

*Guild  
Emblems  
and  
their  
Signi-  
ficance*

Drinking cup with emblem of the weavers' guild. Bohemia 1667. Museum of Industrial Arts, Prague.



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Basle . September 1938

## *Guild Emblems and their Significance*

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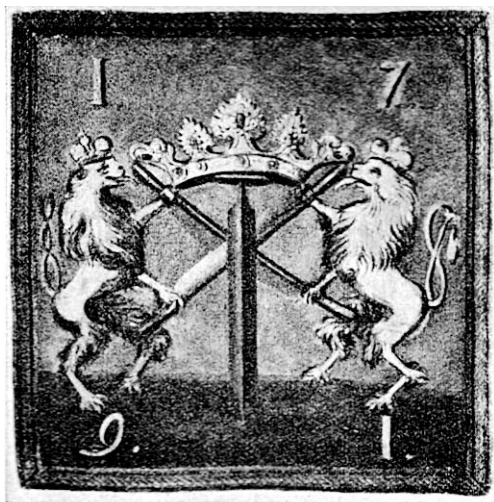
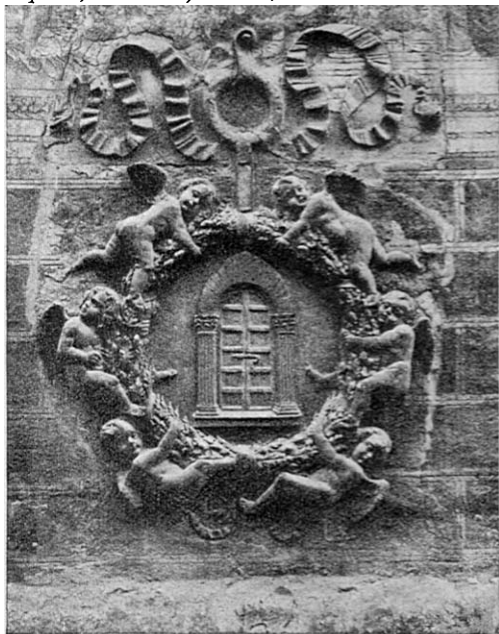
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The medieval estates were not only social or professional units, but communities completely embracing the lives of their members. A common occupation led to the foundation of these communities, of groups which, by reason of the fact that they were groups and not scattered individuals were able to secure and maintain a place in the social and economic structure of the people. Though in early medieval days the individual was left a prey to whatever political or natural calamity might assail him, both state and philosophy of the later Middle Ages assigned to each man his particular place in the general scheme of things, much more so than did the Renaissance. The desire for security becomes stronger. The accidental shall be eliminated, and institution overcome adventure. The institution which perhaps did most to regulate the details of daily life were the trade guilds. Their rules and regulations were intended to serve as a protection against all arbitrary measures, from whatever side they might come. Too much restriction will always impede the spiritual and intellectual growth, but the voluntary renunciation of freedom, the flight to the narrow, but safe, confines of the

*Arms of the silk guild on the wall of a house in the Via di Capaccio, Florence. 15th century.*



*Emblem on the flag of the tanners' guild of Prague. 1791. City Museum, Prague.*

guilds will be more readily understood if the dangers and the lawlessness are remembered, which at that time threatened the individual. At a later period, when the economic structure changed, the guilds and their members became powerful, and they who had once sought refuge in numbers were now often themselves a threat to others. The guilds were not only united by the fact that their members were all of the same trade or profession; much stronger was the feeling of a common code of honour and of common interests and demands which they considered their due as members of an honourable company. And just as medieval art strove to express thought by clear and vivid images, the guilds sought to give expression to this conception of honour, which became synonymous with that of the guild itself, by a symbol, the emblem which stood for the guild and its honour and for the honour of every individual member. This visible badge of a definite spiritual and intellectual attitude was handed down through the centuries to a period which still retained the guild as an institution, but which had long lost that spirit which had imbued the founders. This explains a certain empty formalism and over-elaboration in the guild emblems of a later age.

When in the 13th century the grocers' guild of Florence, which was joined with the



*Left: Seal of the merchants of the silk guild "Arte di Porta Santa Maria", Florence; inscription: Mercatores Porte Sancte Marie. 15th century. Mus. Naz., Florence. Centre: Seal of the consuls of the silk guild; inscription: Consules Artis Portae S. Muriae. 15th century. Mus. Naz., Florence. Right: Seal of the dyers in plain and high-colours, Basle, 1725. Left side: Cauldron of dye with length of cloth suspended from a roller. Right: dyer turning the roller.*

guild of physicians and apothecaries, complained in a petition to the city council that although they had borne half of the expenses for the banner of the guild, none of them had been appointed standard-bearers, they were not fighting for any material advantage, but for their honour and reputation. And it was decreed, that "the honour of carrying the

*Small hollow shield in dark blue enamel bearing the emblem of the "Arte della Lana", the wool-weavers' guild of Florence. These shields were worn in the belt and used for containing letters. 14th century Florentine art. Museo Nazionale, Florence.*



banner" should be theirs every three years, as there were among them "wealthy, honourable, and suitable men in large numbers". Many centuries later the German Emperor Joseph II (1765-90), who must have regarded with disgust the narrow and hide-bound life of the guilds, forbade processions, badges, and flags. Scarcely had the decree been repealed by his successor, when, at the coronation of Leopold II, the guilds appeared with new and costly flags, one of which, that of the tanners of Prague, is reproduced here (see ill. p. 426). It shows two lions rampant supporting the tools of the trade, two crossed fleshing-knives and a scraper, the whole supporting a crown. Compared with earlier banners the one just described seems over-elaborate. The decline of the guilds finds eloquent expression in the complicated decorations of the emblems, banners, etc. Two seals of the cloth-makers of Berlin (Germanic Museum, Nuremberg) show this development very plainly. The first, dating from the end of the 15th century, bears a pair of scissors between two brackets, whereas on the second (ab. 1700) two lions hold a five-pointed crown over the scissors, at the sides of which other instruments are grouped. The Gothic period preferred one represent-



*Seal of Tuscan dyers. Museo Nazionale, Florence.*



*Left: Seal of the "Arte della Lana", the wool-weavers' guild of Florence ; inscription: Artis Lane Civitatis Florentie. Mus. Naz., Florence. Centre: Seal of the Universitas of the "Arte della Lana", the wool-weavers' guild of Florence ; inscription: Artis Lane Universitatis. Mus. Naz., Florence. Right: Seal of the tanners of Florence. Museo Nazionale, Florence.*

ative implement as an emblem, whilst later generations frequently replaced the implements of a trade by its principal product. Whereas the tools changed but little in the course of the centuries, the appearance of the product did; a 14th century shoe differed widely from one made in the 17th century.

The longer an emblem stood unchanged for a guild, the more it assumed the character of symbol. A genuine symbol is the tangible manifestation of the idea or community of which it is born. Such symbols were needed by the guilds in their struggles against other social groups, e.g. the nobility.

A symbol is not merely a badge, it is a reality, just as in the language of a poet a metaphor is also a reality, not merely an arabesque. Wherever a symbol appears it is

*Detail from balustrade of the "Collegio dell'Arte della Lana" the hall of the wool-weavers of Padua, showing the guild-emblem. 1608. Museo Civico, Padua.*



accepted as completely as it represents the idea or group behind it. The silk guild of Florence, which had its home in one of the richest streets of the city, close to the Ponte Vecchio, in the immediate vicinity of the Church of Porta Santa Maria, bore the gate of Santa Maria, red on a white field, in its crest. The guild was generally known as "the people of Porta Santa Maria". The gate became the recognized symbol of the guild, though it had nothing whatever to do with the trade or its products. It is still to be seen on ancient Florentine houses, proclaiming them as former property of the silk guild. On the front of a house in the Via di Capaccio, dating from the 15th century this symbol is especially well reproduced in all its expressive simplicity and surrounded by a wreath from which winged amoretto seem to take all the weight of the stone material (see ill. p. 426). It is quite different as seen on contemporary seals, but it still remains the gate of Santa Maria and the symbol of the guild: delicately traced on the seal of the mercatores, the silk-merchants (see ill. p. 427), ponderous and yet impressive on that of the consuls of the silk-weavers' guild (see ill. p. 427).

Compare with these the seal of the Dyers in Plain and High Colours of Basle, 1725, and the difference between attribute and symbol becomes plain. The left half of the shield shows a dyeing-vat, above it a length of cloth suspended from a long spindle or roller, beside it stands a dyer turning the roller. This seal comes very close to the so-called "speaking" seals of which a very good example is preserved at Nuremberg in the Germanic Museum, the seal of the silk and velvet-weavers of Köpenick. On this seal a monkey is seen holding the end of a robe, apparently examining the quality of the cloth. Dyeing-

vat, roller, and cloth are attributes of a trade, but never symbols of a guild. They might be replaced by other attributes (whereas symbols by their very nature preclude all interchanging) as in the fine seal of the dyers of Tuscany (see ill. p. 427) with basin, stamper, and mallet. These two crossed implements may still be seen above the doors of houses in the former dyer's quarter of Florence, but symbols they neither were nor are.

A genuine symbol, perhaps the most universal and impressive and therefore the most popular guild symbol that we know, is the Agnus Dei, the legendary attribute of John the Baptist, the wool-yielding animal as an emblem of all wool guilds. The Florentine form is well-known, perpetuated by Luca della Robbia in the famous terracotta of Or' San Michele: the lamb with halo and flag, and above it a harrow-like ornament with the Florentine lilies. If the guild felt really at one with its emblem, it was imposed even on seemingly unimportant articles of daily use. The hollow shield of enamel illustrated here and about 10 inches high, which served to hold the letters sent to neighbouring towns by the powerful guild of Florentine woolweavers, dates from the 14th century, and is therefore older than Luca della Robbia's work, though it bears a similar device. The messenger wore the shield in his belt, thus protecting the letters in case of robbery or brawls on the road. The material, metallic paint on a dark blue enamel background, and the artistic sense which at that time pervaded the whole country, forming every object, impart to the radiant figure of the lamb and to the flag a wonderful lustre. But even the much

*Arms of the «Calimala», the guild which bought and refined cloth in Florence. Via Calimara, the street containing the gate with this 15th century emblem, is called after the guild.*

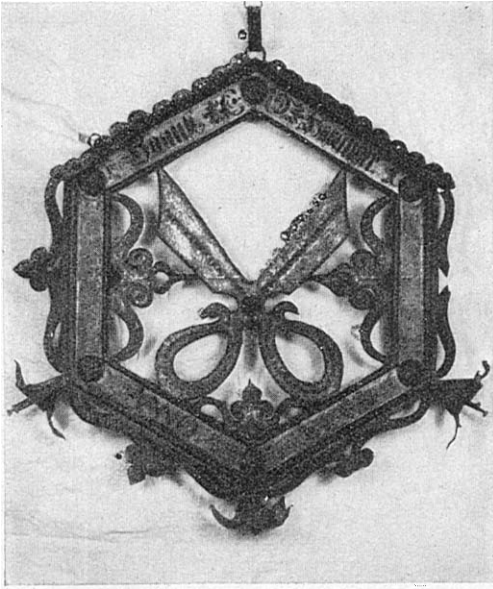


*Arms of the tanners of Basle. From an almanack for 1609. State Archives, Basle.*

less suitable material of the seals preserved the full force of this symbol. The very early seal of the «Arte della Lana» with the lamb in a rosette or arches (see ill. p. 428) is in the style of the figure on the enamel shield, whereas the younger and more conventional seal of the Universitas of this guild (see ill. p. 428) is akin to Luca della Robbia's conception. In Padua we find the figure of the lamb put to unusual use as an ornament. In 1608 the weavers' guild of that city decided to replace the old wooden staircase in their guild-house by a new one of stone. In square leaf ornaments of the fretted balustrade we find the figure of the lamb with halo and flag (see ill. p. 428). The emblem takes possession of the new staircase, thus stamping it as the property of the guild.

