CITY, UNIVERSITY OF LONDON

Something Old, Something New, Something Borrowed, Something Blue:
A Marriage of the Toile de Jouy and Document Theory

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January 2020

Submitted in partial fulfilment of the requirements for the degree of

MSc in Library and Information Science

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ABSTRACT

It is evident from its presence and use in our everyday lives that textiles have been woven into our history since time began and have earned a place in museums as objects; but can a printed textile be considered a document? This paper proposes to explore the Toile de Jouy, a French 18th-19th century textile through various aspects of Document Theory. Drawing on pertinent literature from the early 20th century to this day, relevant material about Knowledge Organisation and Classification was considered, and a historical background about printed textiles relating to the period of the Toile de Jouy examined. The information about the Toile de Jouy was obtained from historical research methods from primary and secondary sources as well as a visit to the Musée de la Toile de Jouy in France. This study confirmed the documentality of the toile de Jouy by deconstructing the production process resulting in multiple documents, followed by a reconstruction of these documents and exploring their rhizomatic relationships. After analysing the classification possibilities of its patterns over the eight decades of production, the dissemination of the Toile de Jouy, since the manufactory's closure in 1843, has been investigated and related in an attempt to show how many more documents have been created through time. The main conclusion to be drawn is that Toile de Jouy, as a printed textile is not only a document in its own right but has, by its production process, classification and dissemination, become a producer of other documents of equal documentary value to itself.

Keywords: *Printed Textiles, Toile de Jouy, Document Theory, Documentation Process, Classification, Dissemination*

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CHAPTER 1 - INTRODUCTION

1.1. Background and purpose of study, and research focus

Documents have been in existence since the beginning of time and have taken various forms. Traditionally, when the word "document" is mentioned, it tends to 'denote a textual record' (Buckland, 1997). But is that all there is to a document? Many theorists, especially over the last century, have redefined what a document is. From Paul Otlet to Suzanne Briet, Michael Buckland and Niels Lund among others, the document has been opened up to inspection and taken beyond paper and ink. According to these theorists, a document is defined by what information it carries or points to. There are many facets to document theory and only some of them will be used in the context of this dissertation, the purpose of which is to bring printed textiles to the attention of information studies. The area of textiles remains fairly un-explored territory in the field of Library and Information Science.

Textiles are intimately linked to our lives and form an essential part of our everyday living - from birth to death, we are wrapped in them, clothed in them or covered by them. Textiles studies are not immediately associated with information as such, and yet, by their very nature, they lend themselves to the study of documentation because they document something, they inform. The textile of interest to us is Toile de Jouy, a French 18th and 19th century printed textile produced by the manufactory of Christophe-Philipe Oberkampf, in the town of Jouy-en-Josas, in the vicinity of Versailles, near Paris. This particular textile has an abundance of documentation attached to it as minute records were kept over the years of the manufactory's existence, from 1760 to 1843; and this particular manufactory has the most records of all the rest of contemporary manufactories put together in France at the time (Clouzot, 1928). Exploring its documentation process and its value through the eye of document theory is essential, not only for the historian but for the information professional as well. Textiles speak to us of times gone by, recording socio-cultural, political and economical events which would be otherwise lost to humanity (Breward, 1998; Caple, 2006). As information professionals, we are the Keepers of the Record but how can the record be kept if it is ignored or at best pushed to one side because it is seen to belong to another discipline? Just as fashion cannot be separated from national identity or consumerism, we cannot divorce the study of textiles from the field of information; we must not. They intrinsically belong together. We need to '[shatter] the protective barriers we have erected between academic disciplines' and let the information which textiles contain be woven into other spheres of academic study which traditionally would not have included them (Taylor, 1996). Skare confirms that one is not 'inside or outside [of Information Science] as the disciplines are all linked' (Gorichanaz, 2019a). We cannot deny the influence the production and trade of textiles has had on nations, even being used as currency (Burke, 2010 cited in Postrel, 2015), and it was textiles that built empires like that of China with its silk production (St. Clair, 2018). Unfortunately, fabric does not often survive the passage of time - coming from plants like cotton and linen, or animals such as wool or silk, and, as opposed to the manmade textiles of the 20th and 21st centuries, cloth was an organic matter

which would leave very little trace behind itself apart from tiny fragments (Caple, 2006). From an archeological angle, '[p]ottery and metal artefacts survived the centuries better than cloth... That's one reason we tend to forget how important textiles were in the earliest economic production. We envision an ancient world of hard surfaces much as we imagine the First World War in black and white' (Barber, 1991 cited in Postrel, 2015).

It is the printed textile that is of interest to us in the remit of this dissertation. In general, in the context of Library and Information Science, neither woven, embroidered or printed textiles have been explored despite its multidisciplinary nature. Each category invites research of its own. Until printing on textile was discovered and imported from India in the 16th and 17th centuries, the only way to enhance plain cloth was either at the time of weaving by using other fibres either plain or dyed, or by means of surface embroidery, using either threads or small ornaments such as beads or glass (King, 1962 cited in Lemire & Riello, 2008). When printed textiles from India started appearing in the West they caused such a uproar in Europe and influenced fashions in such a transforming way (Lemire & Riello, 2008) that eventually bans on cotton were implemented during that period, in order to protect the domestic industries (Woolsey Cole, 1943). In France, the ban on import, production and use of printed calico was put in place in 1689 and lifted 70 years later, in 1759, on the eve of the period we will start looking into (Lemire & Riello, 2008).

A printed textile, before becoming part of an another object worthy of preservation and conservation such as a fashion outfit or upholstered furniture, has a history of its own: this will be the focus of this study. For example, in fashion, what sets textiles and costumes apart is 'the transformation the textile undergoes from its two-dimensional form to a three dimensional one through its draping, cutting and shaping for the human body' (Museums & Galleries Commission, 1998). On the other hand when using on furniture, the textile becomes part of the whole piece - the seat or the back of an armchair, for example. In art, it has acquired a place '[a]s a medium of pictorial and decorative design, …collected and gathered into museums of the decorative arts' for their 'quality of design and craftsmanship' (Museums & Galleries Commission, 1998). In some cases, 'garments have been preserved for the sake of their fabric' rather than interest as a costume (Museums & Galleries Commission, 1998). In archeology, the physical remains of any human activity are referred to as 'material culture' (Caple, 2006). Studying those remains which are in the archeological context remnants of fibre from decomposed textiles, 'can inform us about the individuals and societies that created and used them' (Caple, 2006).

Nevertheless, in and of itself, as the two-dimensional form mentioned above, textiles have not been the object of study within the information domain. Yet, the richness of information it contains is of upmost importance and interest. From its design and creation, through the entire processes until it hung in Marie-Antoinette's chambers in Versailles for example (Riffel & Rouart, 2003), Toile de Jouy has its own information, its own documentation process (Lund, 2014 cited in Gorichanaz, 2017).

The Standards in the museum care of costume and textile collections (1998) give reasons for collecting textiles among which a record of technical and material changes in a given era as well as recording the textile industry development of the time, and to illustrate particular occupations.

The latter reason is of particular interest to us as we will explore the documentation of the various activities and occupations involved in the fabrication of Toile de Jouy. There a precise and well illustrated pattern which records these occupations and stages in the production of the textile.

1.2. Outline Research Methods

For the purposes of this dissertation I have opted to use qualitative research methods, i.e. historical research methods, known also as desk research. This is my preferred method as it has the advantage of delving into existing data and analysing it, thus 'creating new knowledge' or producing new academic insights (Bawden & Robinson, 2012).

Pickard (2007) quotes Burns (2000):

> *'History is a meaningful record, evaluation, systematic analysis and synthesis of evidence concerning human achievement. It is not a list of chronological events like we remember at school. It is an integrated account of the relationship between persons, times and places.'*

Historical research allows to reconstruct the past and give context to the subject at hand. It is essential to understand the wider historical context to be able to piece together a picture of the events of the time. Historical research has its challenges as 'the past no longer exists'; all that is left is 'fragments' which have to be 'pieced together to form a coherent narrative' (Biggam, 2017). Thankfully there are many of these fragments when it comes to the Toile de Jouy manufactory. Initially, it did not look like it as after the manufactory closed down in 1843, as most of the equipment was sold at auction to other manufactories, and copper plates and rollers were either stolen or melted down (Clouzot, 1928). However, after the opening of the Museum in 1977, many artefacts and documents were donated to the Museum. The Museum's mission is to 'preserve the heritage of textile art' (Museedelatoiledejouy.fr, 2019).
Although historical research is not simply a 'list of chronological events', it is important to list these events to give a wider context to the study (Burns, 2000 cited in Pickard, 2007). Clouzot (1928) explains that '[i]n history, one thing follows another' and that without the cotton ban there would not have been a manufactory at Jouy-en-Josas. The fancy for printed cottons meant that once the ban was lifted, the way was opened for a business which would 'captivate the wealthiest and the poorest in society' (Clouzot, 1928).

Searching to locate primary resources led me to the Toile de Jouy Museum near Paris in the month of October 2019. Contact with the appropriate member of staff was seemingly easy but was reduced to a brief conversation on-site as a major exhibition was being set up at the time of my visit. Although there was a suggestion on the part of the in-house museologist for further contact by email following the visit, I received no answer to my queries and decided to consign this source of additional information to the status of a non-responder. This was frustrating and

disappointing as I believe the information I could have obtained would have been invaluable to the research process of this study. Language was not a limitation as I speak fluent French. I was nevertheless able to gather information from the Museum displays and currently exhibited materials, giving me an insight into the workings of the manufactory and being able to see first hand equipment that had been salvaged after its closure in 1843 and donated since the opening of the Museum. There were many secondary resources at hand but I had to select carefully what was pertinent and discard what was superfluous or irrelevant to the study. It is essential to be selective in the secondary resources used as they need to 'complement primary sources' (Pickard, 2007). Although it is recommended to use secondary sources 'sparingly' (Pickard, 2007), the paucity of primary evidence to which I had access meant that I needed to rely on second-hand information to fill gaps of information. A visit to the library of the Union Centrale des Arts Décoratifs in Paris, could possibly have been very useful but only if there had been cooperation on behalf of the staff, which could not be guaranteed.

Seeking textile experts with whom to discuss the findings would have benefitted the study as well but it was difficult to identify the right person or persons as I was not initially sure where my research would take me. By the time I knew where I was going, it was too late to find and contact the right person or persons. I should have taken earlier steps and not left it so close to the end of year festivities. With a longer timescale and the possibility of making arrangements in advance, I believe it would have been possible to enrich this study through interviews in order to gain a deeper insight into the findings.

1.3. Overall Research Aim and Individual Research Objectives

The overall aim of this research is to study Toile de Jouy as a printed textile and draw from it information about its documentation and establish printed textiles as documents in their own right.

As much as the documentation process of the Toile de Jouy is of vital interest and rises the question, "Does the production process help determine its value as a document?", there are also other aspects that are of interest to the Information Professional.
I will endeavour to establish printed textiles as document by measuring them up again Briet's rules of when an object becomes a document namely: materiality, intentionality, process and perception as a document (Buckland, 1997). I will also explore the argument of hierarchy versus rhizome when considering primary and secondary document from within the production process (Roux, 2016).
The data, using a modern term, contained in the patterns that were produced by the manufactory of Jouy-en-Josas from 1760 to 1843, informs us about the fascination and interests of the people of France during that period and how Oberkampf ingeniously fulfilled, to a commercial end, the desires of his patrons and customers. Sadly, information about the cataloguing of the 30,000

patterns produced over eight decades was virtually impossible to find. Emails remained without answers and a visit to the Toile de Jouy Museum in France, although fascinating in itself, did not produce the outcome needed to go further into the original cataloguing of the patterns produced by the manufactory in Jouy-en-Josas. A little information was gleaned from Henri Clouzot's book *Histoire de la manufacture de Jouy et de la toile imprimée en France* (1928), in which he mentions that some of the sample books, preserved in orders from Oberkampf's customers, were sadly broken up at the spine and re-catalogued by pattern genre, thus destroying the original categorisation of the samples (Clouzot, 1928). The collection lost a lot of its documentary value because of this, but nevertheless two albums were kept intact and are now housed at the library of the Union Centrale des Arts Décoratifs in Paris (Clouzot, 1928). Art and design students consult these volumes to this day, but unfortunately I was unable to visit the library nor was I able to obtain more information about these particular volumes. There is certainly potential for more research in the area of the original cataloguing of patterns, which could be a stand-alone study of its own.

Finally, I will consider the dissemination of the Toile de Jouy from 1843 to our time, choosing some specific and unusual examples.

1.4. Research objectives:

1. Identify the documentation process of the Toile de Jouy
2. Analyse and discuss the 'position' of Toile de Jouy as a document
3. Outline and explore classification of the Toile de Jouy
4. Collate a list of the dissemination of the Toile de Jouy since the closure of the manufactory in 1843

1.5. Value of research

This research adds value to current research in textile related disciplines, such as museology, but from a Library and Information Science point of view. Much has been written about the history of printed textiles and Toile de Jouy but neither from a documentation nor cataloguing perspective. The subject has been touched upon from a museology angle (Latham, 2012). Fashion has been explored as a document but not the textiles themselves. There are several aspects that are of interest to Library and Information Science and this study will give a rundown opening up the way for more in-depth research in the future. Textiles are also a record of history on a political, sociocultural, economical level. Textiles belong to the domains of fashion, interior design, furniture making, commerce, development of technology in textile production, and colour and pattern design. All these domains invite research in relation to textiles and what I am attempting is to introduce the realm of textiles and show its worth to the world of Library and Information Science.

