in the authentic binders the owner displayed in her bookcase at the start of the twentieth century.

## LITERATURE:

C. Nuzzi (ed.), *Costumes Parisiens: 'Journal des Dames et des Modes'*, vol. 1, 1912-13, Milan/Paris 1979; C. Nuzzi (ed.), *Parisian Fashion: from the 'Journal des Dames et des Modes'*, vol. 2, 1913-14, New York 1980

## PROVENANCE:

Ursus Books and Prints, New York; gift of the Flora Fonds (part of the Rijksmuseum Fonds), 2011  
(inv. nos. journals RP-P-2011-107 to 110; inv. no. print RP-P-2011-107-14B)



1912

*Costumes Parisiens*

25



*Grand Manteau de Chinchilla*

## 13 GEORGE BARBIER (Nantes 1882-1932 Paris)

*ADIEU! Manteau du soir, de Worth*, pl. 28 from *Gazette du Bon Ton, Art, Modes & Frivolités* (1921), no. 4, published by Lucien Vogel

Photo-mechanical planography, stencilling, hand-coloured, 240 x 191 mm

Signed and dated lower left: 1921 / GEORGE BARBIER; monogram of publisher lower right: C.L.V.; lettered lower left and right: *No. 4 de la Gazette du Bon Ton.* and *Année 1921.-Planche 28*

In November 1912, a couple of months after the appearance of the *Journal des Dames et des Modes*, the *Gazette du Bon Ton, Art, Modes & Frivolités* was published as a magazine 'of good taste, art, fashion and frivolity'. Entirely in line with the thinking of the couturier Paul Poiret (1879-1944), who had elevated his fashion to an art form, the publisher Lucien Vogel declared in the trial issue of his *Gazette du Bon Ton* that a magazine that featured fashion should also be an art magazine. In the last word of the title, Vogel indicated that he wanted to present the two subjects in a not too serious way. To implement his ambitious plan, he gathered the *crème de la crème* of modern French illustrators around him and attracted seven well-known, exclusive fashion houses. Each month the Beer, Chéruit, Doucet, Lanvin, Paquin, Poiret, Redfern and Worth collections reserved one of their creations for the *Gazette du Bon Ton*. They were drawn and turned into prints by artists using a new, crisp linear style with sharp-edged blocks of bright colour, inspired by Fauvism.

Pierre Brissaud, André Marty, Charles Martin, Georges Lepape, George Barbier and Bernard Boutet de Monvel illustrated the designs of the fashion houses, but the editor also gave them the space to present creations they had thought up themselves. Each issue had a splendidly designed cover, nine sections of text and illustrations and ten or so separate fashion prints (seven fashion designs and three of the artists' own designs). The prints were executed in lithograph or using a photo-mechanical planography process in combination with the *pochoir* technique. Details were completed with a brush.

The magazine was a great success. The fashion prints were fresh and innovative and the whole magazine conveyed a feeling of quality. The 'Cochin' font was specially designed for the magazine by Georges Peignot; the layout of text and illustrations was well-balanced and lively, everything was printed on handmade paper and even the advertisements were drawn by the 'in-house' artists. Seventy issues of the *Gazette*

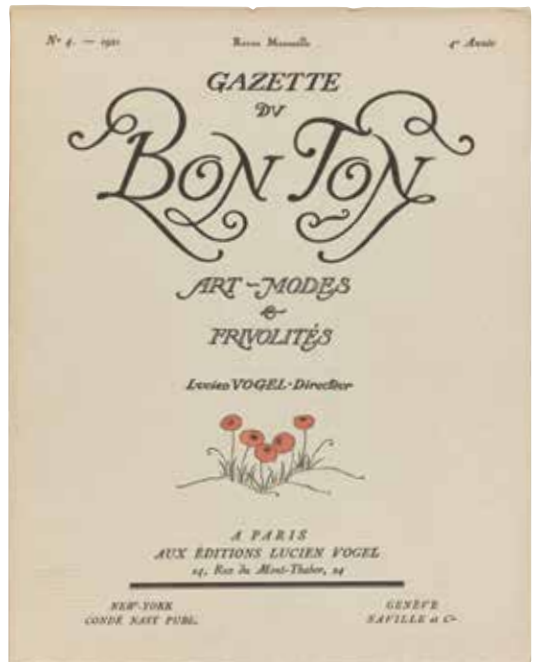
*du Bon Ton*, containing 721 fashion prints in total, were published between 1912 and 1925, with a break from August 1915 to January 1920. The Print Room has acquired twenty issues of the magazine with the Gaudriault Collection, so that the texts and the other illustrations can now be studied in their original context alongside the prints.

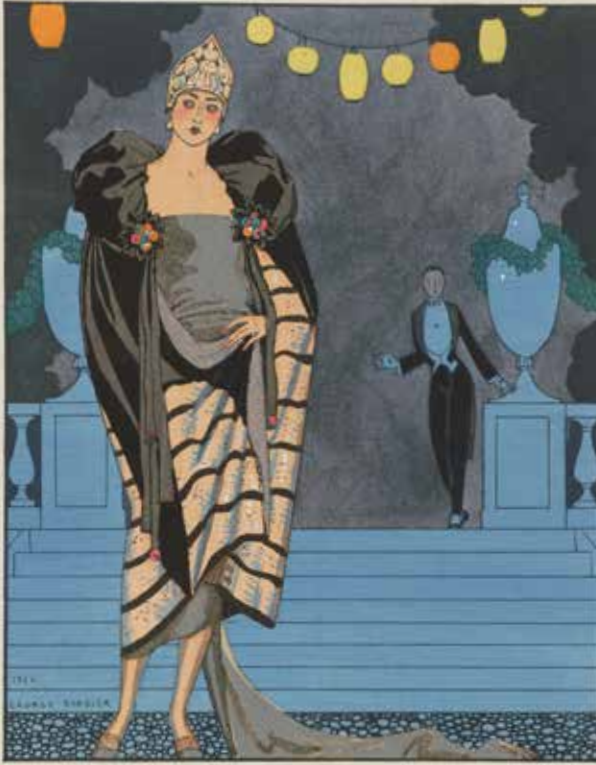
## LITERATURE:

A. Weill, *Parisian Fashion, Pariser Mode, la Mode Parisienne: La Gazette du Bon Ton 1912-1925*, Paris 2000

## PROVENANCE:

Raymond Gaudriault Archive, Paris; purchased with the support of the F.G. Waller-Fonds, 2009  
(inv. no. RP-P-2009-1955-4).





## ADIEU!

MANTEAU DU SOIR, DE WORTH

N° 4 de la Gazette du Bon Ton.

Année 1921. — Plaque 28

## NOTE

\* Project assistant Judith van Amelsvoort is recording the fashion prints, providing an expert description of each one and identifying all the relevant elements of the costumes and the accessories. She has combined her study of Art History (BA and MA, University of Leiden) with a three year course at the Artemis Academy (formerly the Rotterdam Fashion Academy). I am greatly indebted to her for the preparation of the nineteenth- and twentieth-century entries.