The tendency to embellish the guild emblems with heraldic figures seems to have been much stronger among the Germanic than among the Latin peoples. Whereas the crest of the tanners of Basle (see ill.) bore a lion holding a fleshing-knife, that of the tanners of Florence was adorned with the head of a bull (see ill. p. 428). The connection of this animal with the trade was as plain as that of the lamb in the weavers' emblem. The ox is an animal the skin of which is tanned.

A genuine guild symbol is to be found in the corded bales of cloth held in the talons of an eagle, which were the emblem of the



*Sign-board of a tailor. Signed Hanns Hasslinger, dated 1688. Austrian. Collection Oscar Bondy, Vienna.*

“Calimala” of Florence. In contrast to the other guilds whose trade and craft served only the local needs, this company conquered the world-market as early as the 13th century. It bought cloth, and attended to the dressing and refinement of raw French cloth. Its bales were sent everywhere, their quality being guaranteed by the seal of the guild, and great

*Stone guild emblem of the furriers of Jászárokszállás, Hungary. Front view. Photo: A. von Gönyey.*



stress was laid on this seal being intact. The device on the seal was composed of bales of goods, sometimes with the eagle, sometimes alone. In the street which gave the guild its name there is a house above the door of which the emblem may be seen wrought with all the skill of 15th century Florentine art (see ill. p. 429). A pointed arch filled with closely spaced Florentine lilies frames the medallion hewing an eagle with outspread wings, poised on the two corded bales. It is of interest to place beside this sublime stone emblem another one, also in stone, this time a work of primitive popular art. It is the emblem of the furriers of Jászárokszállás in Hungary (see ill.). A genuine Magyar head looks down on a pellmill of men and implements, shears, awls, patrons crowned and uncrowned. Lest all this should seem insufficient, flowers have been added to the miscellany, for example a tulip of delicate proportions, beautifully traced in the stone.

From birth until the hour of his death the child of a guild member had to bow to the laws of the community, and to obey their rules, in return for which he enjoyed all the protective privileges which the guild could confer. Like every hierarchic order the guilds set great store by secrecy, a secret language and secret signs. The original reason for this was insecurity and the wish to guard against

*Stone guild emblem of the furriers of Jászárokszállás, Hungary. Obverse side. Photo: A. von Gönyey.*





*Embroidered  
coffin-plate of  
the shoemakers  
of Prague. 1591.  
Municipal  
Museum, Prague.*



intruders. As is often the case, the practice of these secret signs, rites, etc., did not change even when altered circumstances had long made them unnecessary. The customs of the guild were still preserved as secrets, also the secret language and cryptic terms with which only the initiated were fully acquainted, and which were an essential part of the system of questions and answers which accompanied every journeyman's examination.

Every stage of life was regulated, and marked for all to see by the emblems of the guild. The infant was received with a baptismal cup presented by the guild and bearing its badge; the guild bore his coffin to the grave, it too adorned with the same emblems. Not only the property of the guild, but its members too, bore these visible marks, showing what allegiance they owed. No member of the guild might absent himself from the funeral of a fellow-member. In many cases the bier was the property of the guild; on the coffin lay, a marvel of leaves and lace, the "crown of the dead". The pall was always of black velvet,

its corners adorned by the guild emblems. The costliest and most artistic trappings of the funeral were the coffin-shields which hung in pairs over the coffin, and were always the property of the guilds. The earliest and costliest of these were wrought in embossed needle-work, but there are also fine specimens in beaten copper, plated with silver or gold. An early and particularly costly shield, that of the shoemakers of Prague, is reproduced here, dated 1591. The device is formed by the well-known three boots of Bohemia, here three pointed spurred boots, such as were fashionable at the time. What the dyers of Florence failed to do; i. e. to make a symbol of the attributes of their craft, was possible for the shoemakers of Bohemia, because they found a form which was of high artistic quality and very easily imprinted on the memory. Their device did indeed become a symbol. Just as a phrase—a motto or slogan—may be successful or not, may stick or be forgotten, so it is with graphic forms. One is accepted and becomes ineradic-



*Glass of Mathias Pfeiffer; arms of the stocking-weavers and glove-makers. 1696. Museum of Arts and Crafts, Prague.*

able, whilst another is rejected. The three boots of the Bohemian shoemakers were copied in the device of three scissors adopted by the German tailors, but the effect of the imitation was small. The single pair of scissors, opened, offers such an excellent ornamental device that it was impossible to dislodge it from the popular mind. An instance of its use as a trade emblem is reproduced here. It is the sign of an Austrian tailor of 1688, wrought in metal (see ill. p. 430). The scissors are very effectively set in a hexagonal frame, and as the space below and at both sides is filled with ornaments, the deltoid between the two opened blades is exceedingly effective. The fact that the three lilies adorning the lower side of the frame are not repeated above, shows with what judicious economy of detail the designer worked to gain the desired effect. Such shop-signs are not to be compared with those of today. Advertisement is meaningless where there is no competition,

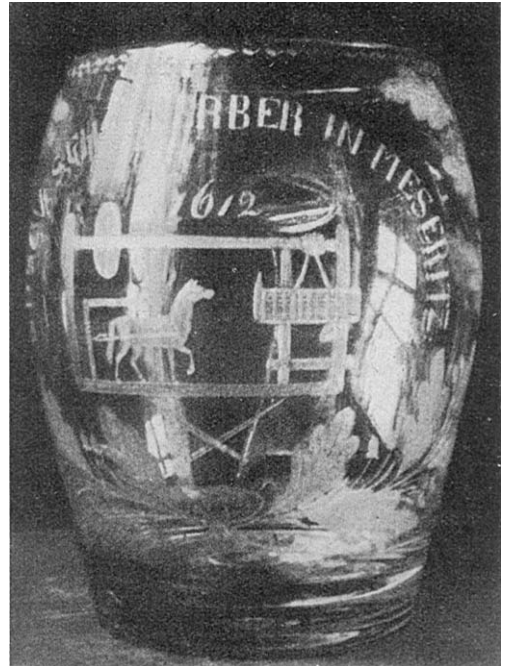
and it was the aim and object of the guilds to ensure that their members worked under equal conditions. The number of assistants to be employed was fixed, and also the quantity of goods produced. As one street was inhabited by tailors, the next by smiths, and so on, the question of one workshop being favourably situated did not arise. Shop-signs like the one described were therefore not advertisements, but merely served to indicate the occupation of their owner. Theoretically speaking a lettered sign giving the name and occupation would have served the same purpose, but it would not have been in accordance with the mentality of those concerned. The written word was the affair of a different class of people.

“Was G’lahrte durch die Schrift verstahn,  
das lehrt das G’mähl dem g’meynen Mann.”  
(Roughly:

“The scholar learns by reading books,  
The common man on pictures looks.”)

These words from a wood-cut of the time of the Thirty Years’ War are very apt in this connection. The common man would be more inclined to deduce the presence of a tailor from the scissors on his sign-board, than to be informed of the fact through a

*Cut glass mug of the dyers of Meseritz. 1612. Museum Frankfort o. Oder. (After K. Gröber.)*





*Stained glass panel showing arms of "Spinnwetternzunft", the builders' corporation, Basle. St. Martin's Church. Dated 1643; now in State Archives, Basle.*

written notice. Whilst the device of three scissors could never compete with one opened pair of scissors as an effective emblem or sign, the three shuttles placed in such a manner as to form a triangle became stereotyped from the 16th century on, a perfect model of an arrangement which through its very simplicity attained to the rank of a genuine symbol. The shuttles are reproduced here on an enamelled Bohemian glass of 1667 showing the weavers' emblem (see title-page). This is probably not a guild-glass, but rather a present from the guild to one of its members, a certain Christopher Neuber. Instead of by the usual heraldic animals the shield bearing the emblem of a guild is frequently supported by two members of the craft or by two angels. In this case the shield is held by two large-winged angels of very Bohemian type. The shuttles, each in a different colour, are not only very effective, but very pretty. The other side of the glass bears the double eagle, which may be dimly seen in the reproduction.

Every kind of drinking-vessel was adorned with guild emblems. One of the greatest treasures of the guilds, only produced on festive occasions, and under observation of a strictly prescribed ritual, was the so-called "Welcome". This mug, glass, or goblet was offered to the young man being formally proclaimed a journeyman, was made a pre-

sent to the young master-craftsman, and was sent as a welcome to the traveller at the hostel. Any object with a reasonable volume served as a model for a drinking-vessel. There were mugs shaped like boots, thimbles, etc. A small cut glass of the dyers of Meseritz, dated 1612, shows a horse setting a hauling tackle or winch in motion (see ill. p. 432). The glass, with the arms of the stocking-weavers' and glovers' guild, and bearing the name of Mathias Pfeiffer, 1696, was probably a present to a master (see ill. p. 432). On the other side of the glass is a verse written in the first person, and proclaiming that the speaker, presumably Mathias Pfeiffer, knits gloves and stockings of wool, as well as other things useful to people, as he has learnt according to the master's craft, all of which should bring him honour and favour. Here, too, the shield is supported by angels, though they are not so original in conception and really alive as those on the weavers' glass, their effect being also somewhat marred by the dark clothes. The quartered shield bears products and tools of the trade, a glove, a stocking, and scissors surmounted by a crown. For the stocking-weaver the scissors are only one attribute among many others, whereas we have seen that they were for the tailor the symbol of his guild.