CHAPTER 2 - LITERATURE REVIEW

Introduction

The concept of document has been around since Antiquity, when writing was invented. Originally it was seen 'a form of text-based evidence of something' such as contracts, scientific essays, philosophers' teachings as well religious texts in temples or palaces (Documentacademy.org, 2019). During that time, most information was written on papyrus and clay tablets. Through the Middle Ages, the copying of manuscripts, gathering of information and preservation of documents was totally dependant on and executed by monks. At the time of the Renaissance there was an explosion of knowledge: reproduction, translation and commentaries on various works which were published thanks to the invention of the printing press. During that era, engraving was also developed and 1595 saw the birth of the Bibliotèque Nationale in Paris. Following the Renaissance, more books and documents were produced than ever before: political pamphlets, educational materials and documents for administrative organisation were printed and preserved during that time as well (Otlet, 1934). It was not until the late 19th and early 20th centuries that the notion of document as something other than printed matter started to develop. Here follows a relatively brief and relevant historical trajectory of Information Studies which will serve the ends of this study on the Toile de Jouy as document.

2.1. Document Theory

2.1.1. In the beginning was the document

We owe Paul Otlet (1868-1944), a Belgian visionary, lawyer and author, the *Traité de Documentation* [Documentation Treatise] published in 1934 which was to become a central volume in the development of Information Science as a field - at the time, called Documentation. Prior to this publication, he was concerned mainly, along with his associate La Fontaine, about organising the whole world's information, where the concept of the computer and Internet eventually emerged from (Perkowitz, 2016). He created a universal and complex catalogue of documented knowledge at the Mundaneum in Belgium, a "City of Knowledge", which Otlet originally named the *Palais Mondial* [World Palace], where hundreds of people joined him to try and fulfil his vision. World events and the impossibility of the task at hand as documents were exponentially multiplying, inevitably led to the project being abandoned. But his book survived and it laid the pathway to Document Theory. In the volume, he described a 'stamp' or 'label' or a 'sign on a tree drawn by a boy-scout in chalk' as a document, not limiting a document to a book (Otlet, 1934). He gave a general definition to the document as a 'surface made of a certain material and of particular dimension […] on which signs that represent intellectual data are laid' (Otlet, 1934), namely anything could be a document as long as is was defined by 'factual representation' (Gorichanaz, 2017). Nevertheless this was not limited to the book and he

suggested that other objects, objects bearing traces of human activity, art, technical and educational materials among a long list of considerations should also be regarded as documents in their own right (Otlet, 1934). In other words, for him, a document was a representation of the world composed of facts and he wanted to extract these facts to facilitate discoverability and retrieval. He deconstructed the elements of the document among which he listed two of them as the *material element*, meaning the supportive structure or surface of a document, and the *graphic element*, meaning the illustrations or images (Otlet, 1934). These are of particular interest in the context of this dissertation. The documentation process or also called document creation, though, was self-evident to him and of little importance; it was simply 'a matter of tallying facts' (Gorichanaz, 2017). The aspect that Otlet failed to take into account was the context of a document.

In the meantime, the International Institute for Intellectual Cooperation, an agency of the League of Nations developed a technical definition of the word "document" as follows:
'Any source of information, in material form, capable of being used for reference or study or as an authority. Examples: manuscripts, printed matter, illustrations, diagrams, museum specimens, etc.' (Anonymous, 1937 cited in Buckland 1997).

2.1.2. Once upon an antelope

Suzanne Briet (1894-1989) also known as "Madame Documentation" was a French librarian-documentalist, author and also a visionary along the lines of Paul Otlet. Among many other works on the training and education of librarians, she wrote a treatise *Qu'est-ce que la documentation?* [What is Documentation?] a foundational text in the history and study of Information Science. She explained that a document was the material and intentional evidence of an object of study. She famously described an antelope having been brought back from Africa to Europe as an object of study, being a document, whereas the antelope in the wild did not qualify as a document (Briet, 1951). She explained that such an event would produce a plethora of other documents like photographs and newspaper articles to inform the public; lecture notes made and the animal's own zoological classification catalogued (Briet, 1951). Its cry would be recorded and all this information translated into other languages. Finally, the animal, once dead, would be stuffed and placed in a museum (Briet, 1951). All these other documents would become secondary or derived documents from the primary document - the antelope - and be catalogued in their own right in different institutions, introducing the idea of a hierarchy of the document. According to Briet a document requires a record or form of preservation with the intention of representing, reconstructing or demonstrating in a physical or conceptual way the original object, be it a star in the sky or an animal in the wild (Briet, 1951). Briet swept Otlet's idea of the documentation process being self evident aside and suggested that the 'understanding the documentation process [was] essential in order to understand any given document' (Gorichanaz, 2017). Buckland (1997) summarised Briet's rules for when an object becomes a document:

- there is materiality – physical objects and physical signs only
- there is intentionality – it is intended that the object be treated as evidence
- the objects have to be processed – they have to be made into documents
- there is a phenomenological position – the object is perceived to be a document

2.1.3. Modern Times

In the definition of a "document" by the International Institute for Intellectual Cooperation right back in 1937, interestingly, the term "information" was used and this was picked up by Buckland in his 1991 paper Information as Thing. A document has 'to do with becoming informed' reducing 'ignorance and uncertainty' and changing what people know in the process (Buckland, 1991). Because knowledge is intangible, in order for it to be communicated, it needs to be 'expressed, described, or represented in some physical way, as a signal, text, or communication' (Buckland, 1991). This is supported by Briet's materiality concept at the end of 2.1.2. section. Buckland then further develops this idea by differentiating three different views of documents:

'(i) A document can be *created as* a document: written, drawn, or otherwise made as a document, ordinarily producing an inscription on a flat surface. This is a conventional view.

(ii) Objects can be *made into* or presented as a document. This is a functional view.

(iii) Any object, whether or not included in i or ii, may be *regarded as* a document by a perceiver, whether or not its creator, if any, intended it to be a document. This is a semiotic view' (Buckland, 2018).

Jean Meyriat (1981), another Information Science pioneer alongside Otlet and Briet, defines the document with two axes of communication: one is the 'container', in other words the support of the material object, and the other, the 'content' otherwise known as the information of the document. The binary aspect of the object gives meaning to the document (Roux, 2016). The object interacts with the information it communicates and 'can be seen as a document because it has the function of supporting or communicating information' as well as having an existence in its own right (Roux, 2016). Meyriat (1981) also differentiates between 'documents by intention' whose aim is to communicate information from its creation point, and 'documents by attribution' where the document becomes a document 'when the user uses [it] to search for information' (cited in Roux, 2016). This indicates that it is the user who determines the status of 'document' of the object. When Meyriat makes the distinction between document by intention and document by attribution, it allows us to consider that the material object can have multiple informative purposes, since one object may produce several documents (Meyriat, 1978 cited in Roux, 2016). The author of the document whose intention is to communicate, is reflected in the 'objective assigned to the document' and does not just exist as the creator of a document - he or she is a multi-faceted social being (Meyriat, 2006 cited in Roux, 2016).

To understand the meaning of a document it is necessary to analyse the support as a construction material (Roux, 2016) and at the same time not consider the object in isolation from the creation process with its 'complex network of interrelations' (Gorichanaz, 2017). This leads us to view the documentation process as a whole (Lund, 2003 in Rayward, 2004). The concept of documentation requires four entities: 'a producer, a set of instruments for producing, a mode of using these instruments and the resulting document' (Gorichanaz, 2017).

Lund's (2003) Documentation Process (in Rayward, 2004). Table 1.

PRODUCER + INSTRUMENT + MODE = DOCUMENT

It is interesting to parallel that Robinson (2009) also describes 'creation' as the first stage of the Information Communication Chain (see Table 2. below). Otlet (1934) who despite seeing the process of documentation as self-evident also speaks of 'phases' in which one finds a 'general formula of evolution: creation, multiplication, distribution and dissolution.'

When Meyriat (1981) notes, as one of the axes of communication in the meaning of a document, the 'container' or material object it is worth considering what Brown and Duguid (1996) pointed out that documents need to be seen as 'more than just information carriers'; Brown and Duguid (1996) point out that documents are 'information in and of themselves.' This draws attention to what Caple (2006) reinforces - that objects, even as historic documents, do 'not occur in isolation.' They have a context by which is meant that they are 'created by individuals or groups in society' and they are part of a 'set' that belongs to a certain 'space in which they are used or created', in a 'particular time' and within a 'specific series of events' (Caple, 2006). This context is what Brown and Duguid (1996) called the 'social life of a document' - around the production and existence of a document a community is formed. For example, the 'Declaration of Independence, the Articles of Confederation, the Federalist Papers, and the Constitution' in America drew a group of people together who wanted to build a 'society around shared ideals and shared practices' (Anderson, 1983 cited in Brown & Duguid, 1996). In a similar way, some documents in the 21st century create communities with shared cultural interests, with people often originally unknown to each other and scattered over the globe and yet forming a 'robust social world […] with a strong sense of shared identity' (Brown & Duguid, 1996).

2.1.4. Information Communication Chain

In order to understand what Information Science studies there is a need to 'give greater specificity and clarity about the nature of human recorded information', which is provided by the concept of the Information Communication Chain (Robinson, 2018). This allows us to look at the different aspects which form the 'whole' of information.

Robinson's (2018) Information Communication Chain. Table 2.

Creation	Who created the information? Where does is originate from?
Publication and Dissemination	Formal or informal publication - variety of forms (book, journal, blog, website, etc); frequency and cost
Management	How is information managed within a library or institution? Information laws, rights, policies, lifecycles
Organisation, Indexing and Retrieval	How is the information organised and indexed for retrieval? Free text searching, command line searching, use of indexing language, hierarchical browsing, expert or in-house system, web architecture or human-computer interfaces
Usage	How is information used by individuals, specialists, groups, organisations, specific localities, age and gender?

2.1.5. Knowledge Organisation and Classification

Knowledge Organisation (KO) is about 'describing, representing, filing and organizing documents and document representations as well as subjects and concepts both by humans and by computer programs' (Hjørland, 2016). Hjørland (2016) describes the two main aspects of KO as Knowledge Organisation Processes where human or computers catalogue, index and classify by analysing the subject, and Knowledge Organisation Systems such as 'classification systems, lists of subject headings, thesauri, ontologies and other systems of metadata.' Classification is about finding characteristics which are alike and grouping them together into types, logically and in order (Lee, 2019). It is essentially needed for the retrieval of documents as without a system, it is nigh impossible to find the relevant information or document, which is why Otlet was so intent on classifying the world's knowledge. Ordering knowledge also enables us to discover new knowledge (Lee, 2019). What a classification system does is list concepts or objects in a systematic, rather than alphabetical, order. For example, in Textiles:

- TEXTILE
    - WOVEN
    - EMBROIDERED
    - PRINTED

The systematic order in the above example is by type from oldest method to more recent method of textile embellishment. A classification system also shows the relationships between concepts including hierarchical ones; but knowledge does not always work logically (Lee, 2019).

Varying attempts have been made at classification over the centuries. Using the fundamental principles of grouping and ordering is a methodology which was introduced by Aristotle, the Greek philosopher and endures to the present day (Broughton, 2015). He 'grouped natural phenomena (plants, birds, animals, people) into sets based on attributes and properties relating to their external appearance and behaviour, and he ordered these groups on the basis of their comparative similarity (or dissimilarity)'; this kind of classification is called a taxonomy which nowadays can be 'supported by computational technologies' (Broughton, 2015).

In the late 19th century, libraries adopted the Dewey Decimal Classification (DDC) which was accepted internationally although recognised to be flawed; it is revised on a regular basis to address contemporary cultural and ethical issues (Lee, 2019). The Library of Congress Classification (LCC) is a system based on Subject Headings and 'governed by what is held in store rather than theory' and tends to be used mostly in academic libraries (Broughton, 2015). Both DDC and LCC are general classification systems. Other systems have been developed for specific subjects and disciplines such as the Periodic Table in chemistry or the British Catalogue of Music. When it comes to textile classification, there exist some textile catalogues, but most are in-house classification or indexing systems in museums such as the Victoria and Albert Museum in London, or the British Library (Casey, 2019).

One of the most important classification developments in the last century that departs from the enumerative systems by 'not listing all their classes', was the faceted system which provides 'building blocks from which specific classes for each document may be formed', and is 'primarily a logical approach to classification and knowledge organization' (Hjørland, 2013). Ranganathan, the Indian mathematician, introduced the theory of multi-faceted subjects: subjects existing in a multidimensional space with five kinds of facets: he argued that these five were 'sufficient to characterize all existing or future produced documents' (Hjørland, 2013). These facets are best known as PMEST:
- Personality: the distinguishing characteristic of a subject;
- Matter: the physical material with which a subject may be composed;
- Energy: any action that occurs with respect to the subject;
- Space: geographic component of the location of a subject;

• Time: period associated with a subject (Hjørland, 2013).

These five categories were stretched out to thirteen categories by Vickery (1960) who recognised that this was not a fixed set, as it depended very much on the subject of analysis. Facet Analysis 'provides very clear principles' which allow the 'organisation of concepts', initially into 'categories and then into a linear sequence' (Broughton, 2015).

2.2. Printed Textile and Toile de Jouy Literature

Caple (2006) in his book *Objects: reluctant witnesses to the past,* poses some very important questions from an archeological point of view about objects. He explains how essential it is to obtain as much information as possible about an object in order to have a true representation of the people of the past and their lives: this enables the professional to 'read' the document accurately: how an object was made and by whom, what they were made from and what they meant at the time, their function and what happens to them when they are discarded (Caple, 2006). This suggests a cycle of production, usage and finally discarding or preservation. He refers to object biographies which is echoed in Waller and Waller's (2018) article about opera costumes. An object biography is 'an approach to material culture that highlights the shifting roles and meanings of an artefact over time and context' (Mytum, 2003). An object biography is something that evolves and informs again and again; it can provide new information or simply more information as time goes by; a better understanding of technical advances may come at a later date than the initial discovery of the object and this information can be added to the biography. This is why it is crucial for questions about an object to transcend disciplines when looking for answers. Hoskins (2002, cited in Waller & Waller, 2018), explains that research needs to aim at making 'mute objects speak' by placing them in a historical context. A printed textile is not just a weaved piece of cotton or linen fabric on its own; it is a layer full of information from the said cotton or linen fabric itself to the final polishing of the textile once the design and dye have been applied. It is a 'whole' and one layer of information without the other would keep the object mute. We return to some of the same questions presented by Caple (2006) in order to document an object's biography: Who made it? Where does it come from? What has its career been up to now? What are the 'cultural markers'? What is there still in it to give it a future? And what happens to it at the end of its life? (Kopytoff, 1988 cited in Waller & Waller, 2018). It is also key to understand the cultural significance of the meaning of the object and its creation in a socio-cultural context (Waller & Waller, 2018). Therefore, I will present a brief history of printed textiles in Europe followed by a time line of main events surrounding the period of the manufactory of the Toile de Jouy.