*Medal serving as certificate of membership of the "Universitas acuum" probably the tailors' guild of Milan. 1716. Raccolta di Brera, Milan.*



*Medal of Milan cloth-workers' guild. 2nd half 17th century. Raccolta di Brera, Milan.*





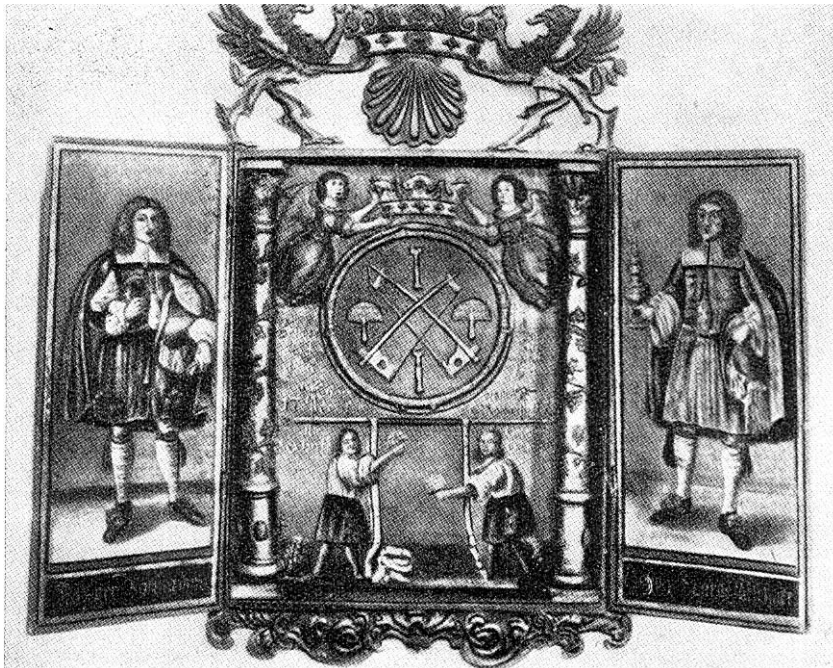
*Arms of the weavers of Basle on the back of a chair from the weavers' hall. Middle of 17th century. Historical Museum, Basle.*

The artistic leanings of the period and the aspirations of the guilds made them patrons of the arts. Many of the beautiful stained-glass windows in our churches were executed to the order of the guilds. They frequently illustrate the legend of a patron saint shown with attributes of the trade, so for instance the window of the "Spinnwetternzunft" in St. Martin's Church, Basle, 1643 (see ill. p. 433). After the Reformation such windows are found not only in churches, but in the guild-houses, at first just as coloured panes with the emblem of the guild or the donor. Towards the end of the 16th century, however, scenes from work or guild life appear. The guilds seemed to take special pleasure in being

depicted as holding great carousals, witness a stained-glass window of 1604 showing the tanners of Rottweil.

The patron saint of the guilds accompanied the wandering journeyman on his travels. Some cities demanded that he should deposit his bundle at the city gate on arriving, and only when he had found work was he provided by the hostel with a mark or pass, armed with which he could collect his belongings at the gate. Such medals were also issued as a licence to live in the hostel. They generally bore the image of the patron saint of the guild. On the medal of the cloth-makers of Milan the patron is St. Ambrose, patron saint of Milan (see ill. p. 433), holding his crozier in one hand, and apparently a length of cloth in the other. Of special interest is the "Protectrix Mater Dei", the Madonna sewing, probably the patron of the tailors of Milan (see ill. p. 433). On this mark (a coin-like disc) they proudly describe themselves as the "Universitas Acuum", the „community of the needle", and three finely traced needles illustrate the euphemism; but the name probably refers to the world-famous Milan tailors.

The greatest care was of course lavished on the guild-house and its treasures. The magnificent halls of the weavers and cloth-makers are especially noteworthy. Theirs were the oldest guilds; the first guild known in



*Triptych of the cloth-weavers of Görlitz 1664. Restored 1792. Kaiser Friedrich Museum, Görlitz. (After K. Gröber.)*



From the triptych of the cloth-dyers of Ulm. 1596. Ulm (Danube). City Museum. (After K. Gröber.)

Germany is that of the weavers of Mayence (1099). Well-known in Germany is the magnificent guild-house of the Brunswick cloth-weavers with its fine Renaissance front built by Balthasar Kirchner and Magnus Klinger, 1591-1595. The council-room of the guild always contained the guild-chest, the "Welcome", and sometimes a species of triptych. It was here that the meetings of the elders took place, and every article bore the emblem of the guild, including the furniture. It was not until the 18th century that the common people paid attention to the comfort of a chair. Benches with straight backs were preferred, armchairs were of wood, the back adorned with the arms of the guild. The emblem of the weavers of Basle on the back of a chair is reproduced here: a winged monster of fable holding, in a manner similar to that of the lion in the tanner's crest (see ill. p. 434), a tool of the trade. A picture or statue of the patron saint was found in every guild hall, and sometimes a verse attempted to lead the thoughts of those assembled beyond the curious customs of the guild to the recollection of eternal

things. Thus a "necessary and useful rule of the house" in the council-room of the tanners' guild of Breslau says:

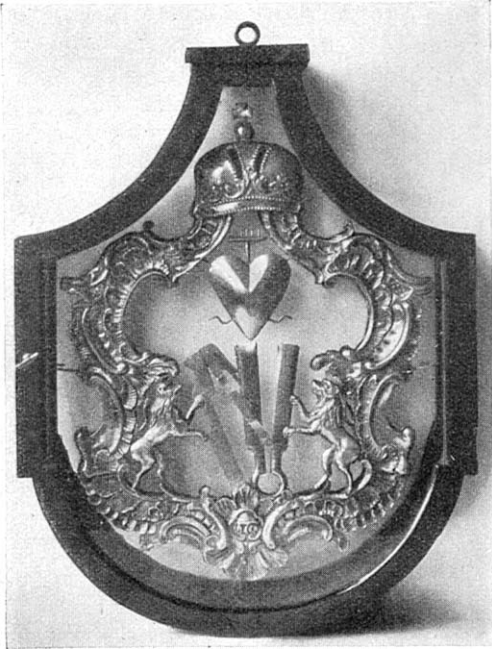
"Nicht allezeit Leder gerben,  
Nicht allezeit Geld erwerben,  
Sondern gedenken zu sterben  
Und das Ewige zu erben."

warning members not always to be tanning hides and making money, but to think of Death and how they might inherit Eternity.

The most precious thing was the guild-chest, which contained seals, privileges, and roll of members. It was only opened on special occasions, and not before two lighted candles had been placed beside it. When the chest was opened, drinking and loud talk immediately ceased, and could only be resumed if one of those present covered the open chest with a cloth or article of clothing. These chests were especially elaborate in guilds where the masters could make them themselves, i.e. smiths, carpenters, and cabinet makers. In

Collection board of the tailors of Lübeck. 17th century. Lübeck Museum for Art. (After K. Gröber.)





*Sign of the hostel of the cloth-workers of Prague, 1769. City Museum, Prague.*

South Germany there was also the “guild-shrine” a species of triptych, which was also a cupboard. It looked like a small winged altar. The two wings could be locked like the doors of a cupboard and were only opened during the “morwenspeches”, or morning conferences. The interior of the cupboard generally contained illustrations of tools or scenes from the craftsmen’s work (the Nuremberg sword-smiths had a hydraulic grind-stone inside their guild-shrine), and the insides of the wings or doors were usually adorned with the portraits of guild-masters. One of the few examples of a North German guild-shrine is reproduced here, that of the weavers of Görnitz (see ill. p. 434).

The centre-piece shows a medallion over which two angels are holding a crown. On the medallion are tools of the trade. Two weavers are seen roughening the material. The shrine of the weavers of Ulm is of especial interest, as one wing (see ill. p. 435) shows master-marks in the shields above the heads of three solemn-looking men in dark clothes and high Spanish collars. Such signs are well-known from the work of stone masons, but every master who had to submit his goods to an examination adopted some distinctive sign or mark. They denoted the origin of the

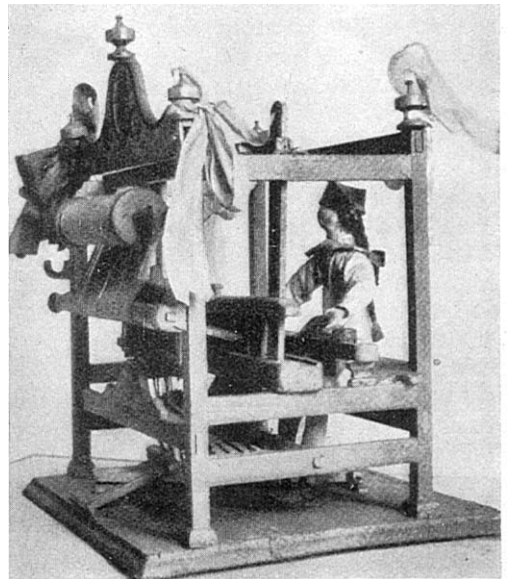
work, which could only be offered for sale if it also bore the mark of the examiner.

As well as the three principal items, chest, shrine, and “Welcome”, many other articles, such as candle-sticks, money-boxes, and (later) ash-trays, were adorned with the guild emblem. A most important article was the board on which all fines, contributions, fees, or drink-charges were collected. The two pairs of scissors on the collecting-board of the tailors of Lübeck (see ill. p. 435), this time with the blades opening downwards, show how effective this simple guild symbol was. The inscription on the board reads:

“Wer diß Brett wil meiden  
Der mag auß unsern Gelag bleiben.”  
(Who would avoid this board, should  
stay away from our banquets.)

The guilds not only accompanied their members from the cradle to the grave, but even when they went abroad. Members should find a home wherever they went. Large towns like Venice had hostels for German shoemakers and Slavonic merchants, where they lived among their countrymen according to their own native customs. But even when the travelling journeyman entered a small town, a wrought-iron sign at once informed him where he might find the hostel of his own trade. If it was a very small town several guilds would have a single hostel; that is the

*Guild-badge of the weavers of Nördlingen, 1798. Town Museum, Nördlingen. (After K. Gröber.)*



reason for signs bearing the emblems of many different guilds. Hostel-signs of wood, or of stone let into the wall are rare, they are generally of metal, frequently of artistically wrought-iron. The sign of the hostel of the cloth-weavers of Prague (1769) is shown here (see ill. p. 436). Within a wrought metal framework surmounted by a crown we see two crowned lions, one holding shears, the other a length of cloth to be cut, and above these, a heart with a wool-comb.

More complicated in character, often pretty, but never of artistic quality were trade signs which were hung, not in the guild-rooms, but

in the taverns, above the tables where members of the different guilds used to meet. They hung from the ceiling like coloured cages, one for each guild. Sometimes they were protected by glass cases. Models showing the craftsman at his work were a very popular form of these signs. Many of them were actually working models or mechanical toys. The wood-carvers of Oberammergau made such trade signs in any desired shape or size, they were an important article of export to all parts of the world. The sign of the weavers of Nördlingen is reproduced here (see ill. p. 436), the doll-like figure of a man working at a loom.

## **Ultravon W**

is a specially suitable scouring agent for wool  
(loose wool, slubbing, yarn, or piece)

Highly efficient

Preserves the material

No lime soap separation

No separation of fatty acids

Soft, lofty handle with no felting

Dyeings faster to rubbing

As early as 1213 the history of Venice records the term "Scuola" for a brotherhood which assembled in its own rooms under the patronage of a chosen saint. The literal translation, school, in which sense the word is of course used in Venice and in Italy generally, does not apply to these organisations. The expression goes back to the meeting-place of the lay brotherhoods, the union of artisans in the "Confraternità" (fraternity), and denotes a community which may be regarded as a forerunner of the guilds, the more so as the guilds of Venice always retained the name "Scuola". The scuola was a corporated body, which was entitled to own and inherit property. There were three kinds of scuola: 1. The religious, 2. the national (the many foreigners in Venice, Albanians, Slavs, Germans, etc., united under the patronage of a national saint), and 3. the guilds, which also had their patron saints. The scuola were important patrons of the arts; Carpaccio, Bellini, and Titian worked to their order, and to this day there remains in undiminished beauty the Scuola di San Rocco, the walls of which were painted by Tintoretto.

From the 16th century onward it was customary for the Venetian guilds to cele-

brate the anniversary of their patron saints by holding a holiday, and by displaying in the churches paintings showing scenes connected with their craft. A similar custom prevailed at Freiburg in Breisgau, Germany, where elaborately carved busts of the patron saints were placed in the cathedral before and after the Corpus Christi procession. These Venetian paintings, for the most part dating from the 16th century and restored in the 18th are of great beauty of colour. Anyone who knows the lights of Venice, the flaming orange of the sunsets, and the cold, pale green of twilight, can tell at a glance that those pictures depicting work in the open air could have come from only one place in the world: Venice. They are of considerable historical interest, illustrating as they do the life of every day, with its tools and workshops, its dress and customs. And as the painters of these panels were themselves but humble craftsmen, and not artists of name and repute, their chief aim was faithful reproduction, and they would have been surprised to hear that they—for instance the painter of the ribbon-loom—had produced genuine works of art.

Not all of these corporations comprised



*Emblem of the wool-merchants of Venice. Painted 1517, restored 1669. Palazzo Ducale, Venice.*

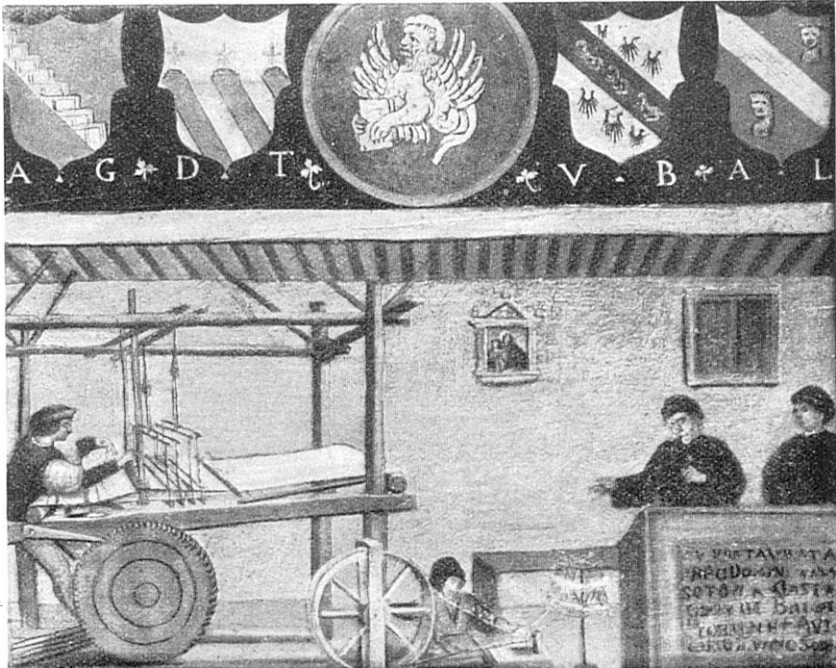




*Emblem of the linen-weavers of Venice. Painted 1517, restored 1729. Palazzo Ducale, Venice.*

one trade only. The scuola of “marzeri” (mercers) which goes back to the year 942 was an organization embracing eight different groups: 1. the retailers of Flemish goods, wool, thread, and ribbons, 2. the makers of cloths and gold or silver trimmings, 3. the stocking-weavers, 4. the makers of gloves and

toilet powders, 5. of brass goods and weights, 6. of fancy-goods, 7. of iron and lead-ware, 8. the itinerant vendors of funnels, eyeglasses, lutes, and other musical instruments. Group 1, the wool-merchants, is depicted on a panel painted in 1517 and restored in 1669 (see ill. p. 438). With regard to the date



*Emblem of the silk-guild of Venice. Painted early 16th century, restored 1729. Palazzo Ducale, Venice.*

*Emblem of the  
tanners of Venice.  
1729.  
Palazzo Ducale,  
Venice.*

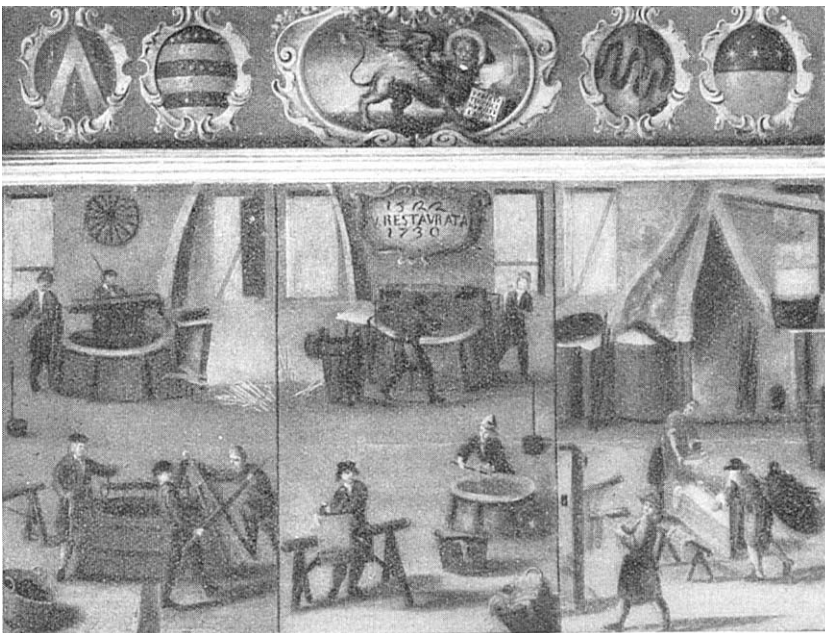


of restoration it is the oldest of those reproduced here. The elders of the guild are seated around a table, dressed in sober black with broad white collars, testing and registering the quality of wool-samples. Before them on the floor are two sacks of wool, their respective quality marked by different letters. On the wall beside the open window hangs a large portrait of the patron saint. In an adjoining room a journeyman is seen combing wool.

Nearly all these guild panels bear the crest

or master-marks of the elders, and in the middle the winged lion of St. Mark, the banner of Venice. The inscription gives the name of the Castaldo (master) and elders who had the panel painted, also the date.

The scuole were imbued with a deeply religious spirit, which found expression in the often very strict rules for maintaining the quality of the work done. The elders were enjoined to procure for the members all that was necessary for their work "cum prode et ho-



*Emblem of the  
dyers of Venice.  
Painted 1522,  
restored 1730.  
Palazzo Ducale,  
Venice.*

nore domini ducis et communis Veneciarum". A close watch was kept on the quality of the raw material, and some guilds had strict rules governing the prices to be asked. The guild of flax-combers and twiners was presided over by three inspectors, whose duty it was to see that there was no falsification, and that work was maintained at a proper standard.

A panel of 1517, restored 1729 (see ill. p. 439) shows the inspectors. The three men engaged in animated conversation appear to be portrayed from life rather than mere types. An apprentice is combing flax, another, turning to one of the inspectors, is showing him a bundle of flax; it may be that they are engaged on their specimen-piece to qualify as journeymen.

As their wealth increased, the spiritual and temporal scuola built their own houses, generally in the vicinity of one of the larger churches. Thus the spiritual "Scuola della Misericordia" caused a new house to be erected by Sansovino in 1534, close to their old one which was taken over by the company of silk-weavers. This guild also had its panel-sign (see ill. p. 439). We know only the date of its restoration, 1729. But this picture has preserved more than all the others the character of the period of its origin, the early 16th century, the time when the house of the "Scuola della

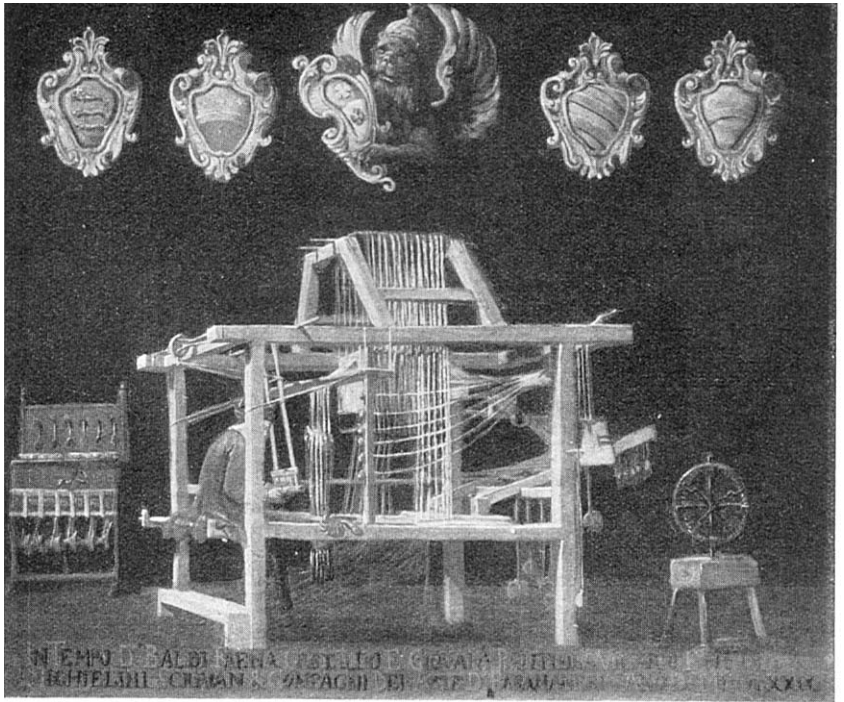
Misericordia" was built. Whereas the restorers were in the habit, not only of repairing damaged portions of the panel and touching up faded colours, but of reclothing the figures in the costume of their own period, the picture of the silk-weavers shows unmistakable Renaissance dress. Even the simple lines of the bench beside the wall would be impossible in the 18th century. A silk-loom, its top beams secured to those of the ceiling is being operated by a workman. It is an old hand-loom of roughly timbered beams, the man sitting inside it. A child wearing a species of overall is sitting at a reel. In a pew-like seat bearing an inscription two of the elders sit watching the work. A small picture of the Madonna, the patron saint, hangs on one of the walls.