2.2.1. A Lesson in Printed Textile History

The popularity of the toile de Jouy is not an isolated event. There were political and economical reasons for its success. Europe and Asia have had over the centuries a trading relationship which

has influenced economics and fashion. Europe imported spices and textiles, among many other products from Asia, and had a love for the exotic (Berg, 2004). Indian printed textiles were one of the 'most revolutionary commodities to appear in western markets, painted and printed' (Lemire & Riello, 2008). It became a product wildly consumed and a huge source of inspiration to European manufacturers (Lemire & Riello, 2008).

Introduced as early as the 7th century, it was from 1500 onwards that Europe was flooded with printed cottons, also called *calicos* or *chintzes*, from India. (Straeten, 2002). Their dyeing techniques were far more advanced than its European counterparts allowing for brilliance, colour fastness and striking designs that attracted the European consumer; it has been recognised by historians that the printing of calicos and its trade contributed seriously to the development of the culture of fashion in the West (Lemire & Riello, 2008). But fashion did not evolve from simply adopting Asian goods; it was formed by a print-centric culture: 'the printing of information - visual as well as literate,' along with the manufacturing process of printing produced a fashionability that could be fully communicated (Lemire & Riello, 2008). Just like the silk trade and the import of sericulture from the East had had 'profound effects on European markets and cultures' in the 13th century, so were printed and painted cottons to have a similar effect: traders benefitted from extraordinary profits, legislative interventions had to be instilled and it laid the foundations of Europeans industries in an unprecedented manner (Lemire and Riello, 2008).

Until the introduction of the printed cotton, the embellishing of textiles had been 'patterned on the loom and their design was the product of a complex method of weaving and finishing' as well as with hand embroidery (King, 1962 cited in Lemire & Riello, 2008). When all the patterns and colours on printed cotton were introduced from India, it is not surprising that they took Europe by storm; it was named the 'calico craze' (Riot, 2019). These textiles caused a 'revolutionary change in European fashions putting Indian fine cotton and silk textiles right at the top of the fashion ladder' (Prakash, 2007). The methods of painting and printing were more 'adaptable' than the time-consuming weaving and needlework known to Europe; it was also 'far less expensive than weaving a design' (Lemire & Riello, 2008). Since this was a very profitable commerce, there was an urgency to start production in Europe; the visual and tactile aspects of these cottons proved so popular that manufacturers started to adapt the patterns to make them more palatable to European taste. It became a race against time to rival Asian dyeing and printing methods and brought on a frenzy of scientific development and discovery. Already Ireland had some rudimentary knowledge and was using wooden block printing methods but with poor results; Germany also used engraved wooden blocks with similar results to Ireland (Lemire & Riello, 2008).

In the last quarter of the 17th century, textile printing in Europe took off with the imitations of Indian patterns; the Netherlands, Alsace in France and Switzerland, as well as Britain were the biggest manufacturers. But still all these imitations could not surpass Indian calicos. India had a highly developed process of production which was unequalled in the West especially when producing colours: 'High-quality *petit teints* (colours that faded with light and washing) were produced; but European artisans were unable to produce *grand teints* (permanent colours resistant to light and wear)' in the same way India produced them (Lemire & Riello, 2008). Despite

these difficulties, the industry spread over the whole of Europe and improved highly: by the mid-18th century Spain, Prague, a few French cities and regions outside the direct administrative jurisdiction of France, the Netherlands, Germany and Switzerland had an active production of printed calicos (Lemire & Riello, 2008).

All the while the imports of these Asian textiles were a huge success, Europe started to resume sumptuary legislation as a drastic measure to protect their own silk and wool industries; in France, there was a ban on not only the import and use of printed calico in 1689 but also its production; it was only lifted seven decades later (Chassagne, 2003 cited in Lemire & Riello, 2008). Spain followed the ban in 1713 (Woolsey Cole, 1943) and even Britain passed a Calico Act in 1700 banning the import of printed cottons and in 1721, banning their sale (Anderson & Combe, 1787).

It is in this industrial and economical setting that Christophe-Philippe Oberkampf, a German engraver and colourist, trained in Alsace and Switzerland, arrived in France to work (Sirat, De Thoisy & Chassagne, 1999).

2.2.2. The Man and his Toile

Christophe-Philippe Oberkampf (1738-1815) immigrated in 1760 at a most propitious time: the cotton ban had just been lifted and the previous two decades (1740-1760) had seen huge developments in calico printing: cotton textile production itself and increased quality of dyes and mordants (Riello, 2010). This step forward in technology and dyeing processes came from Turkey, India and many other imports from the 'Levant and Persia' as well as but to a lesser degree the Americas (Riello, 2010).

He was a man with a vision and worked his way up from a skilled worker, specialised in engraving to setting up his own manufactory in Jouy-en-Josas, in the proximity of Versailles, where the French Court lived (Riot, 2019). He surrounded himself with an excellent Protestant network of partners and designers (Riot, 2019), and had an aptitude for 'choosing talented employees and collaborators in his never-ending search for novelty and in his anticipation of fashion trends' (Association française d'histoire économique, 2015).

Jean-Baptiste Huët, his principal in-house designer, produced the largest number of the bucolic scenes Toiles so easily recognised nowadays. All manner of subject matter was appropriated for designs: literature, political events, mythology, famous paintings, floral patterns native to Europe as well as Asia and *chinoiseries* which were an 'idealized image of life in far-off China' (Riffel & Rouart, 2003). In accordance with his strong Protestant work ethic as a entrepreneur, he was an innovative industrialist who strived to develop creativity (Association française d'histoire économique, 2015) and as an employer, he was fair and took care of his workers, continuing to pay them real wages as long as possible during the French Revolution which started in 1789, unlike many other employers (Chassagne, Dewerpe & Gaulupeau, 1976). He also introduced a type of healthcare for his employees and endeavoured to employ local, and inasmuch as possible whole families (Chassagne, Dewerpe & Gaulupeau, 1976; librairie mollat, 2015). He was also a

caring family man taking charge financially and providing an excellent education to many nephews and nieces from Germany (Sirat, De Thoisy & Chassagne, 1999). The manufactory hence, owes it success to a combination of events: the lifting of the ban on the production of cotton opened the way for a business that would 'captivate the wealthiest and the poorest in society. Cottons of varying qualities would be readied to be printed and dyed to reveal a slice of history itself' (Clouzot, 1928). Oberkampf was recognised as the third industrialist of France during that period for his pioneering work in the development of 'applied chemistry (dyeing and bleaching with chlorine)' and the mechanisation of the printing process (Association française d'histoire économique, 2015).

Oberkampf Timeline Table 3.

Oberkampf	Year	Manufactory at Jouy-en-Josas, France
Birth, Germany, in the family business of dyeing	1738	
Move to Mulhouse where he works as an engraver	Early 1758	
Move to Paris where he works as engraver and colourist	Late 1758	
Move to another factory where he becomes business partner	Late 1759	
Move of factory site from Paris to Jouy	1760	
	1 May 1760	1st length of cotton printed at the new factory
	1761	Factory starts to expand to other buildings
	1764	New factory is built
Oberkampf is naturalised French Citizen	1770	Copper plates start being used
1st marriage	1774-1782 (her death)	
	1783	Manufacture receives the Title of 'Manufacture Royale'
2nd marriage	1785	
Birth of Emile who would become director after his father's death (one of 8 children in total from the 2 unions)	1787	

Donation to Royal Treasury	1789	
	1797	Introduction of copper-roller printing machine
Becomes Mayor of Jouy-en-Josas	1790-1793	
Receives First Class Gold Medal for pioneering role in the manufacture of printed textile in France	1806	
Receives Legion d'Honneur from Napoleon who is impressed by the factory's use of copper rollers recycled from old cannons	1806	
Obtains Grand Prize of the decade for his achievement in science and the arts	1810	
Death	1815	Emile becomes director
	1820-1821	Partnership between Jacques-Just Barbet and Emile Oberkampf
	1822	Factory passes to Barbet as Emile retires
	1843	Closure of factory

Sources of reference for Table 3. (Association française d'histoire économique, 2015; Clouzot, 1928; Riffel & Rouart, 2003; Riot, 2019; Sirat, De Thoisy & Chassagne, 1999)

I have created a timeline for other events in France which were not inserted in the 'Lesson in Printed Textile History' paragraph but still relevant for the study of this dissertation.

Historical Timeline of main political, artistic and economical events in France and Worldwide having a direct effect on Toile de Jouy production Table 4.

France	Year	Worldwide
	c.1440	Printing press Gutenberg
	17th-18th centuries	Rococo Art Movement
Reign of Louis XIV	1643-1715	
Revocation of The Edict Of Nantes	1685	
Ban on Import, Production and Use of printed Calico (Cotton)	1689	

Reign of Louis XV	1715-1774	
Rococo Painting starts with Watteau followed by Boucher and later Fragonnard	1730s	
Publication of Linnaeus' Systema Naturae	1735	
Publication of Philosophia Botanica	1751	
Publication of Diderot and d'Alembert's Encyclopedia	1751-1772	
Cotton Ban lifted	1759	
Reign of Louis XVI and Antoinette	1774-1792	
French Revolution	1789	
Feudalism Abolished	1789	
Reign of Terror	1792-1794	
	1780-1800	Neo Classical Movement emerges
	1775-1783	War of Independence in America, supported by France against the British
	1789-1797	George Washington 1st President of the United States
1st Empire Reign of Napoleon Bonaparte and Joséphine	1804-1815	
	1806-1814	Continental Blockade stops trade between continental Europe and Britain

Sources of reference for Table 4. (Clouzot, 1928; Lemire and Riello, 2008; Riffel & Rouart, 2003; Riot, 2019; Weinthal, 2015)

2.2.3. Textile Classification as a material

Without fully realising the meaning and origins of our verbal exclamations we inadvertently use textile related vocabulary when we try to communicate ideas and concepts. Expressions such as 'on tenterhooks' or 'hanging by a thread' as well as 'weaving' our way through a crowd and following a Twitter 'thread' are part of our everyday speech and show how deep our relationship to textiles really is (Postrel, 2015). A textile is a language. A textile is a concept. And a textile is a material thing.

As a material thing there is a need for an organisation of textiles' proprieties and standards; these are available to buy online in the form of PDFs but they concern themselves with things like the properties of various textile fibres, terminologies or 'Standards of Body Measurements' for different types of garments (Astm.org, 2019).

Another classification, presented in a slide show in the form of a diagram, is of textile fibres which is divided in categories based on length of fibres, on source of fibres (natural or manufactured), identification and properties, finishing off with the manufacturing process of cotton, and the properties, characteristics and uses of cotton (Bhandari, 2015).

The other type of organisation of textiles is from within the museum taxonomies: the following example is taken from the Victoria and Albert Museum in London (Collections.vam.ac.uk, 2019).

Toile de Jouy design *Occupations Villageoise* [Village Activities]

- Category
    - Textile
        - Clothing
    - Interiors
- Material
    - Cotton
    - Cotton-Linen
- Subject (followed by a list of the individual subjects in the design)
- Technique
    - Plate printing
    - Block printing
    - Roller printing
- Name
- Place
    - Country
        - Town
- Collection (in-house name)

CHAPTER 3 - FINDINGS

3.1. *Something Old - The Production Process of the printing of the Toile de Jouy*

As mentioned previously, Toile de Jouy easily lends itself to the study of documentation as many traces have been left over time. Niels Lund (2003) described the documentation process as being 'constituted by four elements: producers, instruments, modes, and documents' (in Rayward, 2004). A producer inadvertently means the involvement of a human being and instruments or a set of instruments for producing are essential as well as a mode of using these instruments; these three processes will finally combine together to produce the resulting document. When we look at the Toile de Jouy process of documentation, we are spoilt for information: in 1783, a Toile called *Les Travaux de la Manufacture* [The Factory in Operation] was produced by Jean-Baptiste Huët, Oberkampf's most prolific designer as their first joint venture to commemorate the Jouy-en-Josas' manufactory's most significant event to date: the visit of King Louis XVI and Marie-Antoinette after which Oberkampf was granted the 'privilege and patent protection of distinguishing all of his products with the stamp, "Manufacture Royale" [Royal Manufactory]' (Siegele, 2004).

Riello (2010) describes this particular design as a 'narrative of industrial achievement and the demonstration of the unparalleled quality of European printed textiles', where vignettes illustrating 'craftsmanship and industrial organization are woven together.' There is a historical precedent of textiles functioning as a medium of communication in various cultures and times (Andrew, 2008). This pattern, organised as a succession of pictorial illustrations gives us the process of creation, the 'How' of the printing techniques of the Toile de Jouy.

Before looking at the details of this Toile design which will inform us about some of the instruments and modes, it is necessary to consider the producer - the human element to this famous textile. The author of the document cannot be 'ignored or disembodied' from the object; in this case, Huët had the intention to communicate the process of production but still existed as a 'social being' beyond the role of designer of the cloth; he had other functions in society and did not exist for this purpose alone (Meyriat, 2006 cited in Roux, 2016). In the centre of *Les Travaux de la Manufacture* is placed a scene of probably Huët himself, working under the watchful eye of the plant overseer, Ludwig Rordorf (Siegele, 2004). This could be seen as a graphic signature or a form of self-documentation which is a 'matter of creating indexical material, through inscription, that points to certain aspects of the self' (Gorichanaz, 2019). In this particular case, Huët points to himself as an engraver working at the manufactory of Jouy-en-Josas. Huët is the designer of this pattern but we find that there are several producers in this process: after the final design had been drawn on paper - the Musée de la Toile de Jouy displays some of Huët's original sketches and paintings - the design was passed on to engravers or block cutters who copied the sketches onto either wooden blocks or copper plates or copper rollers using a series of tools which again are displayed in the Museum (Riffel & Rouart, 2003). The engraving process onto a copper plate

took the best part of six months and was as important as the role of the original artist, because if the design required several colours these had to be done separately on several plates in order to be printed in layers (Wall Text). At this point it could also be inferred that the producer of the idea - probably Oberkampf himself since he had started off an artist and engraver in his own right - is as much a producer as the ones who produced the sketch and did the engraving (Sirat, De Thoisy & Chassagne, 1999). Lund (2003) suggested there be at least 'one human being as the producer of a document' but in this case we find many more than one single producer at the creation level (in Rayward, 2004).

At this point it is also useful to point out that the people working at the manufacture created a social world with a 'strong sense of identity' as often whole families were employed at the manufacture (Brown & Duguid, 1996). Oberkampf made sure that people working at the factory were kept on to work out of season by giving them other jobs to do (Chassagne, Dewerpe & Gaulupeau, 1976). When the French Revolution broke out he kept paying his workers with real money rather than the replacement currency many employers used at the time; this created an even stronger sense of community among the workers (Chassagne, Dewerpe & Gaulupeau, 1976). This 'social life of the document' is represented in the variety of people - even children - appearing on this cloth design (Brown & Duguid, 1996).
It could be believed that the design wasn't just about recording the operations of the manufactory but a way of recognising all the players in the process; without them there would be no Toile, no business. To Oberkampf, his workers were very important as people not just workers; he cared deeply for them, providing health care which no factory owner was duty bound to provide before, during or even after the French Revolution (Chassagne, Dewerpe & Gaulupeau, 1976; librairie mollat, 2015). According to Chassagne, Dewerpe and Gaulupeau (1976) despite a precise 'taxonomy of various jobs from within the manufactory which defined each person's place in the process of production', it is found that on the parish records of Jouy-en-Josas only two classifications of workers appear: the qualified, among which apprentices, and the unqualified. These are nevertheless all equally represented on the design of the *Travaux de la Manufacture*. All these people were in some form or another producers in the whole process: one would not and could not exist without the other.

Next come the instruments: the toile design informs us of several instruments used in this multi-step process. Before mechanisation which began in the 19th century, flails were used to beat bundles of wet, yet un-dyed cotton that had been floating on a raft in the Bièvre river, which flows through Jouy-en-Josas (Siegele, 2004). This whole operation was crucial to the conditioning of the cloth to become a successful 'supportive structure or document surface' (Otlet, 1934); the washing and beating of the raw cloth enabled all the leftover byproducts and dirt of weaving to be removed (Siegele, 2004). Following this, the cloth was passed through some heated metal appliance to remove the cotton fluff, after which it was re-washed, dried and fed through a roller

to crush the grain in order to produce a 'smoother, finer finish and to render the cloth more responsive to printing' (Grant, 2010).

After the first two steps, acid mordants were applied to the cloth - mordants are colourless metallic salts, mostly iron and alumina, which allow areas of dye-resist: when the dye is applied to the whole cloth, the mordant permits those areas to remain un-dyed either to be left as such or for another colour to be applied (Grant, 2010; Wall Text). Without the application of a mordant, the colour of the dye would fade with light and run with washing, so it was a key step for fixing the colour; this had been a technological challenge for Europeans when they first started printing on cloth (Lemire & Riello, 2008). The mordant was applied with the wooden blocks, copper plates or copper rollers - other essential instruments - allowing for 'much higher productivity than hand painting' (Riello, 2010).

After each application of mordant, the cloth was dried. Following these applications of mordant, the cloth was immersed in a 'warm bath of thinned-down cow-dung to rid the fabric of the excess thickening agent of the mordants' after which the cloth was washed again (Siegele, 2004; Vidard, 2016). Then the cloth was plunged in a bath of boiling madder dye which acted like a developing agent: the mordant would react to the dye, giving the varied tones and final colours; for example, whilst alumina acetate and madder produced red, iron acetate and madder dye produced black (Grant, 2010). Before the invention of aniline dyes in the 19th century which allowed a full spectrum of colours and took 'textile printing and dyeing from an organic/mechanical art to a chemical/synthetic industry' (Riello, 2010), colour on textiles was obtained by mixing plant dyes such as weld to give yellow, or woad, before indigo came on the European scene, for blue, and madder root was used for red based colours such as brown, purple, pinks and blacks (Grant, 2010).

Following the dyeing process, the cloths were rinsed several times in the Bièvre river and then spread out in the meadows for the non-mordanted areas to be bleached by the sun, pattern face down; the instruments that were required for this part of the process were stakes and sprinklers for water application (Grant, 2010; Wall Text). Bleaching in the sun was a common practice in Europe, used by washer-women to whiten clothes, as illustrated in *The Bleaching Ground* painting by David Tenier (1610-1690)(Artuk.org, 2020), a practice which survived as other artists such Van Gogh (1853-1890) in *Blanchisserie à Scheveningen* also used it as a subject for their paintings.

After this bleaching, *pinceauteuses* [Paintbrush Ladies] painted the yellow on top of the blue dye to make it green, this until Samuel Widmer, Oberkampf's nephew invented solid green in 1806. These women used their own hair to make the paint brushes used in this process (Clouzot, 1928). Interestingly, Lund (2003) says that the 'body can be an instrument when the organ of speech or fingers are used' but he probably did not imagine that using one's own hair could come under this category (in Rayward, 2004). This process was a common one in textile manufactories as illustrated in a painting of Joseph Gabriel Maria Rossetti's of the Wetter Brothers Manufactory in Orange, in 1764 which shows the *pinceauteuses* applying the finishing touches to the design. It is worth pointing out that, in 1805, 570 *pinceauteuses* were employed by the Jouy Manufactory, by far the biggest contingent of employees for that year (Clouzot, 1928). The instruments used in this part of

the process of printing toiles might seem insignificant but considering the importance of the job, marked by a majority of workers employed, it puts a new perspective on the consequence of a humble paintbrush. Like paintbrushes are an essential part of a painters' tools, an instrument cannot be assigned importance based on its size or simplicity - despite it being merely a tool in the hand of a person, one without the other would produce nothing. The producer and instrument are co-dependant and cannot function apart for each other. The instrument is an extension of the producer. On the same basis as the producer and the instrument are inter-dependant, it is evident from the above description of the activities of the manufactory, admittedly one resembling a 'tallying of facts' as Otlet had expected the process of documentation to be (Gorichanaz, 2017), that the instrument and the mode of using these instruments are also interlinked. It is necessary to understand this process in order to understand the document that came out as the end result. The Toile produced was a result of these producers, instruments and modes of using these instruments combined, as described in Table 1 in the literature review. The information it contained, for this particular design, was directly related, as its name suggests, to the activities of the manufactory.

After the cloth had passed through the hands fo the *pinceauteuses*, it was again washed and dried and then hung off the sides of a tall building built especially for the purpose; when people rode into Jouy-en-Josas, they would see these lengths of coloured textiles floating in the wind (Franceinfo: culture, 2010). The final phase of production was a three-stage operation: wax and starch were applied to the printed fabric which was then put through a series of heated rollers to thin and smooth it before finally being polished to a glossy finish with an agate stone (Siegele, 2004). The cloth was then ready for sale to dispatch to its eager customers.

The finished cloth narrated the story of the everyday life at the manufactory; but this commemorative design is evidence of much more than daily activities. Riello (2010) rightly described this design as follows: 'Craftsmanship and industrial organization are woven together in a design that is at the same time a narrative of industrial achievement and the demonstration of the unparalleled quality of European printed textiles.' Technological processes and mechanical development of the presses, woodwork, dyeing processes and an account of people's roles in these activities are much more than a tally. They show intentionality. In ISKO's article on Document Theory, it is Meyriat who 'distinguished two kinds of documents: a document by intention, created to be a document, and a document by attribution, regarded as a document' (Tricot, Sahut & Lemarié 2016, cited in Buckland, 2018). We can see the intention of documenting a process, a life and the workings of a business through the 'multitude of small vignettes [which provide] an overarching organization and narrative to the pattern' (Weinthal, 2015).

Buckland spoke of three different views of documents as being conventional, functional, and semiotic - Briet's process of the object and the phenomenological position which allows the object to be perceived as a document - and are interesting to this study as it is possible for the Toile to be all three, depending on the design.

3.2. *Something New - Leaving the hierarchy behind*

As far as seeing a Toile as a document in a conventional view, it is easy to satisfy all the apparent references: a flat surface - cotton textile - is inscribed with an inscription - engraved image + mordant + dye (Buckland, 2018). This only works when we look at the final result: the Toile that will be sold to the customer. What about the original sketch though? Again, conventionally it is a document - flat surface + inscription. Same goes with the engraving and the negative design on the fabric before the mordant is removed. These surfaces with inscriptions stand as documents in their own right but the question posed is: can each element be isolated and given a documentation process of their own? Briet (1951) suggested that any documents derived from the primary document would become a 'secondary or derived document', implying a hierarchy. This was challenged by Sabine Roux (2016), within Library and Information Science, who refuted the idea of a hierarchy for that of a rhizome.

'Rhizomes do not have clearly identifiable beginnings and ends. It is impossible to provide a linear description of the journey taken through and across a rhizome' (Honan, 2007). The concept of rhizome was articulated by Deleuze and Guattari, and van der Klei (2002) suggests that the 'classical model of *arbre de connaissance* [tree of knowledge] is more appropriately replaced by the rhizome.'
A rhizome in botanical terms is a root system a 'horizontal underground plant stem capable of producing the shoot and root systems of a new plant' (Encyclopedia Britannica, 1999). A single rhizome will scatter itself in many directions and from each root another plant will emerge and grow. It can be dug up, divided and replanted and will continue this propagation indefinitely. There is no hierarchy between one element and the other: 'the rhizome connects and assembles […] without necessarily losing or gaining anything and without giving more importance to one element over another' (van der Klei, 2002). On the same basic principles as botany, a rhizome in philosophical terms, is used to 'describe the relations and connectivity of things' (Estrella, 2013). 'The authors Deleuze and Guattari have assigned this term "rhizome" referring to a relation like that of roots […] It is opposed to the idea of a tree which has a starting point, and from there branches out in a predictable path' (Estrella, 2013). Estrella (2013) explains that Deleuze and Guattari also talk of two types of planes of interaction: the first is the 'plane of organization' vertical with a specific order and a hierarchy which if one element is removed, the 'whole structure collapses'. The other is the 'plane of consistency': a 'horizontal alliance with no specific direction' interacting with one another and 'everything is connected in one way or the other, but in one plane' (Estrella, 2013). The second plane is that of the rhizome.
It is important to understand the implications of looking at documents as a rhizomes: it adds value to each element, a documentary value on par with its neighbour. The information each document contains is consubstantial: they all have the same essence, in the case of the Toile de Jouy, the same image expressed in different ways yet retaining the same essence as a whole (Meyriat, 2006 cited in Roux, 2016).

Meyriat (2006) points out that each document has its own existence (cited in Roux, 2016). With the Toile de Jouy, we can distinguish several of these documents: as mentioned above, the sketch or sketches by the designer which is followed by the engraving on wood blocks, copper plates or rollers. Then, before printing on the toile, a watercolour *empreinte* [imprint] was produced on paper to experiment with different variations of colour as well a verify there were no faults of the wood block, plate or roller. When it was satisfactory, then the wood block, plate or roller was used to print the textile. In this system of rhizomatic relationships, we find at least four documents - four rhizomes - which each have their own voice and can each produce more documents.

It is best to illustrate this by simplifying the steps of the printing process found in 3.1 - *Something Old.*

Rhizome 1: Huët produced several sketches to choose from, from an idea of Oberkampf's or a discussion between the two men for a new design. Some sketches were rejected and one would be accepted to go to print. From this point of view, we already have several documents, all of value in their own right. The one retained for the final printed textile was of no less documentary value than the rejected ones.

Rhizome 2: The wood block was carved by a block cutter who copied the design made by Huët in relief, with carving tools, carefully 'lodging pins in each corner to produce registration marks on the printed cotton' to create an 'apparently seamless pattern' (Grant, 2010). For each different colour required in the design, a different wood block was carved - one design on display at the Toile de Jouy Museum had eighteen different blocks (Wall Text). Some of the blocks had to be reinforced with copper or brass strips nailed to the carving for a more precise definition of the design (Sirat, De Thoisy & Chassagne, 1999; Wall Text). The wood block became a document as it held the information - the design - that would be printed on the fabric.

Rhizome 3: The *empreinte*, made on paper by the block cutter using watercolour paints, would have enabled any adjustment to the pattern or the colour before it was committed to the final printing on fabric. It was a this point that an correction could be made.

Rhizome 4: Once the above steps were all fulfilled, the wood cutter would coat the block with the chosen mordant, place it on the textile and strike the block to transfer the mordant on the textile. At this point, there would be a document 'in negative' similar to the photographic process. The textile was then taken through the process of dipping in dung, dyeing and washing and, before finishing it off by polishing, the *pinceauteuses* would apply their touch to the Toile. The 'negative' document had been transformed into the final Toile ready for market.