The panel of the tanners' guild (see ill. p. 440) bears the same date 1729. In this case it is difficult to say whether it is an original 18th century piece or was merely restored at the above date. The architecture is certainly not that of the 18th century, which does not, however, mean very much; the tanners simply had their workshop in an open loggia of the kind so common in Italian cities. The dress appears to suggest an original composition. The manner in which the work-benches are placed under a colonnade is of that market character which is to this day typical of Italy.



*Emblem of the tailors of Venice. (School of Pietro Longhi). 1720. Palazzo Ducale, Venice.*

*Emblem of the lace-makers of Venice, showing ribbon-loom. 1729. Palazzo Ducale, Venice.*



The two men seated at the table are scraping hides, one of them is conversing with the bare-legged man standing in a tub of tanning-ooze, whose task is to soak the hides thoroughly in the liquid. Another man, wearing a white apron, is scraping or smoothing a hide. The coats-of-arms—without the lion of St. Mark—are hung up as if they were hides, an impression heightened by their contours. This detail is quite in accordance with the style of the 18th century.

The dyers' panel (see ill. p. 440) was painted in 1522 and restored in 1730. Venetian skill in dyeing was old, and famous the world over (cf. *Ciba Review* Nr. 1). Among the documents recording the names of strangers on whom the freedom of the city was conferred in recognition of their ability there was also a German dyer named Philipp. The panel is probably to be studied from right to left. Top right are vats with flues by which the fumes could escape. In the foreground dyed thread is lying on a trestle, an apprentice is engaged in wringing it out and hanging it up to dry. The centre picture shows the treatment of the material with mordants, and a press or jigger in operation. On the left the dyed product after the final stage is seen. At the top the material is being wrung (this is

done by a centrifugal separator in modern dyeing-plants). In both the left and middle pictures dyers' sticks can be discerned. This panel gives an unusually faithful reproduction of the technical details of the craft.

The panel of the tailors' guild of Venice (see ill. p. 441) leaves not the slightest doubt that it belongs to the early 18th century. It is more elaborate than all the others, and was painted in the studio of Pietro Longhi.

The white-wigged elders of the obviously very wealthy guild are seated around a table in animated conversation. Among them is a Eurasian, apparently on equal footing with the rest, a fact which need not surprise one in view of the liberal legislation which was the pride of Venice. A yard-stick and a piece of light-coloured silk are lying on the table. A male mannequin is demonstrating the latest fashion, a full-skirted coat of shimmering satin. An angel is seen holding a scroll bearing the inscription, and the patron saints hover above a bank of clouds. And finally, as though all this were not enough, the edge of the table-cover is turned back to reveal the arms of the guild with the scissors as an emblem.

The last of the panels reproduced here, that of the haberdashers' company (see ill.), the

makers of ribbons, lace, and trimmings for costly dress, is of such genuine beauty that one forgets to inquire its date. Here are no elders, no apprentices or journeymen, and no attempt to paint an interior or background. The picture is dominated by the ribbon-loom, a thing of almost magic brilliance, the only indication of the craft. The man working the loom is almost hidden by the stout wooden supports, only his outspread coat-tails are plainly to be seen. Like ribbons of light, or bright jets of water the threads hang down,

giving a strangely luminous effect, like light on a spider's web. Within this magic sphere, standing out in strong relief from the dark background, the man works with bowed head. As though the light were cast upward, even the coats-of-arms and the lion of Venice seem to derive lustre from the loom.

The guild appears to have been proud of this picture, for it is signed not only by the Castaldo, but by the Vicario, his deputy, and the clerk of the guild has also added his full name.

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## *New spheres of application for Albatex PO*

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### *As dispersing agent for Cibacet colors*

Albatex PO is proving superior to soap as a dispersing agent in the dyeing of Cibacet colors.

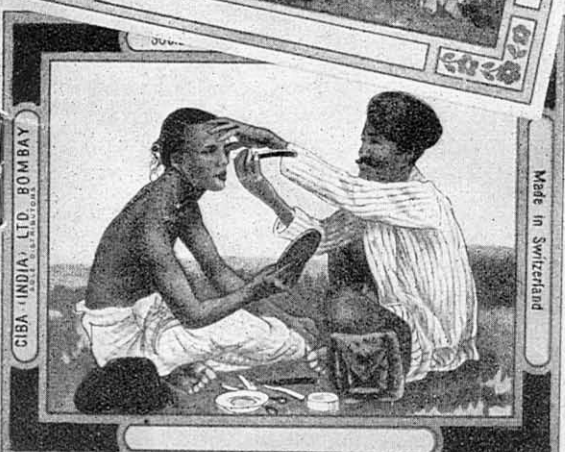
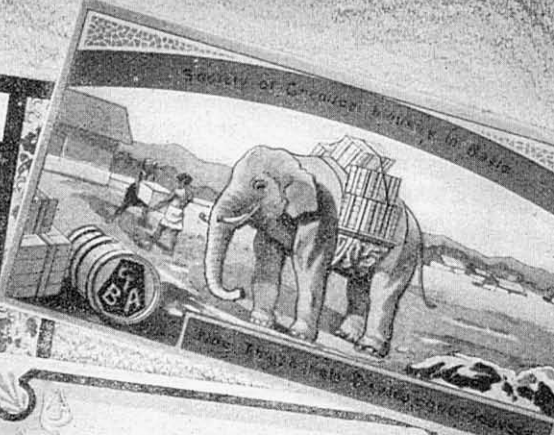
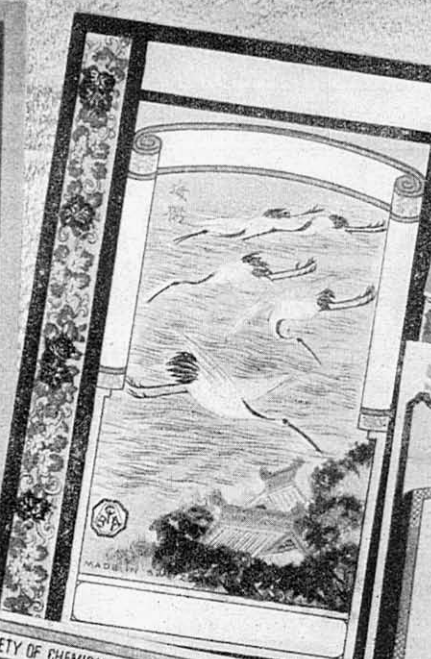
An addition of 1-2 lbs per 100 gallons dye bath imparts an attractive soft handle to acetate rayon.

### *As a level dyeing agent for viscose rayon*

Difficulties in producing level results on certain qualities of bright and delustered viscose rayon are overcome and the dyeing period made considerably shorter by using Albatex PO.



In some Oriental countries the different dyes and qualities of dyes are marked by labels bearing distinctive pictures. The labels reproduced here are for the most part used by the Society of Chemical Industry in Basle, (Ciba), in India, China, etc., others are dye-merchants'



labels. Typical of these labels is their preference for legendary and mythological subjects. Pictures illustrating modern technical achievements are also popular. The prospective buyer in an Oriental bazaar does not usually name the dye, but the picture on the label.

Man's attitude towards his work was much more personal before industrialization and mechanization standardized the performance of the individual, and the concrete presence of labour and the visible product of such labour were replaced by an abstract rationalization. Moreover, the idea of art as the privilege of the wealthy was not accepted, and that fact as well as the personal, creative attitude towards the task in hand fostered the inclination to make even the most prosaic articles a medium of artistic expression. How much care, how much personal effort and experiment was necessary before a bale of beautifully dyed gold embroidered velvet could be put on the market! What difficulties in the procuring of suitable tools had often to be overcome. A letter dated March 7th 1375, from a Venetian velvet-weaver to a friend at Lucca has been preserved, in which he implores him to procure velvet-combs for him as he is in urgent need of them, and they could only be made in Lucca in first-class quality. The writer was prepared to pay any price for them, but his friend was to pretend that he

*Label of the cloth-worker Angelo Giugni, Florence. Late 14th century. Civica Racc. delle Stampe, Milan.*



*Business-card of the silk-dyer John Wildblood, London. His shop was in St. Clement's Lane, Lombard Street. The card indicates that he married the widow of a certain Harrinton, evidently also a silk-dyer. Probably late 17th century.*

wanted them for himself, as the Lucchese were strictly forbidden to hand on to strangers any information concerning the manufacture of silk and velvet, in which Lucca was superior to all other towns. As late as 1539 a law was passed according to which any Lucchese who discovered a countryman abroad spinning silk or showing how it should be spun was to kill him on the spot, the price paid for the traitor's head being 50 ducats.

The bale of cloth left the workshop, left the town, which owed its name and wealth to the secrets of the craft, and was sent out into the world. A label stuck to one corner or securely tied was necessary to bear the name of workshop, weaver, and place of origin. In addition, further information as to price, measurements, and number of registration was necessary to facilitate repeat orders. A plain paper giving this information would have seemed much to shabby. Thus miniature



works of art were devised as goods-labels, some of which may be briefly examined here.

It must be mentioned that these labels also served for the private use of the manufacturer, for noting the number of threads of warp and woof, a practice common to this day. The letter "B" found so often on Italian labels probably signifies "Battuta" (= weft). A very old label from Florence shows a wood-cut of John the Baptist with the wool-giving Agnus Dei (see ill. p. 446). It was the trade-mark of the Giugnis, an ancient family of cloth-weavers, which still plays a part in the textile industry of Florence. A fine Renaissance border of leaves and fruit frames this rare copy. Before 1400 Florence had already a flourishing cloth

and especially silk industry. It had profited greatly from Lucchese emigrants settled in the town, and exported to Lyons, Turkey, and Spain. Under Cosimo I. 7000 looms were working in 1561. In the 16th and 17th centuries the reputation of Florentine products, especially damask and patterned velvets, grew more and more, thanks to the enterprising and far-seeing policy of the Florentine merchants. In England, France, and the Levant, branches of Florentine business houses were everywhere. The name Lombard Street in London goes back to the Florentine merchants who, together with Italians generally, were erroneously classed under the name of Lombards.