At each stage, we can follow the documentation process Lund describes with a producer, instruments, a mode of using these instruments which then result in a document (Lund, 2003 in

Rayward, 2004). Each final document of each process could produce more documents in yet another direction: for example, a book or exhibition of all of Huët's sketches could be published; the carved blocks used in a different order would result in a different print; the *empreintes* could become illustrations in a book about botany or history of the Toile de Jouy, and finally the Toile design, given other colours or not using, for instance all eighteen wood blocks but a reduced number would give an entirely separate result. Roux (2016) explains that 'the value assigned to a document depends on multiple elements (user, production conditions, support, context, author...). All these documents, with different meanings, have a social life and produce information, knowledge and art. They are cultural beings and they defy categorization.' Since the rhizome is 'always in the middle, between things' and it has 'no beginning or end' it can be seen as an 'alliance' (Deleuze & Guattari, 1987 cited in Roux, 2016). It allows 'nomadic associations which involve attribution, intention, meaning and social values […] without any notion of hierarchy' (Roux, 2016). Forms of knowledge can flow from each entity and be considered a 'material document which has the capacity to generate other documents' (Roux, 2016).

There is a point though which deserves attention. Roux (2016) whilst analysing a travel log book spoke of all the other documents that could be produced from it: 'an edited account for the public, scientific articles written from the book or expedition report, a novel written from this first document, scientific theory, artistic performance…' and concluded that any point could be connected with any other. Whereas I agree with this point in the case of a travel log, or other examples given in *The Document: A Multiple Concept,* I have reservations about fully removing the hierarchy in the case of the Toile de Jouy. There is definitely an alliance between each document produced and each document has its rightful documentary value even if separated from the other, but they could not exist without the other. In the above examples, Rhizome 4 would not exist if 1, 2 and 3 had not been created, etc. Needless to say that Rhizome 2 could not be taken out of the process if we wanted to still have Rhizome 4. We can see the alliance between all these documents. Like a digital document has hyperlinks, the rhizome acts in a similar way and in the 'Deleuzean concept of *becoming*, when A becomes B, A does not give up being A. It continues to be A, yet it becomes B without transforming itself into A' (van der Klei, 2002). This description really demonstrates the alliance between the four rhizomes used in the above example. Nevertheless there has to be an order in the line of production and order implies hierarchy. It is not possible to swap the steps of production around - unlike different publications from a travel log.

As we have seen above, the process of production has definitely more similarities with a rhizome than a tree, if we remember Deleuze and Guattari's concept, but the process of archiving the patterns might take us in a different direction, as classification inadvertently invites hierarchy.

3.3. *Something Borrowed - Pattern Classification*

In this part I will not attempt to classify all the different patterns produced by the Toile de Jouy as they have not all been preserved - we know from historical records that more than 30,000 were produced over seven decades (Clouzot, 1928; Straeten, 2002). How they were categorised, classified and used 'in house' I have not been able to find out. An extensive search online and through the reading of Toile de Jouy reference volumes, as well as a discussion with the science lead staff at the Musée de la Toile de Jouy have not satisfied my inquiries. I have therefore been left with a classification of patterns chosen by others: Clouzot (1928), Grant (2010), Riffel & Rouart, (2003), Siegele (2004) and Straeten (2002) have all categorised them in one form or another, some similar and others different.

The initial difficulty I come across when looking at classification of the Toile de Jouy patterns is that it is 'located across several disciplines: art, anthropology and design, particularly […] relating to commemorative and narrative textile traditions and symbolism within textile motifs' (Andrew, 2008). Other disciplines use a classification according to technological printing processes and different types of dyes used.

3.3.1. Classification and organisation of the production process

a. Dewey Decimal System (DDC) (Summaries Dewey Decimal Classification, 2003)

In DDC, the classification is typically hierarchical with the actual Toile de Jouy as a final product (rhizome 4), the finished printed textile:

- 700: ARTS AND RECREATION
  - 740: DRAWING AND DECORATIVE ARTS
    - 746: TEXTILE ARTS
      - 746.6: DYEING, FABRIC PAINTING

At this level, the classification is very simplistic and does not take into account the previous steps of manufacture. Dewey looks at the end product as the document worthy of classification, because it is an organisation tool of 'general knowledge' (Summaries Dewey Decimal Classification, 2003). If we consider the rhizomes addressed in the previous section then even Dewey could accommodate these categories, at an individual and isolated rhizomatic level.

Rhizome 1:
- 700: ARTS AND RECREATION
  - 740: DRAWING AND DECORATIVE ARTS
    - 741: DRAWING AND DRAWINGS
    - 743: DRAWING AND DRAWINGS BY SUBJECT

Rhizome 2:

- 700: ARTS AND RECREATION
    - 760: GRAPHIC ARTS, PRINTMAKING AND PRINTS
        - 761: RELIEF PROCESSES (BLOCK PRINTING)
        - 762: COPPER, STEEL
        - 765: METAL ENGRAVING

Rhizome 3:

- 700: ARTS AND RECREATION
    - 760: GRAPHIC ARTS, PRINTMAKING AND PRINTS
        - 769: PRINTS

The above classification shows a hierarchy for each part but shows, hand in hand, a rhizomatic relationship between the steps of the process of production.

Rhizomes 2 and 4 could also come under:

- 600: TECHNOLOGY
    - 680: MANUFACTURE FOR SPECIFIC USE
        - 686: PRINTING
        - 686.4: MECHANICAL COPYING AND REPRODUCTIONS

The overall process could be classified in:

- 600: TECHNOLOGY
    - 670: MANUFACTURING
        - 677: TEXTILES
            - 677.2: COTTON

The 'nomadic associations' that Roux (2016) mentions are exemplified in the above. 'New nodes' could be added thus 'changing the apparent organisation of the whole' (Roux, 2016) by continuing, for example, the classification of cottons (677.2) with the different varieties or quality used for the production, and then also the methods of weaving. The origin of the raw cotton textile could also be entered: we know that Oberkampf 'sourced his cloth via all European East-Indian Companies, through England, and in the Netherlands' (Riot, 2019) as well as Switzerland (Wall Text).

b. The Library of Congress (LCC) (Id.loc.gov, 2019)

Under the Library of Congress Subject Headings taxonomy, we find a classification from broader terms (BT) to narrower terms (NT). In the following list, each indent shows a narrower term to the previous term. I have added one of the related terms (RT) to the last two narrower terms but not

indenting it. I chose to show this related term as it covers a facet of the overall process of production.

- Auxiliary sciences of history
  - Civilization
    - Social sciences
      - Economics
        - Industries
          - Manufacturing industries
            - Textile industry
              - Bleaching
              - Colorfastness (Textiles)
              - Cotton manufacture
                - Cotton Textiles
                - Cotton Fabrics
                - Calico
                - Chintz
              - Cotton textile industry
              - Cotton trade
              - Textile design
              - Textile factories
              - Textile printing
                - Calico-printing
                - Color in the textile industries
                - Dyes and dyeing (**Related Term** to Calico-printing and Color in the textile industries)

The other taxonomy also starting with the same first two broader terms is as follows. It is in this taxonomy one alone that the term 'Toile de Jouy' can be found. The first taxonomy should be considered another rhizome to the second taxonomy.

- Auxiliary sciences of history
  - Civilization
    - Learning and scholarship
      - Humanities
        - Arts
          - Art
            - Decorative arts
              - Textile fabrics
              - Toile de Jouy

c. Conclusion

When using a taxonomy to organise the Toile de Jouy and its processes, it would be necessary to start with the end product, from the General to the Specific as recommended by Broughton (2018) and Vickery (1975). This could possibly work but would limit the taxonomy as it would not be able to contain all the processes of production because it would go in different directions. In a taxonomy, the relationships are hierarchical and when '[t]ranslated into a visual form, the taxonomy has a tree structure' (Broughton, 2018). As we have already established from the previous section, Toile de Jouy lends itself more to a rhizomatic layout than a hierarchical, 'tree structure' one. The term 'taxonomy' is 'more often used for a structured language of a general classificatory type' where 'parent', 'child', and 'sibling' relationship terms are utilised whereas 'classification' talks about 'classes and sub-classes' (Broughton, 2018). On the other hand, a concept map offers a 'graphic representation of topics and their relationships in a subject domain' and would work better in this case since concept maps are 'usually restricted to a fairly narrow subject area', which would work well for Toile de Jouy (Broughton, 2018). A concept map could be very specific or very broad, displaying related topics with specific relationships and would suit the process of production better than a taxonomic approach. A taxonomy might be more useful to analyse individual sections like the section of patterns which we will explore next.

3.3.2. Classification and organisation of printed Toile de Jouy patterns

a. Organisation by design style

When researching Toile de Jouy reference books, the most common organisation of the patterns is by style. Both Grant (2010) and Straeten (2002) as well as a children's volume called *La grande aventure de la Toile de Jouy* [The big adventure of the Toile de Jouy] (2016) which is part of a collection of booklets from *LA FRANCE racontée aux enfants* [France recounted to children] use this organisation of patterns.

Straeten (2002)	Grant (2010)	Vidard (2016)
Country Scenes	Florals	Nature
Classical Scenes and Mythology	Bucolic Scenes	People
Indienne Florals	Neoclassicism and Allegory	Chinoiseries
Florals	The Arts	Antique Designs
Woven Oriental Florals	Exoticism	Geometrical
	Commemoration	

In Vidard and Straeten the category 'Commemoration' is omitted and 'Bucolic Scenes' simply named differently: 'People' and 'Country Scenes' respectively. 'Neoclassicism and Allegory' are the 'Antique Designs' of Vidard and the 'Classical Scenes and Mythology' of Straeten. There does not seem any order to the designs' category choices in either of the three books. Vickery (1975) recommends setting an order from general to specific when classifying and indexing, which in this case would seem irrelevant. There is no general or specific patterns, therefore we are left to continue trying to find the best way to organise these patterns.

It is worth mentioning that 'Woven Oriental Florals' from Straeten's book (2002) distinguished themselves from the other floral designs inasmuch as they were inspired by Napoleon's wife Joséphine's Kashmir shawls imported from the East. The design sought to 'imitate the Kashmir weaving and patterns by simple print, using hatching to give the impression of a woven cloth' (Riffel & Rouart, 2003). A sample at the Toile de Jouy Museum is placed under a magnifying glass enabling the visitor to see the detail of the hatching. The distinction between Indienne Florals and Florals comes mainly from the exotic florals found on Indian chintzes and the differing flowers of Europe.

b. Organisation by design theme

Very closely related to design styles, it is worth making a separate category for themes, where many of the designs were borrowed from.

- **Mythology** was a necessary theme in design in the 18th and 19th centuries as not only was it fashionable but an ignorance of 'the elements [of mythology] must fear being condemned as lacking the rudiments of the most basic of educations' (Diderot et al., 1765). Most viewers who saw the mythological themes in the Toile would have been familiar with the stories and meanings implied in the stories. Allegories were common knowledge and people were educated to know them. Most of these mythology patterns were in the form of medallions and cartouches in the Antique style (Riffel & Rouart, 2003). One particular pattern, *La Liberté Américaine* [American Liberty] designed by Huët and printed on copper plate between 1783-1789, looks like a simple monochrome bucolic scene print (Clouzot, 1928). The meaning of this pattern might have been more entropic than others: on looking closer, there are two medallions, one of which represents France's support of America's Independence from Britain by showing Minerva (France) protecting the infant Hercules (America) from the British Leopard, and the other medallion is an Allegory of Liberty with the inscription '*Libertas Americana, 4 juil. 1776*' recalling the date of American Independence (Sirat, De Thoisy & Chassagne, 1999). Support for the Americans against the British was widespread among the French and they 'followed news of the [American] Revolution with enthusiasm' which gradually became a 'popular artistic theme' (Gril-Mariotte, 2009).(Gril-Mariotte, 2009)

- **Exoticism** came in two categories: first, fabrics printed with patterns borrowed from Indian models, principally based on exotic fruits, flowers and animals. This interest arose 'at a time of material and cultural flux in Europe. The fabrics offered abundant visual references to botanic themes during an era of intense preoccupation with flora' (Lemire & Riello, 2008). It is good to remember that Linnaeus' *Systema Naturae* in 1735 and *Philosophia Botanica* in 1751 were both published in France highly influencing intellectual curiosity and fashion alike. Secondly, '*chinoiseries,* or Western interpretations of a notion of China and the Chinese which was wholly imaginary' and an 'idealized image of life in far-off China'; these designs were very in vogue at the end of 18th century before interest waned to give way to neoclassicism (Riffel & Rouart, 2003). Already in the early 18th century, Daniel Defoe refers to this notion of exoticism as a trend that conjured a 'covert and illicit intrusion' by creeping 'into our houses, our closets and bed-chambers; curtains, cushions, chairs and at last the beds themselves were nothing but Callicoes [*sic*] or Indian stuffs' (Daniel Defoe, 1708 cited in Lemire, 2003).

- **Architectural subjects**: when identifiable buildings were used in a pattern it rendered a Toile very realistic and real, rather than idealised or romanticised. French buildings such as the arena in Arles, the triumphal Arch in Orange, and Pantheon and the Fountains of the Innocents in Paris, Roman architecture from Antiquity, namely the temple of Neptune and the Arch of Constantine, and Egyptian subjects like Cleopatra's needle or even the port of Alexandria were all either in turn or together represented on various plate printed designs (Clouzot, 1928). The *Monuments d'Egypte* [Egypt's Monuments] was originally printed in 1808 in a neo-classical style of straight lines and symmetry, a very different style to the flow-y bucolic scenes of earlier years. This particular pattern was inspired by engravings produced by Cassas, a distinguished French landscape painter (Sirat, De Thoisy & Chassagne, 1999).

- **Historical events** inspired Commemoration patterns and 'satisfied nationalistic sentiments by celebrating significant contemporary events in France' (Grant, 2010), by exploiting the 'contents of newspapers, engravings, and paintings' (Gril-Mariotte, 2009). For example, political events from the time of the Revolution inspired *La Bastille* and *La Fête de la Fédération* [The celebration of the Republic] both patterns by Huët (Grant, 2010; Straeten, 2002). Cultural events and scientific advances such the first ascent of the hot-air balloon by the Montgolfier brothers also inspired designs: *Le Ballon de Gonesse* in 1784 was one of them (Clouzot, 1928; Grant, 2010). In the late 18th century, a ' 'balloon mania' [had] developed in the visual arts' spreading to the decorative arts and many '*objets d'arts*' inspired by this became fashionable; so when Oberkampf produced his own balloon Toile it became an instant hit (Gril-Mariotte, 2009). So that the design's commercial life could be extended, Oberkampf 'imagined different possible arrangements of the pattern and had at least three pieces of monochrome upholstery printed with balloon motifs at different prices for different markets and catchment areas in France' (Gril-Mariotte, 2009); eventually the landscape would be recycled and the balloons removed to give it another lease-of life in

another pattern (Riot, 2019). The death of philosopher Jean-Jacques Rousseau in 1778 was another significant event in France as he had been a huge influence on children's education: he put forward 'controversial theories' that children should be treated as 'reasoning individuals entitled to their own inclinations', and instead of using corporal punishment, resorting to a 'reasoned approach based on cause and effect' (Siegele, 2004). Rousseau's tomb from an engraving by Jean-Michel Moreau le Jeune, was adapted and added to a design which became hugely desired but the tomb was depicted alongside a woman hanging clothes on a line and a broken bridge, mixing the event itself with other idyllic images (Grant, 2010; Siegele, 2004).

- **The Arts** inspired many designs: literary patterns representing *Paul et Virginie* a highly popular novel by Jacques-Henri Bernardin de Saint-Pierre or *Fables de La Fontaine* [Aesop's Tales] with a structure akin to our modern day graphic novel, gave a 'pictorial narrative' (Weinthal, 2015). Theatrical and musical works also led to the production of a variety of designs: *Don Quixote* and *The Marriage of Figaro* respectively are examples which were sought after (Clouzot, 1928; Grant, 2010). Many of the bucolic scenes which made the Toile de Jouy so engaging and lucrative took their inspiration from the great Rococo and Renaissance painters: Watteau (1684-1721), Boucher (1703-1770) and Fragonard (1732-1806). There was a 'nostalgia for country life' among the aristocracy and the gap in the market was filled by textile manufacturers such as Oberkampf, producing prints featuring 'idealized scenes of peasants and labourers more commonly seen at rest than toiling in the fields' (Grant, 2010).

c. Organisation by printing technique

Another possibility for organisation of the various patterns would be by the printing techniques: wood block, copper plate or copper roller. This could very well have been the method used at the factory as it would make sense physically - three larger categories which would all have sub-categories to classify the designs. The storage and therefore retrieval would have had a parallel possible written system of record for findability - in all likelihood with detailed information of the design and colour options. Of course, this is based on conjecture although we do have traces of catalogues of samples which were sadly broken up to classify them in a different system foregoing the original organisation and losing the documentary worth to future researchers (Clouzot, 1928) and we do know that 'all original designs were numbered' (Grant, 2010). Unfortunately, I was unable to obtain information directly from the Museum who have had more insight and information about the original numbered organisation of the various designs.

d. Organisation by different marks

In July 1760, a government decree required all manufactories in France to identify their fabrics by a *chef de pièce* which was a 3 to 3 1/2 cm strip on which the manufactory details were printed

(Riffel & Rouart, 2003). The customer was to be provided with essential information such as the name and location of the manufactory; this was added at the beginning and end selvages of the piece of cloth (Grant, 2010; Wall text). It was also required to inform if the cloth was *bon teint* [fast dye] or *petit teint* [fugitive dye]. Other information was also sometimes added such as the 'design number, engraver's and/or designer's initials and sometimes the name of the design' (Grant, 2010). A number system which would designate each design, facilitating 'the identification of textiles for orders' was widely used by other manufacturers in France and there seems to be have been such a system in use at Jouy-en-Josas when archival documents and *chef de pièce* are laid side by side (Gril-Mariotte, 2009).

Sadly, very few patterns can be attributed to certain designers apart from Huët and Lebas and the authorship of many designs remains unknown (Grant, 2010). It has been speculated that some designs were made by 'lesser-known, less talented artists, or by students or collaborators of Huët's' (Gril-Mariotte, 2009). Signatures on copper rollers are very few and far between - considering that many copper plates and rollers were melted down to produce new designs because of the monetary value of copper and especially if the design had not been particularly popular (Riffel & Rouart, 2003).

Wood blocks were also marked on their edges with the design number and sequence of usage which is another level of classification albeit on a printing level only but is worth a mention as it shows that organisation needs to be multi-level (Riffel & Rouart, 2003).

e. Organisation by era

Three distinct time periods cover the manufactory at Jouy-en-Josas: pre-Revolution (1760-1789), Revolution (1789-end of 18th century) and 1st Empire (beginning of 19th century-1843). The Musée de la Toile de Jouy is in fact divided in three well defined areas of different colour, marking each period; designs reflected the fashion in taste for clothing and furniture styles for each era.

- First 10 years of production saw no human figures at all. *Mignonettes* were a small geometric or floral pattern densely repeated
- *Nattes* or woven patterns were very popular for use on soft furnishings
- Floral designs/prints were used mainly for dressmaking and were numbered and sometimes signed by in-house designers. Outside 'freelance' artists were not recorded.
- *Bonnes Herbes* easily recognisable by their black or dark background called *ramoneur* [chimney sweep] as opposed to white or cream, with a small flower design with spaces in between filled with foliage of bronze or green, was popular after The Reign of Terror (1795) and under the Empire (see Table 4. in the literature review)
- Human figures designs which were used mainly for soft furnishings
- Pastoral/Bucolic scenes designed mainly by Jean-Baptiste Huët who started working at the manufactory in 1783 until his death in 1811
- Arabesques and drapery designs in typical Louis XVI style by Huët again

- Geometric patterns introduced in the design of the overall pattern with a return to Neo-classical style designed by Huët
- Medallions containing architectural and antique motifs against a geometric background by Louis-Hippolyte Lebas (1782–1867) in Empire style

(References: Riffel & Rouart, 2003).

The colours used in the printing process allow the researcher to identify different eras.

- Red, blue and derivatives used mainly in the early years
- Bronze and puce, a mix of violet and brown were revolutionary colours
- Fabrics where yellow and blue are superimposed date prior to 1808
- Lapis blue was discovered in 1808 whereas Prussian blue had been in use since 1704-1706
- Fabrics using Turkey or Adrianople red date from after 1810, as the colour was only invented in Mulhouse that same year
- Subtler tones emerge with the Empire

(References: Riffel & Rouart, 2003).

f. Conclusion

As we look at the varying possibilities for classification of the designs, we need to bear in mind that it is not a simple hierarchical organisation. Looking at the different facets of patterns - styles, themes, printing techniques, marks and periods, it is necessary to consider poly-hierarchies as they allow for 'overlap' in two or more categories (Broughton, 2015): for example, patterns coming under the design style 'Neoclassicism' would also come under '1st Empire' era. To return to the example of the *Ballon de Gonesse,* this pattern would be found in three categories: the facet 'Marks' where Huët signed his work, the facet 'Design Style' in 'Bucolic Scenes' and in the 'Design Theme' facet, 'Historical Event'.

3.4. *Something Blue - Dissemination of a nostalgic symbol*

Toile de Jouy, the classic French design recognised all over the world, echoes romanticism and nostalgia (The English Home, 2019). Its blue bucolic scenes on white background, among other designs, is a beloved pattern and has inspired many people over the years in various fields of art and design. These were not the only designs produced by the manufactory - there were over 30,000 floral designs as well - but certainly the most popular ones and 'inherent to the name' (The English Home, 2019). Saved from extinction, transformed from its original use, used as a support, enhanced by embroidery, copied as a concept for 21st century relevance and used as an educational tool, over time and place the Toile de Jouy has been disseminated and re-invented while still remaining faithful to the original evocative design, in no way diminishing its value as a document.

Meyriat (2006) said that '[a]ny document is embedded within a specific communication system, designed with a specific objective. It is useful to have knowledge of this at least in a general sense, as a reference for initial identification and possible subsequent deviations' (cited in Roux, 2016). The Toile de Jouy has a remarkable ability to communicate not only nostalgia but a narrative which is powerful. Knowledge of French history or art history or even industrial history is useful to identify and derive other documents from Toile de Jouy. This knowledge adds a richer dimension to the subject as a whole and allows an understanding of its background and influence in the 18th and 19th centuries. Although many cotton manufactories were producing toiles all over France and further afield in Europe (The English Home, 2019), it was the quality of the cotton used at Jouy-en-Josas as well as beautiful designs that made it into the huge phenomenon it became (Grant, 2010). With the absence of copyright laws, patterns were copied and reproduced from one manufactory to another, similar designs and narrative that were popular replicated and this continues to this day (Siegele, 2004).

3.4.1. Braquenié - Saving the Traditional

In 1843, when the manufactory at Jouy-en-Josas closed down, Maison Braquenié purchased from auction a lot of engraved copper plates, copper rollers and various documents which were eventually stored with Braquenié's own archives; at the time of the auction it acquired approximately 30 designs but would eventually obtain more by chance purchases (Sirat, De Thoisy & Chassagne, 1999). Braquenié, a famous rug and tapestry house of the early 19th century in France, which lasted until 1991 when it was taken over by Pierre Frey, was the first business to copy and re-use Toile de Jouy designs in its own collections (Sirat, De Thoisy & Chassagne, 1999). For example, patterns such as *Occupations de la Ferme* [Farm Activities] designed by Huët was imitated and renamed *Toile Villageoise* [Village Toile] printed by screen printing method in 1990. When researching the archives, it is possible to spot the patterns that would have belonged to the manufactory at Jouy-en-Josas and a list of numbered samples as well as photographs are provided in the exhibition guide *Quand Braquenié rencontre Oberkampf: Un certain héritage de la manufacture de Jouy-en-Josas* (Sirat, De Thoisy & Chassagne, 1999). In one design by Huët called *L'Oiseleur* [The Fowler], there is a cow and calf standing next to each other; in the Museum, the original sketch on paper by Huët is framed dating from 1811, which allows the visitor to have an insight into the process which we looked at earlier in this chapter. Braquenié edited Huët's original design several times with different colours and background patterns between the late 19th century until the late 20th century (Sirat, De Thoisy & Chassagne, 1999). The dissemination over a period of nearly 200 years demonstrates the rhizomatic relationships between the original designs - on paper and on fabric - and the evolved patterns adapted to changing tastes and fashions.

3.4.2. Haute Couture - The Modern Makeover

From the beginning, Oberkampf was very sensitive to the necessity to 'follow fashionable taste' as much as possible and 'look into the future to predict the fashions that [would] succeed' he wrote in his correspondence with a relative; the subject matter reflected the popular trends of the time and represent 'the development of French society from 1760 to 1843' (Riffel & Rouart, 2003). He even 'set up an efficient mail order system, catering to clients from as far away as Constantinople, Copenhagen, Lisbon, London and Amsterdam' to whom samples were sent and clothes made to order (Deguillaume, 1994 cited in Grant 2010; Vallois, 2016).

Patterns such as *Bonnes Herbes,* small flowers on a r*amoneur* [Chimney Sweep] background, were the most popular for dress fabrics (Grant, 2010). Other 'abstract and floral designs were used to border other garments' and engraved fashion plates were used as a 'powerful means of disseminating trends' (Grant, 2010). Royalty and nobility, particularly Marie-Antoinette and her entourage before the Revolution, were huge devotees of Toile de Jouy, thus promoting the fabric (Grant, 2010). *Mignonettes,* patterns of 'small and meticulous repeating or geometric or floral motifs' reached the height of fashion at the turn of the 19th century and traces can be found in both pattern books of the time and French artist Antoine Raspal's paintings (Grant, 2010).

The instantly recognisable bucolic scenes pattern was at the time of production a fabric used for furnishing. Inventories from the aristocracy reveal a tremendous favour towards the fabric both with the pre-Revolution monarchy, and post-Revolution, the new emperor Napoleon and his wife Joséphine: upholstered armchairs, wall hangings, bedroom soft furnishings such as curtains, cushions and bedding, and even bathroom screens were adorned with the famous Toile (Archives Nationales, 1765 cited in Grant, 2010; Bimont, 1770 cited in Grant, 2010).

The revisited use of Toile in the fashion industry is that the traditional furnishing fabrics have been re-invented into dress fabric. Vivienne Westwood, Dior, Christian Lacroix among others have all produced collections in recent years incorporating the 'designs […] to flamboyant effect', often creating their own pattern inspired by the original Toile (Grant, 2010). In recent years, the Musée de la Toile de Jouy has been collaborating with a dozen of fashion creators to offer a variety of products such as handbags, shoes, clothing/garments, jewellery as well as decorative objects and crockery which all hold in high esteem the Toile de Jouy (Vidard, 2016).

3.4.3. Florent Moutti - Toile de Jouy as Canvas

Moutti is a French artist who wanted to communicate a message about the diversity of the French population and painted a series of portraits using the Toile de Jouy as a canvas. His choice came as a response to a climbing rate of racism and national identity crisis in France in the first decade of the 21st century. His message 'All French, All different' tries to convey that a French heritage is not incompatible with people from other cultures, lands, and languages. His portraits illustrate how 'new arrivals can still remain who they are and create a mixture of culture' (Franceinfo: culture, 2010). The 'Faces of Immigration' collection is painted in oils directly on Toile; he sought to find

something 'tribally French' which represented a traditional France of the past and to marry it with a strong message about the positivity of immigration and how immigration enriches the country by its diversity (telessonne, 2010). His models were either first or second generation immigrants, some of mixed parentage, some arriving in France as children others as adults, from different continents from around the world; the other models were French citizens from overseas territories such as Guadeloupe, Martinique or Madagascar, chosen for being 'non-white and not from metropolitan France' (telessonne, 2010). His work shows that contemporary art and traditional pieces can fuse to communicate a strong message against racism. In this way, there is a continuation of a narrative of the fabric, another rhizome continuing in another direction from the original narrative without gaining or losing anything of its value (van der Klei, 2002). Interestingly, Oberkampf was an immigrant himself and became an inspiration and example of great entrepreneurship, and a celebrated and honoured member of high society as well as among the lower classes of his time (Sirat, De Thoisy & Chassagne, 1999).