From Lombard Street comes a business-



*Label designed for a Dutch silk-weaver by Bernard Picart, Paris (1673-1733). Albertina, Vienna.*

card of a silk-dyer (see ill. p. 446), the charming design and proportions of which place it in the category of the labels described here. The business of John Wildblood, St. Clement's Lane, Lombard Street, was carried on at the sign of the Rainbow and Three Pigeons. And indeed, this card is spanned by a rainbow rising up out of balloon-like clouds. The three pigeons are not reproduced on the card, as there are more important things to be told. John Wildblood had married the widow of an-

other silk-dyer named Harrinton, thereby greatly increasing the reputation of his business. The silk-dyer is shown as a somewhat depressed-looking cock-pheasant facing a hen of ample proportions. One only of the three pigeons remains, it appears to be bearing the olive-branch of peace into this marriage.

In strong contrast to the gay irony of this English card is the allegorical pomp with which the great Frenchman Bernard Picart invested the label of a Dutch silk firm (1717)



*Label for the brocade and silk-weaving workshop "The Ensign" of Giovanni Maria Ton in the Merzeria, Venice. Franc. Zucchi, Venice (1692-1764). Civica Racc. delle Stampe, Milan.*



Label for the Franceschi workshop, Lucca. Design by Giovanni Heiss (1640–1704). Executed by Bartholomew Kilian (1630–1697), son of the famous German etcher Wolfgang Kilian. *Civica Racc. delle Stampe, Milan.*

(see ill. p. 447). The goddess Athene is in charge of a workshop, in which some women are separating threads of silk, others unwinding cocoons or working at a loom, whilst amoretti arrange spools in a basket or roll up the finished silks on boards. On the cartouche framing the scene the god Mercury is enthroned together with a female figure representing the city of Amsterdam, and holding in her hand one of the ships of her powerful merchant-fleet. Between the two figures is placed an hour-glass. The back-ground of sea and sailing-ships appears to suggest that the silk will go out into the world. When contrasted with the abundance of implements grouped around the frame of the inscription—even the caryatides hold tools in their hands—the idea of allowing the natural silk threads of the spider's web to spread above the loom has a soothing effect. The words of the inscription are:

“Par l’effort de son Art, Minerve sait produire  
Des Parterres brillans des plus vives Cou-  
leurs:  
La Soïe entre ses mains est transformée  
en Fleurs  
Que l’Hiver ne sauroit détruire.”



Label for the silk and brocade workshop “Al Paradiso” of Giovanni Battista Scala, Venice. By Marco Pitteri after the design of Giovanni Battista Piazzetta (Venice from 1683 to 1754). *Civica Racc. delle Stampe, Milan.*

Lucca, that peculiar Italian town, the wealth of which dates back to about 1200, when its silk-industry flourished, and whose inhabi-

*Trade Mark of the Royal Piemont Company for the Manufacture and Sale of Silk, Turin 1752. The motto reads: “The silk-worm will bring wealth.” The shield bears a mulberry tree as emblem. Civica Racc. delle Stampe, Milan.*



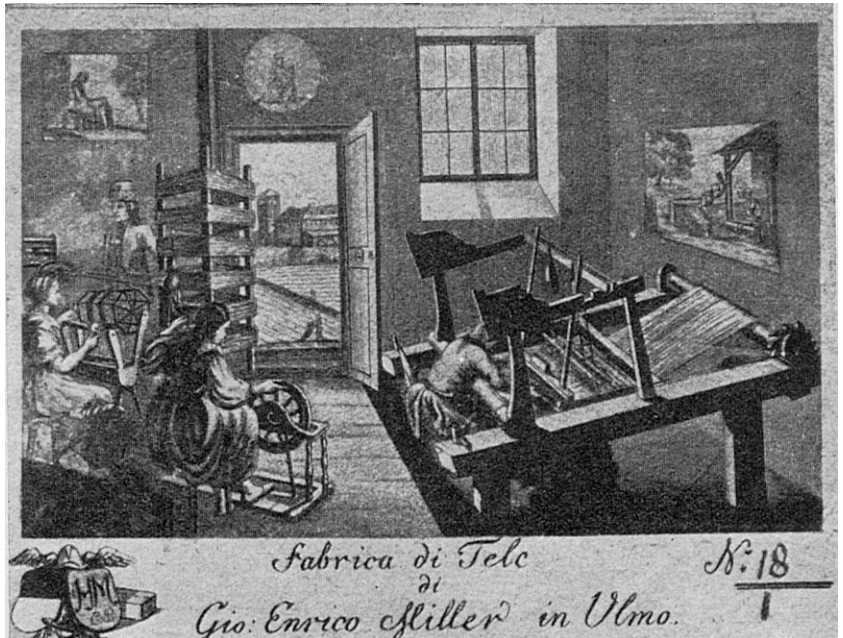
tants, twice forced to emigration by war, became the teachers of Florentines and Venetians, maintained at a later period intimate relations with Germany; German branches of Lucchese firms were nothing unusual. That explains why two German artists, Giovanni Heiss (1640-1704) and Bartholomew Kilian (1630-1697) designed and executed a label for the powerful merchants' house of Franceschi in Lucca (see ill.). This label is a genuine work of art and an excellently designed advertisement. How all the exotic merchants stretch their arms upward to grasp the precious Lucchese silk which the god Mercury holds in his out-stretched arms! That is truly artistic control and concentration of the manifold movement pervading the whole, every component of the scene tends to the central pivot, the silk cloth. There they sit, on heavy bales of goods which indicate the volume of Franceschi's exports, wealthy merchants of foreign countries who all deal with Franceschi. "Libertas", liberty, is inscribed on Mercury's wand; the liberty of trade is meant. The empty, fringe-framed space of the cloth serves for the entry of details of quality, price, etc. In the copy reproduced here it has not been filled in.

Piazzetta, the Venetian, designed a label executed by Marco Pitteri (see ill. p. 449) in which he makes quite different use of a large ex-



*Label of a Florentine weaver about 1780. In the background the cathedral of Florence. Civica Racc. delle Stampe, Milan.*

pense of cloth, the principal motif of his design. Starting from the name of the workshop which was called "Al Paradiso", and which specialized in silks and gold brocades, his designs shows four cherubs holding a silk cloth which they have just unrolled, and



*Label of the linen factory of Jobann Heinrich Miller, Ulm. Ab. 1780. Civica Racc. delle Stampe, Milan.*

*Label for the velvet workshop of Giovanni Lazzoni, Pisa, with portraits of Francis I of Lorraine, from 1737 Grand Duke of Tuscany, and his wife, the Empress Maria Theresia. 1747. Civica Racc. delle Stampe, Milan.*



which, itself a paradise, is peopled by saints and angels. The implication remaining unexpressed that Giovanni Battista Scala, the owner of "Al Paradiso" produced silks as fine as that etched by the artist.

The name of another silk and brocade manufactory of Venice "The Ensign", was skilfully turned to account by the Venetian etcher Francesco Zucchi in designing a label (see ill. p. 448). Before the camp stands the young ensign bearing the standard of Venice, into which the famous lion of St. Mark is woven. But as the Venetians are practical people and will not suffer themselves to be distracted from the main purpose by any allegory or handsome young officer, a cherub is seated in the lower left-hand corner, dangling one fat leg over the frame of the picture, and pressing a roll of heavy brocade to

his face in such a manner as to display the rich pattern to the best advantage; the label thus shows not only an apt illustration of the name of the firm, i.e. the Ensign, but also leaves no doubt about the fine silks produced there by Signor Giovanni Maria Ton. Many Lucchese refugees settled in Venice, and the Republic granted them a number of privileges, to secure their support for the Venetian silk industry.

Venice was especially renowned for its gold and silver brocades, velvets, and taffetas with Oriental designs, which the city of the Doges with its many commercial links with the East was able to produce in a quality unequalled anywhere. We know that in the first half of the 15th century the rest of Lombardy bought silks from Venice to the value of 250,000 ducats per year. The Venetians themselves with their liking for rich stuffs were

their own best customers, and throughout the 16th until the beginning of the 17th century the silk industry was at its height.

The fine cartouche of the label of a velvet factory set up at Pisa in 1747 by a merchant named Giovanni Lazzoni of Livorno (see ill. p. 451) bears portraits of the sovereign rulers in medallion style. The portrait of Maria Theresia is not so good, but that of her husband, Francis of Lorraine, is excellent. In 1747 Francis had been exactly 10 years Grand Duke of Tuscany, instead of Duke of Lorraine, an exchange which he had bitterly resented. Both Pisa and Livorno belonged to Tuscany. Between the imperial couple was their crest with the double eagle. "Under such auspices" reads the motto, meaning the imperial patronage, "the sun shines in defiance of the clouds."

The trade mark of the Royal Piemont Company for the manufacture and Sale of Silk, Turin, 1752, has a very effective and pleasing form (see ill. p. 449). A cartouche in the shape of a shield bears a mulberry-tree as emblem. The two animals are very unheraldic, unconventional, and natural. The motto

reads: "The silk-worm will bring wealth"; and from a horn of plenty a stream of golden coins is seen to pour.

A Florentine label of about 1780 (see ill. p. 451) shows, like that designed by Bernard Piccart, Minerva standing beside a woman working at a loom. The registration, etc., may be discerned beside the letters N. and B. under the coat-of-arms. The background is Santa Maria dei Fiori, the cathedral of Florence. It is interesting to note that nearly all the Italian labels place the loom in the open air, whereas the Germans—we have a label from Ulm, a town which maintained an exchange of weavers with Como—depict the process of weaving indoors. The Ulm label (see ill. p. 450) from the workshop of a linen-weaver Heinrich Miller, shows a room with a man working at a loom. A door opens out on to the street. Near the door is a cloth-beam, a yarn-reel, and an implement through which the warp-threads are drawn. The crowded room also holds a spinning-wheel and a drying-frame. The loom has a wire fitting to prevent sagging.

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## All Naphtochrome Colors

*can be applied*

*by the Chrome mordant, Metachrome, and Afterchrome processes.*

**Naphtochrome Colors yield brilliant shades.**

### *Notes on the various roles played by oxygen in the processing of vegetable materials*

Oxygen, particularly in the so called nascent or atomic condition, plays an important part in the most varied phases of textile operations. This element is extraordinarily versatile in its effect according to the conditions under which the gas and material are brought into contact. The old grass or sun bleaching was an application of nascent oxygen. The bleaching effect is due to the ozone formed from the water in the material and the action of the sun's rays on the grass. This ozone then gives rise to ordinary molecular oxygen and atomic or nascent oxygen, which in the course of time gives a perfect bleach without any risk of damage. On the other hand it is recognised that ozone, under certain conditions, can act as an extremely powerful oxidising agent, particularly in contact with damp cellulose; but it has also been established that similar effects can be obtained in the dry state.