3.4.4. Richard Saja - Playing with History

Richard Saja, a New York based textile artist uses embroidery to express his interpretation of the Toile de Jouy and 'rip on tradition'; he does not strive to be technically accurate although, he has improved his stitching over the years (Wilder, 2011). He is the man behind the design firm Historically Inaccurate Decorative Arts and brings humour 'with a little dark side' and a 'critical social undercurrent in his work' through his embroidery work (Wilder, 2011). Since childhood, he has loved the human-animal hybrid and monster-like creatures of various kinds and often covers the faces of the actors of the bucolic scenes on the Toile with spontaneous stitching representing these fanciful characters. He uses 'thread as others would use paint' to inject 'something funny' as a foray into the narrative of the original Toile design (Quiet Lunch, 2013). For him a Toile de Jouy is like a page 'begging to be embellished with a story, drawn out this his embroidery' (Good, 2015). His use of bright colours and burlesque characters has won him a place in the fashion industry as well as multiple exhibitions around the world. His collaboration with Keds, shoe maker, led to the creation of a plimsol-like fabric shoe embroidered with exuberant and whimsical personas (Saja, 2010).

3.4.5. Timorous Beasties - Traditional Printing Methods for a very Modern Rendering

Established in 1990 in Glasgow, Timorous Beasties is owned and run by Alistair McAuley and Paul Simmons, textile designers. Their work echoes the 'golden age of copperplate engraving' a technique which remains unrivalled by giving a 3D effect that digital printing cannot compete with (Morgan Parr Media, 2013; Timorousbeasties.com, 2019). They have also used digital printing for other award-winning depictions which are described as an 'elegant transgression, a display of chic irreverence' (Timorousbeasties.com, 2019). They endeavour to engage in 'a design discourse with textiles history by lending an aesthetic evolution to time-honoured motifs' of which Toile de Jouy;

in 2004, they unveiled their own Glasgow Toile by 'reversing the pastoral context' and transforming the traditional design to 'create an exclusively modern urban genre' (Timorousbeasties.com, 2019). Nevertheless they still created a visual combination of plants, animals and society holding to the similar view as art critic John Ruskin held: that there is a 'universal connection between nature, art and society' (Timorousbeasties.com, 2019). The two designers produce wallpaper coverings as well as fabric which can be used to make soft furnishings and upholster furniture; they have also produced designs for rugs, ceramics and even gravestones. In addition to their Glasgow Toile they created a London Toile and New York Toile design in which are details that people can relate to in the same way the original designs created and produced by Oberkampf - the countryside scene, even romanticised, was relatable by the buyers (Victoria and Albert Museum, 2015).

3.4.6. The App - Welcome to the Digital World!

The free app, copyrighted by © 2015 Association des Amis du Musée de la Toile de Jouy, smArtapps, is a valuable immersive educational tool available in 8 languages. It gives the user a tour of the virtual factory, explains the various pattern printing methods and enables to discover the biography of Oberkampf and the history of his manufactory though paintings. The app also presents a short film in French by Etienne Mallet, one of Oberkampf's direct descendants and author of a biography about his ancestor *Oberkampf: vivre pour entreprendre* as well as president of the *Association des Amis du Musée de la Toile de Jouy* enthusiastically describing the benefits of the app (Musée de la Toile de Jouy, 2018). The app gives a different angle to dissemination as it is a digital product and not a physical object that has been reproduced, transformed, copied or inspired by Toile de Jouy. This shows us that dissemination is not limited to physical objects but can also take on an immersive digital form, which then in turn offers up other challenges as to its documentality as it is a changing document by virtue of different version updates.

3.4.7. Digital Toile Printing - Creating your own Design

It was in 2008, that the husbands of two North Carolina creative women founded *Spoonflower,* a site which enabled them to print their own designs which was a 'dream of empowering the individual to create on-demand, custom-designed textiles' (Spoonflower.com, 2019). Among its designs are Toile-like patterns with a modern twist - much like the commemoration designs of the past, there are patterns to be found celebrating the Suffragettes' movement to Women of Science and Learning Toile de Jouy design, in vignettes depicted in nature settings much like original designs by Huët (Spoonflower.com, 2019). In a similar streak to the original literary designs of the 18th and 19th centuries, one can find an *Alice in Wonderland* pattern as well as the famous Dr Who television series, with couples courting or fishing next to a Dalek or Tardis (Spoonflower.com, 2019). Once a design is chosen or uploaded by the customer, be it modern or traditional, it can be printed to order on a small or larger size of fabric or wallpaper. Much like the cotton stocks

'produced to order' or purchased by catalogue order as we have already seen above (Deguillaume, 1994 cited in Grant 2010). At the Museum, there are two maps depicting the 'global market' of the Toile de Jouy, one with the imports of raw cotton cloth from around the world to the manufactory and the other, the exports of the finished products to other parts of the word. Global economy, although different in the 21st century is not a new concept and benefitted the manufactory at Jouy-en-Josas greatly. Spoonflower also offers its business to a global market through its online website but on a different platform since technology has replaced the physical woodblock, copper plate or roller printing.

3.4.8. Home Sweet Home - Timeless Interior Design

The revival of the Shabby Chic style in home decor around 2010, a style originally from the 1980s and 1990s, has led to the publication of many books on the subject. A word search for Toile de Jouy returned the following titles from a sample of books available from Kent Libraries: *A romance with French living : interiors inspired by classic French style* and *Through the French door : romantic interiors inspired by classic French style* by Carolyn Westbrook, as well as *Home-sewn French style : 35 step-by-step beautiful and chic sewing projects* by Amelie Morin-Fontaine. The words *Vintage French*, *Country Chic*, *French Chic Living*, *Essentially French* all evoke a romantic way of life all inspired by the Toile de Jouy. The association between interior design and Toile is a very strong one. The author Rachel Ashwell described the style as 'having an aura of old money' and 'cushy comfort' but essentially a style that is 'appreciative of the beauty of process and evolution' with a suggestion of 'inherited rather than store bought and handcrafted rather than mass produced' (Ashwell, 2012). This last point is interesting as the original Toile was mass produced albeit not to the proportions of mass production as we understand it today.

3.4.9 Conclusion

Dissemination and commercialisation through various business strategies appear to go hand in hand and over time it is possible to observe an evolution of commercial practices. Originally there was a purely commercial end and this has remained. However, a nostalgia for the beauty of the Toile de Jouy and a desire for its survival has caused educational dissemination as a well as re-invention and transformation of the original object. Some might object, others approve but the important matter at hand is that the dissemination has not stopped and does not look like it will, thus protecting and keeping alive a rich legacy.

CHAPTER 4 - CONCLUSION

Introduction

The overall aim of this research was to draw from the information contained in the Toile de Jouy production process and patterns to establish its documentary value. The specific objectives were:

1. Identify the documentation process of the Toile de Jouy
2. Analyse and discuss the 'position' of Toile de Jouy as a document
3. Outline and explore classification of the Toile de Jouy
4. Collate a list of the dissemination of the Toile de Jouy since the closure of the manufactory in 1843

This concluding chapter will briefly revisit and endeavour to demonstrate that these objectives have been met through the research carried out in this study, by looking at the summary of findings and their conclusions followed by recommendations for further study and finally a section covering a self-reflective account about the overall task of writing this dissertation.

4.1. *Research Objectives: summary of findings and conclusions*

4.1.1. Identify the documentation process of the Toile de Jouy - Something Old: The Production Process of the printing of the Toile de Jouy

Lund's (2003) Documentation Process of PRODUCER + INSTRUMENT + MODE = DOCUMENT enabled a detailed analysis of each step of the production process of Toile de Jouy which was of vital importance to this study (in Rayward, 2004). By using the pattern which Huët designed to record the stages of production *Les Travaux de la Manufacture* [The Factory in Operation], it enabled me to identify that several documents emerged from the process as opposed to a single final resulting document. We were able to see the social aspect of the document from the community that formed as a result from working at the manufactory: all the producers in the process gave a social life to the document (Brown & Duguid, 1996). Drawing from this process, we were able to draw an understanding that each document produced at each step is a document in its own right and how interdependent they all are - one would not exist without the other. Establishing the documentary value of this textile as a whole was the starting point which led into looking into the relationships between each of these documents.

4.1.2. Analyse and discuss the 'position' of Toile de Jouy as a document - Something New: Leaving the hierarchy behind

It was important to deconstruct the production process and establish each resulting document as a document in its own right, as this enabled us to reconstruct the interdependence of the relationships between them without setting them in a hierarchy. Challenging the established view of a hierarchical structure, we explored Roux's (2016) paper on rhizomatic relationships which allow new separate documents to be created from each rhizome, without any order of importance; as opposed to Briet's (1951) primary and secondary documents implying a hierarchy, all these documents are of equal value. Meyriat (2006) explained that each document has a life of its own and this is can be confirmed by the various stages which produced separate documents while at the same time being part of a whole.

4.1.3. Outline and explore classification of the Toile de Jouy - Something Borrowed: Pattern Classification

We saw that the original classification of the different patterns could not be fully found out because of various limitations to the research. What was explored was the different possibilities of classification of the designs we have available to us now. Dewey Decimal Classification and Library of Congress Classification systems were analysed and seen to be lacking in organising the patterns - they did nevertheless enable a classification of the processes, materials and technological methods but not in a typical taxonomy but rather a concept map which lends itself better to classifying this kind of organisation. We saw that patterns could be classified by style, theme, marks, printing technique and era but poly-hierarchies would have to be considered so all the different facets could be included. The conclusion was that the hierarchy could no be fully left behind when it came to the classification of the patterns.

4.1.4. Collate a list of the dissemination of the Toile de Jouy since the closure of the manufactory in 1843 - Something Blue: Dissemination of a nostalgic symbol

For the final part of my findings, I collated a list of the various types of dissemination that have taken place since the closure of the manufactory in 1843. Staying with the idea of rhizomes, I was able to illustrate how each type of dissemination led in a different direction producing a new document or documents of their own. From collecting the remnants after closure to re-inventing the intention of furniture fabric into clothing and accessories in fashion; from using the toile as a canvas for painting or embroidery to modernising the pattern yet communicating the same message, and from a cult interior decorating style to the entrance into the 21st century by digital printing and an App for educational purposes, all these rhizomes have enable to perpetuate the nostalgia inspired by the Toile de Jouy.

4.1.5. Conclusion

Through these different findings and the study of the literature, it has been possible to establish that the Toile de Jouy as a printed textile is not only a document, not only one document but a multiplicity of documents which are interdependent and permit the creation of more documents - some by intention, others by attribution (Meyriat, 1981). The researcher has gone beyond the viewing or touching of the textile and has sought to find and bring to the surface the information contained in not only the process but also contained in the document itself. Buckland (1997) had summarised Briet's (1951) rules for when an 'object becomes a document' and we have been able to match Toile de Jouy to these rules in the following manner: the 'materiality' of the Toile de Jouy by its physical support and dyeing processes; its 'intentionality' inasmuch as the various patterns are evidence of technological and scientific development as well as historical events; the Toile was made into a document or rather several documents by the processes that were used and finally Toile de Jouy can be perceived as a document because of the information it contains as well as because of its documentary process of producer + instrument + mode = document establishing the phenomenological position of the Toile de Jouy.

I believe this dissertation has opened the way to give the Toile de Jouy as a printed textile, a voice in the domain of Library and Information Science by allowing this mute object to speak through a fascinating journey of exploration. The main conclusion to be drawn is that Toile de Jouy, as a printed textile, is not only a document in its own right but has, by its production process, classification and dissemination, become a producer of other documents of equal documentary value to itself.

4.2. *Recommendations*

I believe that this study has only scratched the surface about textiles. Embellishment on textiles, long before printing processes were invented and implemented, took other forms: weaving of patterns with different fibres and colours, and surface embroidery added on ready made fabric are a world of their own and deserve their own study. The documentation process of both weaving and embroidery, as separate studies would certainly enrich our understanding of production and enable to embrace their documentary value, not as part of something else like a costume or as furniture but as a stand-alone piece of evidence and information.

4.3. *Self-Reflection*

Advance knowledge about the emotional journey that writing a dissertation would be was, to say the least, a fair warning. Despite this knowledge, the range of emotions from excitement at learning about a subject matter known to me only superficially, to frustration when I did not receive answers to emails which I deemed essential to my research, took me by surprise, as I had not imagined them to be so strong. I barely recognised myself when upon my visit to the Musée

de la Toile de Jouy near Paris, in September 2019 I became extremely nervous and very emotional all at once - I was quite choked up and did not really know how to manage these feelings. I could not remember feeling like this ever before, especially in such a context. I believe the build-up over the previous months contributed greatly to these strong emotions but it also made me realise how much the research about this topic meant to me. The combination of having reached the point of academic research on textiles and the subject of textiles which are very tactile and beautiful objects, took me by surprise: I seemed to have reconnected with my childhood and education in France and this gave me much joy.

Before starting on the dissertation, at the very start of the course in September 2018, we were told that both lecturers and students in our course were 'colleagues' and this was quite crucial to me when approaching lecturers in discussion or advice during the taught part of the course and afterwards, in engaging with my supervisor. It gave me confidence and acknowledgement that there was validity in my own thought processes and ideas, and had an empowering impact on the approach to my dissertation.

When I started my reading and research, I soon realised that to be able to complete this work to the standard I wanted, I would need to read far beyond the subject matter: although 'Toile de Jouy' is of itself a narrow topic in the world of printed textiles, it is a far reaching one - the economic implications, the trading history, the historical context which came in the centuries before needed to be understood and grasped, even if sadly only briefly included in the main text, before tackling the 'actual' subject.