The application of hypochlorites for the bleaching of vegetable material is well known. It is also common knowledge that these bleaching media, whose effect depends again on nascent oxygen, must only be applied with care, and that unsuitable use, particularly with regard to concentration of bleaching liquor, can cause serious damage. Thus in these two instances the effect of the same bleaching agent is shown to be entirely different according to the conditions. Another state of affairs exists in the modern bleaching methods of Mohr and Corte which are also dependent on hypochlorite, but in another form and under different conditions. Serious damage resulting from the last named method is unknown.

We know also that under certain conditions, as for example occasionally in kier bleaching, alkali impregnated goods are exposed to a steamy atmosphere and serious damage arises through the formation of oxycellulose by the action of the air on the material. Because of this, the removal of oxygen from the kier by the addition of reducing agents has been tried; a specific example being the easily oxidisable sodium bisulphite. In view of this effect of oxygen it is rather surprising to find that in a new bleaching method, not only is the oxygen not removed, but there is actually added to the bleaching liquor a substance which splits off oxygen e. g. p-toluol-sulpho-chloramine-Na (Aktivin) without

damaging the material. Once again this illustrates the paradoxical behaviour of oxygen towards vegetable material.

In printing, the discharge processes dependent on oxidation are extraordinarily interesting. The best illustration to show the different discharge processes is that of Indigo, although this is no longer very important.

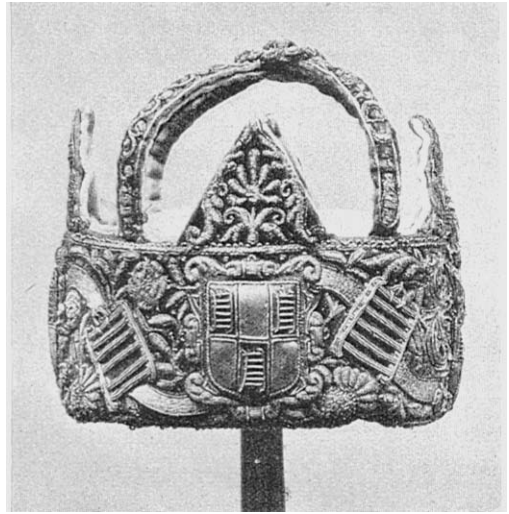
One of the oldest discharge processes consisted in the application of bichromate and sulphuric acid; bichromate was printed on to the indigo dyed piece which was then passed through a hot sulphuric acid bath (for the best results in the presence of oxalic acid), when the local oxidation of the Indigo to the alkali soluble Isatin occurred, brought about by the formation in situ of chromium trioxide. Simultaneously with the oxidation of the pigment however there was extensive formation of oxycellulose with accompanying damage to the printed piece. Here again attempts were made to confine the action of the oxygen to the pigment and additions of oxalic acid to the sulphuric acid bath and potassium oxalate to the printing medium were tried but the results were only moderate. Chromic Acid is a vigorous oxidising agent and such results were only to be expected; but the chlorate which was to replace the chromic acid as discharging medium must also be ranked as a vigorous oxidising agent, particularly as it was applied in the case of Indigo, in an acid bath in the presence of catalysts. It was found to be practically harmless and it was possible to pass a chlorate discharged piece two or three times through the steamer without noticeable tendering of the material. Bromate behaves similarly but persulphates on the other hand have shown themselves to be unsuitable for discharge work on account of the spontaneous splitting off of sulphuric acid. It is appropriate here to refer to the effect of p-toluol-sulpho-chloramine-Na in the alkaline boil out, since Aktivin (another name for this substance) can exhibit very energetic oxidising properties under certain conditions. If for example a dyed indigo piece is printed with ferric chloride and then entered into a hot solution of Aktivin, the indigo is converted into Isatin in the printed portions. In this case the ferric chloride plays the part of oxygen carrier.

A further discharge process involves the use of potassium ferricyanide in an alkaline medium, for example for the discharge of a halogenated indigo in contrast to a chlorate discharge, and can be considered one of the most harmless oxidation discharge media in spite of the strong formation of active oxygen. Blank tests with the various oxidation discharge media printed on undyed material and then developed in the normal way are very instructive when treated with tin salt  $\text{SnCl}_2 \cdot 2\text{H}_2\text{O}$  and gold chloride to show up the oxycellulose formed (see Ciba Review No. 7, page 230). One clearly sees by the varying intensity of the brownish red coloration on the printed places the different degrees of oxycellulose formation although the results are apparently all alike when examined superficially.

*R. H.*



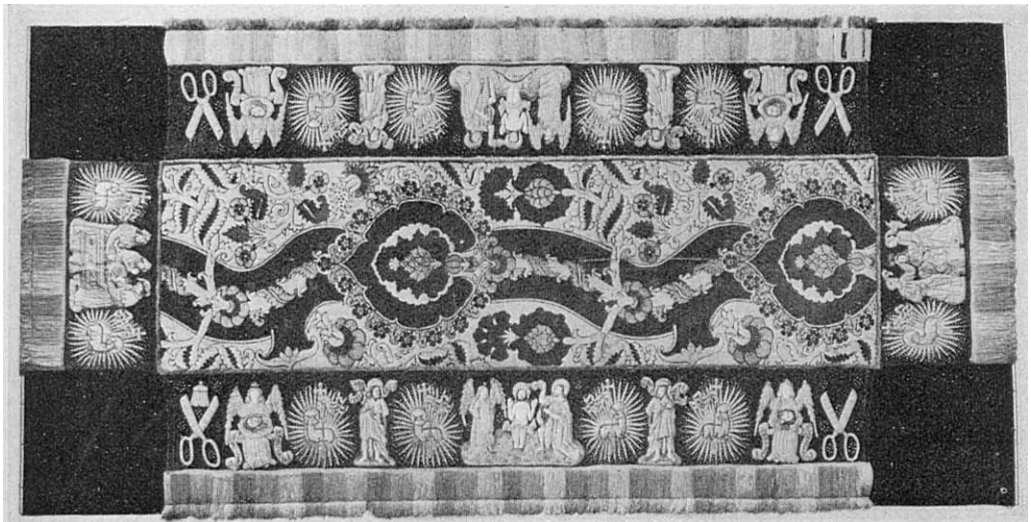
The origin and development of trade marks is closely connected with the guild system, which formed the basis of the entire medieval industrial structure (cf. Ciba Review, No. 1). The first guilds, associations of wealthy merchants, soon began to make use of their organization to further their social and material interests. Somewhat later, the artisans also combined to form guilds of their own, and in the 14th century every English tradesman was compelled by law to belong to a guild, and having chosen one, to remain by it. In 1355 there were already 32 such guilds or companies in London, and by 1377 the number had increased to 48. About this time the different companies adopted a distinctive style of dress, for which reason they came to be known as "livery companies". With their own dress they also adopted a special ceremonial, which became more elaborate as the wealth of the companies increased. The original religious constitution of the guilds was still strong; each one had its patron saint, and a priest assisted at all spiritual and temporal ceremonies. Funeral rites in particular were very elaborate, great stress being laid on the display of costly palls. The Merchant Taylors' Company possessed in 1562 three such palls, one of which, English work of the late 15th century,

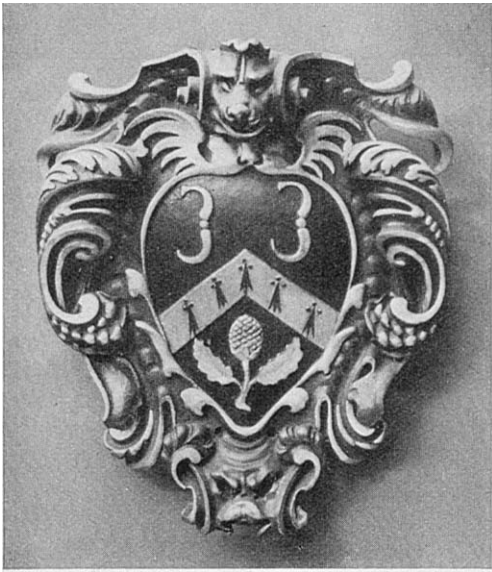


*Masters' Crown of the Girdler's Company of London. Green velvet, embroidered with coloured and metal threads. English. Sixteenth century. Published with the permission of the Girdlers' Company, London.*

is reproduced here. The central piece on which the coffin was laid, has no connection with the border, neither in style nor pattern; it is a gold and crimson Florentine brocade with ornamental pattern. More important are the borders, those parts which caught the eye

*Pall of the Merchant Taylors' Company of London. The centre panel of Florentine velvet brocade of the late fifteenth century; the embroidered border of gold and coloured silks on purple velvet, English work, about 1500. Published with the permission of the Merchant Taylors' Company.*





*Carved crest of the Clothworkers' Company of London. Published with the permission of the Worshipful Company of Clothworkers, London.*

when the bier was borne past. The Lamb with the flag and cross, the Agnus Dei, shows the Merchant Taylors as one of the trades in which wool plays an important part, and as the Agnus Dei was an attribute of John the Baptist, it was natural to adorn the border with scenes from his life. In the centre of the longitudinal borders the baptism of Christ in the Jordan is depicted. On either side of this group is John the Baptist pointing to the lamb in his arms, and the legend: *Ecce Agnus Dei*, Behold the Lamb of God. On either side of the Baptist is an angel holding the head of John on a charger, which the executioner, on the border of one of the shorter sides of the oblong, is presenting to Herod. The opposite border shows the burial of John, appropriate enough for a bier-cloth. As the lamb alone would not be sufficient indication of the Merchant Taylors, the groups of the longitudinal borders are interspersed with the emblem of the craft, scissors, between the blades of one of which a thimble may be seen. The gold and silver threads of the embroidery stand out in strong relief from the dark background of purple velvet.

Other occasions for the display of pomp and pageantry were furnished by the guild processions and coronations and royal visits. The colourful, lavishly decorated banners and emblems of the guilds left no doubt that they had

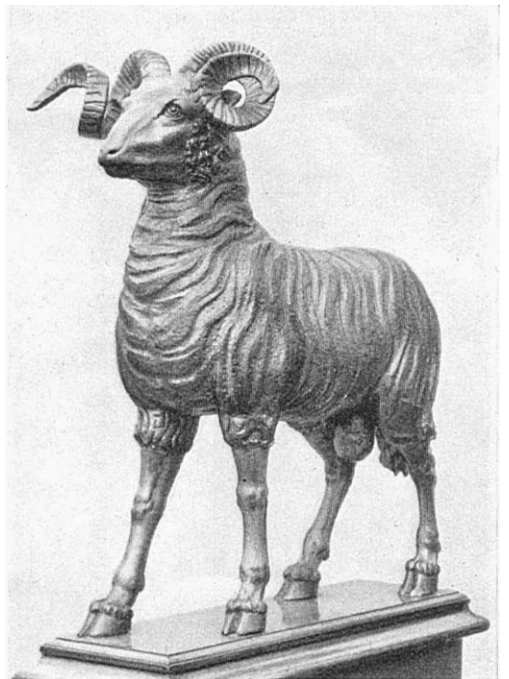
gained a status in society equal to that of other classes.