I found the aspects interest of the Toile de Jouy so vast that I was overwhelmed by the task and I struggled finding a focus of research. I was highly encouraged by a meeting with my supervisor to spend time in the Museum and in poetic terms 'Let it speak to me'. I totally understood the point and it was very helpful to follow this advice. I had counted on several subsequent visits during my stay but because of family circumstances this did not go to plan. The first and only visit was very helpful and I was able to glean a lot from the experience and in time, it gave me direction in my study and research. I learned to be open-minded to the topic at hand before narrowing down to the specific areas of research.

One of the areas which I struggled with was changing direction in my research when it came to Document attributes: I had planned to use these attributes as a basis for my study but just could not make it work. Although it seemed a clear structure of approach, in reality it caused more frustration and did not enable me to talk about the process of documentation nor the classification in the way I wanted to. I had to sit back, go back to the drawing board as it were, and take a new direction to be able to broach these areas. In the end, it was worth the delay and loss of time, as it gave me a better perspective and ultimately smoother connections between different areas of findings. I was also pleased that the original working title worked with these

changes as I really liked the idea and wanted to use it. I had been ready to choose another title but was really happy when I did not have to.

I thoroughly enjoyed reading books in French again and it gave me a huge intellectual satisfaction to explore different texts both in English and French - books, journals and other online materials. I have certainly developed a more critical approach about references, indexing, layout and general information included in articles and books. I have grown in my understanding for a need of accurate referencing and look for it in my own non-fiction reading.

An area where I regret not being bolder was approaching people in the textile art industry to ask questions. I thought I had found some people to interview but this part of the planning was not well done. The planning for writing was fine but for discussions, it did not work out so well. I left myself short on time especially with the end of year festivities so had to make a decision not to proceed with this avenue of research. It was disappointing but the disappointment stemmed more from myself than others. I also had to be realistic with the overall time scale - given that also unexpectedly I had to move house twice within the time frame of the dissertation, learning to prioritise my aims was a stretching exercise to say the least.

I was very nervous and uncertain at first about layout and how to start writing despite having collected material and making many notes. To calm the rising panic, I decided to approach two colleagues who had already handed in their own dissertations and were pleased with their results, and asked them if I could have a look at their work. Thankfully, both were willing and I much enjoyed reading their work which inspired me to start writing my own dissertation. What they produced was completely different in terms of topic but enabled me to see beyond my notes and get an overall idea of what needed to be included. It provided me with reassurance that what I was doing was the right thing. Books about writing a dissertation were very useful but I needed an example closer to home.

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Appendix 1

<u>Original proposal</u>

City, University of London

INM367
Dissertation Proposal
2018/19

Susan Trokhymenko

Working Title:
Something Old, Something New, Something Borrowed, Something Blue: A Marriage of the Toile de Jouy and Document Theory

Introduction

Textiles have clothed and furnished us for millennia and have been taken for granted in our everyday life since time began. It is only in the last few decades that importance has been attributed to their preservation. From the Ancient Egyptians who used linen to wrap their mummies to the silk that built the Chinese Empire, fibre, and the cloth that has been produced from it, has had varying value over time. Respected, revered, discarded, preserved, cherished, textiles have a place is our lives from swaddling at birth to the death shroud. But can textiles be documents?

Document theorist Paul Otlet in his *Traité de Documentation* (1934) described the smallest document as a boy scout's tracing of a sign on a tree or a rock, or even a stamp or label. He looked beyond the book and considered that museum objects and specimens could also be considered documents. Among the list of *elements of a document*, he describes two of them as the *material element*, meaning the supportive structure or surface, and the *graphic element*, meaning the illustrations or images. These are of particular interest in the context of this dissertation.

Briet saw a document as the material and intentional evidence of an object: a photograph or catalogue entry, the objects in a museum, and most famously, her antelope. A document requires a record or form of preservation with the intention of representing, reconstructing or demonstrating in a physical or conceptual way the original object, be it a star in the sky or an animal in the wild (Briet, 1951).

Buckland, in his 1991 paper *Information as Thing*, uses the word information, rather than document or documentation, because information has 'to do with becoming informed' thus

reducing 'ignorance and uncertainty' and changing what people know in the process (Buckland, 1991). Knowledge is intangible — it cannot be measured or touched in any direct way. In order to communicate it, it needs to be 'expressed, described, or represented in some physical way, as a signal, text, or communication' (Buckland, 1991).

ISKO's article on Document Theory, reports that it was 'Meyriat [who] distinguished two kinds of document: a document by intention (i.e. created to be a document) and a document by attribution (i.e. regarded as a document) (Tricot, Sahut and Lemarié 2016, 16)' (Buckland, 2018). In this context, Buckland further distinguished three origins of documents:

'(i) A document can be *created as* a document: written, drawn, or otherwise made as a document, ordinarily producing an inscription on a flat surface. This is a conventional view.
(ii) Objects can be *made into* or presented as a document. This is a functional view.
(iii) Any object, whether or not included in i or ii, may be *regarded as* a document by a perceiver, whether or not its creator, if any, intended it to be a document. This is a semiotic view' (Buckland, 2018).

These are a few of the theorists that have discussed what a document is or could be. Lund and Skare, Frohmann are some of other people whose work I plan to explore.

The Document Academy, created by Buckland, Lund and Skare in the 1990s, posts a list of a document's attributes:
• Indexability/indexicality: a document is a representation, and is about and points to something. Briet defined a document as being an sign, an indication (documentacademy.org., 2019)
• Complementarity: it was Lund who suggested that documents 'have aspects that are informational (mental), material (physical) and communicational (social)' (documentacademy.org., 2019)
• Fixity: a document, in its physical form, remains relatively stable over the passage of time and allows to build social groups; the same document viewed or read by a group of people gives a sense of community to that group. They are "linked" by the document in question (Brown and Duguid, 1996)
• Documentality: a term coined by Frohmann (2012), a document performs certain social functions (functionality), affects us emotionally or in our actions (autonomous agency), have a time and space dimension (historicity), and call for a process of learning in order to interact with them (social complexity)
• Productivity: from the original document (primary document), new documents can be made (secondary document); things like a photograph of a painting or the sound recording of Shakespeare's play Macbeth. Using the words primary and secondary though has been argued as it implies a hierarchical structure (documentacademy.org., 2019)

It is imperative to take into account all facets of document theory in order to draw the correct conclusions. It is in the context of these document theories that I wish to study how textiles and in particular the Toile de Jouy, can be considered a document.

Aims and Objectives

The overall aim is to try to determine whether textiles can be considered documents in the light of various document theories. I am aware of the importance of having a holistic approach which blends the 'physical interpretation of documents and socio-cultural aspects' (Robinson, 2018). I will attempt to:

1. Identify "what is a document" according to various document theories namely, Otlet, Briet, Buckland, Lund and Skare among others
2. Outline and explore the attributes of documents (documentacademy.org, 2019)
3. Collate a brief history of the Toile de Jouy in the political, social, economical and religious context of the period
4. Discuss how Toile de Jouy, as a printed textile, measures up against these document theories and attributes

Scope and Definition

Limitation/scope

I believe that concentrating on one type of printed textile rather than textiles in general would be beneficial to this study. I have chosen the Toile de Jouy because of its unique history and fascinating and traceable production, and also because of its impact in the past to the present day. I believe there is enough scope in this fabric alone, from its production, impact on fashion and interior design, its social influence on the workers at the factory, its origins, its cataloguing, its designs and their significance, and its record of military and political history of France in particular. Even if not all aspects are explored, I believe there is sufficient scope in this textile alone.

Definitions

Textile: according to the Concise Oxford Dictionary (Concise Oxford Dictionary, 1990) is 'any woven material' or 'any cloth.' It is a cloth produced by weaving, knitting or felting by using fibre whether natural or synthetic.

Printed Textile: the Encyclopeadia Britannica (Whewell, 2019) describes textile printing as 'a process of decorating textile fabrics by application of pigments, dyes, or other related materials in the form of patterns.' There are various methods used namely block printing, roller printing, screen printing and heat transfer. For the purposes of this dissertation, we will concentrate on block and roller printing which were the two methods used by Oberkampf to print his Toile de Jouy.

<u>Toile de Jouy</u>: cotton textile produced between 1760 and 1821 in Jouy-en-Josas, France by German born manufacturer Christophe-Philippe Oberkampf. It is known mainly for its monochrome printed patterns of bucolic scenes reflecting life in France from the 18th and 19th centuries. It was used for dress, furniture upholstery and wall hangings depending on the fashion at the time.

<u>Document theory</u>: Buckland (2018) says that '[d]ocument theory examines the concept of a document and how it can serve with other concepts to understand communication, documentation, information, and knowledge.'

Research Context - Literature Review

I suggest a thorough literature review of various document theorists and once this is done, in-depth research about the history of the Toile de Jouy in order to extrapolate the information which will be needed to measure it up to the various document theories.

I have found many journal articles, theses, conference proceedings and books relating to textiles but not in the context of LIS. Research on textiles is often carried out and used in papers relating to economic and environmental issues, history and museology, and also art and design and the fashion industry. I believe it is an area within the context of LIS that lacks investigation. Other art forms, materials and even performances and sounds have been explored as documents and yet little, if anything, has been done on textiles. Apart from being such an integral part of our everyday lives, textiles are such a source of information that they deserve to be looked into and analysed with the same intensity and passion as other media have been.

Methodology

I propose to do a thorough literature review on various document theories. I will be reviewing Otlet and LaFontaine's work, as well as Suzanne Briet and more recently Buckland, Lund and Skare. I wish to study the various facets of their theories to gain a deeper understanding in order to confidently discuss how textiles could possibly be seen through the eyes of Document Theory.

Most of my research will be desk research, through reading and analysing academic texts and journals. I will also use books most of which are housed at the National Art Library at the V&A in London, as this is where I have found the most reliable sources of the history of the Toile de Jouy. It is imperative to understand the historical context before looking at its documentality.

I also intend to visit the *Musée de la Toile de Jouy* at Jouy-en-Josas, in France, after having contacted them in order to get the most out of the visit. I will undertake this visit in September. I will discuss with my supervisor the best way to proceed with this visit and if a questionnaire would help in this instance. All correspondence will be included in appendices and if necessary translated. There would not be any confidential data as the questions would pertain to the history of the place and the production of the Toile de Jouy.

Some texts are originally written in English, others in French. I propose to translate where necessary as part of my undergrad studies included French and English translation.

I believe the above methods would be appropriate for the type of research aims and objectives I wish to carry out.

Dissemination

If the work and research I carry out are considered good and significant enough, I would happily have this dissertation added to the Humanities Commons Repository. Again, if the work was deemed significant enough, I would willingly talk about it at informal presentations such as After Hours at City University. I enjoy public speaking and I believe I would have more confidence talking about this topic after researching and writing about it.

I am thinking about blogging about the process and research of this dissertation but I am unsure what form it should take. I very much enjoy writing but sense that the blogging I would do would not have much professional value but be rather more of a personal angle to the overall process and learning. There might be an occasional tweet but I have not found tweeting a natural process despite leafing through a 'Twitter for Dummies' book at the beginning of the course!

Work Plan

Resources

• ISKO and the Document Academy website will provide me with a starting point. I believe other website pages and online materials will also become apparent as research is carried out

• LIS academic journals such as Library Trends, Journal of Research Practice and Journal of Documentation among others

• other journals such as Textile: the Journal of Cloth and Culture among others

• books and book reviews

• museum visit in Jouy-en-Josas, France, with questionnaire if needed

• resource recommendations from my supervisor, lecturers and colleagues

Ethics and Confidentiality

I do not believe there are any ethical issues or issues of confidentiality in the work and research I propose to carry out.

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Appendix 2

Ethics' Checklist

Does your project require approval from the National Research Ethics Service (NRES)? (E.g. because you are recruiting current NHS patients or staff? If you are unsure, please check at http://www.hra.nhs.uk/research-community/before-you-apply/determine-which-review-body-approvals-are-required/) **NO**
Will you recruit any participants who fall under the auspices of the Mental Capacity Act? (Such research needs to be approved by an external ethics committee such as NRES or the Social Care Research Ethics Committee http://www.scie.org.uk/research/ethics-committee/) **NO**
Will you recruit any participants who are currently under the auspices of the Criminal Justice System, for example, but not limited to, people on remand, prisoners and those on probation? (Such research needs to be authorised by the ethics approval system of the National Offender Management Service.) **NO**

Does your project involve participants who are unable to give informed consent, for example, but not limited to, people who may have a degree of learning disability or mental health problem, that means they are unable to make an informed decision on their own behalf? **NO**
Is there a risk that your project might lead to disclosures from participants concerning their involvement in illegal activities? **NO**
Is there a risk that obscene and or illegal material may need to be accessed for your project (including online content and other material)? **NO**
Does your project involve participants disclosing information about sensitive subjects? **NO**
Does your project involve you travelling to another country outside of the UK, where the Foreign & Commonwealth Office has issued a travel warning? (http://www.fco.gov.uk/en/) **NO**
Does your project involve invasive or intrusive procedures? For example, these may include, but are not limited to, electrical stimulation, heat, cold or bruising. **NO**
Does your project involve animals? **NO**
Does your project involve the administration of drugs, placebos or other substances to study participants? **NO**

Does your project involve participants who are under the age of 18? **NO**
Does your project involve adults who are vulnerable because of their social, psychological or medical circumstances (vulnerable adults)? This includes adults with cognitive and / or learning disabilities, adults with physical disabilities and older people. **NO**
Does your project involve participants who are recruited because they are staff or students of City University London? For example, students studying on a particular course or module. (If yes, approval is also required from the Project Tutor.) **NO**
Does your project involve intentional deception of participants? **NO**
Does your project involve identifiable participants taking part without their informed consent? **NO**
Does your project pose a risk to participants or other individuals greater than that in normal working life? **NO**
Does your project pose a risk to you, the researcher, greater than that in normal working life? **NO**

Does your project involve human participants? for example, as interviewees, respondents to a questionnaire or participants in evaluation or testing. **NO**