The carved crest of the Clothworkers' Company dates from about 1700. It is in Clothworkers' Hall, London. Its period of origin, the baroque age, loved abundance of ornament, and the leaf and scroll-work of the frame leaves comparatively little room for the actual shield with its thistles and habicks as emblems of the craft.

The installation of the wardens or masters of the company was coupled with solemn rites, in the course of which a crown was placed on the head of the new warden. The illustration shows the master's crown of the Girdlers' Company of London, dating from the second half of the 16th century, and bearing their crest. The crown is of green velvet embroidered with coloured silk and metal threads. The shield of the coat-of-arms is divided into six fields, each bearing, not tools or similar emblems, but finished products of the craft, apparently velt-buckles. In some of the livery companies the ceremony of coronation has persisted to this day, and is still performed every year.

The Thames has always played a great part

*Ram carved in wood, from the barge of the Clothworkers' Company. Published with the permission of the Worshipful Company of Clothworkers, London.*



*Top, left: Seal of the Weavers' Company; centre: Seal of the Port of Carmathen; right: Seal for workers' passes from Suffolk. Bottom, left: Seal of the Staple of Boston; centre and right: Seals for consignments of wool and hides, Winchester.*



in the life of the city of London. It is therefore not surprising that the guilds had their own barges for festive occasions, decorated with their emblems. Unfortunately, only fragments of such boats have been preserved. Our illustration shows a splendid example, the figure of a ram carved in wood, from the Clothworkers' barge. It is 4ft 6½ ins. high, and is now in Clothworkers' Hall.

The trade-emblems discussed so far all served as symbols of the importance and power of the companies and their members. Another group served more practical purposes. These were the seals used by customs officials and for passports, and also seals affixed to goods after their quality had been tested. The seal of the Staple of Boston reproduced here shows St. Botolph, the patron saint, and the wool-sack as a symbol of the chief English article of export. The other illustration shows on the left, a 15th century seal of the Weavers'

Company, in the centre the seal of the port of Carmathen (from the time of Edward I or II), to the right a seal for workers' passes from Suffolk. It is interesting to compare the latter seal with those from Winchester, for consignments of wool and hides dating from the same period. The seal for the workmen's passes is much more primitive in execution, as there was much less danger of counterfeiting than where the seals for valuable consignments of goods were concerned.

Comparatively few emblems have been preserved from the early days of English guilds. That is explained by confiscations at the time of the Reformation and by the Great Fire of London which ravaged the city in 1666, destroying nearly all the guild property. About the end of the 17th century they became more frequent, but served almost exclusively commercial purposes, entirely losing their original symbolic character.

**The Neolan Colors** are eminently suitable for printing  
**wool and silk**  
**wool and viscose rayon**  
**silk and viscose rayon**

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# *Scarlet shades for all purposes*

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**Cotton** } Rosanthrene BN and RN  
**Cellulose** } Brilliant Rosanthrene BR  
**Rayon** } Chlorantine Fast Scarlet BNLL

**Wool** } Cloth Fast Red GR  
**Silk** } Ponceau S

**Cotton** } Direct Fast Scarlet 3B, 8BS, 9BS, 10BS, G,  
**Cellulose** } R, SE, WS  
**Rayon** } Direct Scarlet BS, 3BS

**Cotton** }  
**Cellulose** } Ciba Scarlet G extra, BG, 2B  
**Rayon** }

**Acetate rayon** Cibacet Scarlet G printing powder

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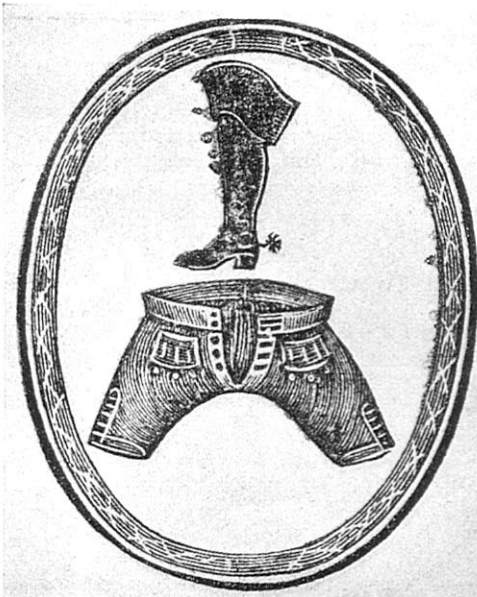
## Historical Gleanings

### Development in the Style of English Trade Cards

The business cards which gradually came into use about the end of the 17th century in England, served, apart from their occasional use as invoices above all as a means of advertisement. Sir Ambrose Heal is the author of a comprehensive study "The London Tradesmen's Cards of the 18th Century" in which he traces the historical and graphic development of the business-card.

In their earliest stage these cards were used chiefly by surgeons, booksellers, opticians, instrument-makers, and members of similar professions, whose customers were familiar with reading and writing. The cards were intended to remind the customer of the shop where the goods in question were for sale; for that reason they frequently bore the shop-sign, which usually showed emblems of the trade or of the house without any other ornament. This intention is plain on the card of the silk-dyer John Wildblood, see ill. p. 446, which dates from the end of the 17th century, and on the card of the breeches-maker James Potter. As well as the sign these cards bear the name of the shopkeeper, details concerning the locality of the shop, the business carried on there, and the conditions of purchase. The text of the last-named card reads: "James Potter, Leather-Breeches Maker. At the Sign of the Boot and Breeches, within Three Doors of Aldgate, on the Left Hand Side of the Way, in Shoemaker Row. Maketh and Selleth all Sorts of Leather-Breeches, by Wholesale and Retail, at Reasonable Rates. Likewise Buck and Doe Skins and all Sorts of Leather for Breeches."

*Trade card of the breeches-maker James Potter. Example of the realistic reproduction of a shop-sign. About 1700.*



*Trade card of the frock shop of Mary and Anne Hogarth. After a design by William Hogarth (1697-1764), etched by Thomas Cook (1744-1818).*

The advertisements on some of these cards often contain valuable information which enables us to judge something of the conditions of production prevailing at that time.

Whilst the design of these early cards is as simple and straight-forward as the information which they convey, emblem and lettering are later placed in a highly ornamental frame: ornament and artistic design become predominant, though the emblems of the trade are retained for some time. By the middle of the 18th century, however, we find cards on which no emblem recalls the trade of the advertiser. Instead we find allegorical scenes framed by ornamental designs.

Towards the end of the century trade emblems disappear entirely. Their place is taken by the reproduction of scenes showing the manufacture or sale of the goods. This style reveals a realistic trait. The Age of Reason with its illustrated encyclopaedias had greatly stimulated the interest in technical processes, which was exploited by shrewd merchants and tradesmen. As an instance, the card designed by the master hand of Hogarth and reproduced here may serve very well. It shows a very vividly-drawn scene at a clothier's. Above the humourously conceived scene there rises an ornamental erection bearing the arms and motto of England, in peculiar contrast to the realistically drawn



Trade card of the silk, cotton, and wool-dyer J. Carter, showing the interior of a workshop. Probably early 19th century.

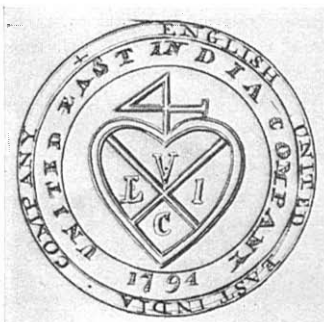
shop—a lingering influence of the ornate style of the preceding period. The card of J. Carter, a dyer, marks the transition to the Victorian era. The workshop framed in an ornamental design might be taken from a French encyclopaedia of the 18th century. The card bears the name of the street and number of the house where the business was carried on. The numbering of London houses began in London in 1762, the first house to be numbered was 1, Strand.

The further development of business-cards shows a steady decline of the pictorial in favour of the written element. Reading and writing were now universal, and advertising had to seek more subtle means than merely reproducing a shop-sign or trade-emblem. W. N.

#### Merchants' marks

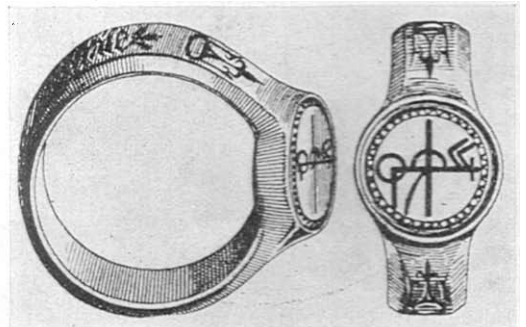
were generally used by merchants not entitled to bear arms; though some 15th century tombstones show merchants' marks as well as a coat-of-arms. These marks were adopted by English merchants from their Flemish colleagues. That assumption is supported by

*Merchant's mark ("Mysterious Mark") on a trade-token of the East India Company. 1794.*



the fact that they were first used by wool merchants, who maintained close contact with Flanders. They were also used by the United East India Company on its seals, coins, and arms. The fact that most merchants' marks embody the cross in some form or other rendered them somewhat awe-inspiring to outsiders. For that reason, they were called "Mysterious Marks". There are various explanations for this use of the cross. Some historians think it was adopted by Christian merchants to distinguish their wares from those of the Mohammedans; others consider it to have been a protective device against spirits causing storms at sea. A third hypothesis would connect the cross with John the Baptist, the patron saint of the wool-merchants. The most obvious explanation may be correct: the cross was used because it was a simple device; it may be remembered that it is still used by Customs officials to mark baggage that has been checked. To be sure, this explanation would rob the "mysterious marks" of their mystery. H. G.-N.

*Gold ring with merchant's mark. 16th century. British Museum, London.*





#### Thread trade-marks of Lille

From the middle of the 19th century, the last period to create everyday articles of artistic merit, and immediately before the general decline of taste, a large number of printed trade-marks of Lille thread have been preserved. They were made in all sizes and for various uses: gummed for sealing parcels; for use as business-cards, or in the size of the reels. There was "Fil à la Fileuse" (see ill.), "Spinner Thread", easily remembered by the repetition of Fil. There was "Fil à la Religieuse", "Nun Thread", with the silhouette of a nun, or "Fil au Magot", "Chinaman Thread", with the popular, grotesque figure of a Chinaman in a tropical desert with a lonely palm. All three figures, differing widely from each other, have one thing in common: uniqueness and directness of appeal. The nun especially is a very impressive figure. Grace of line is combined with a perfect fulfilment of the requirements of advertisement.

G. De Fr.

#### Ancient Guild Emblems of the Weavers and Dyers in the Low Countries

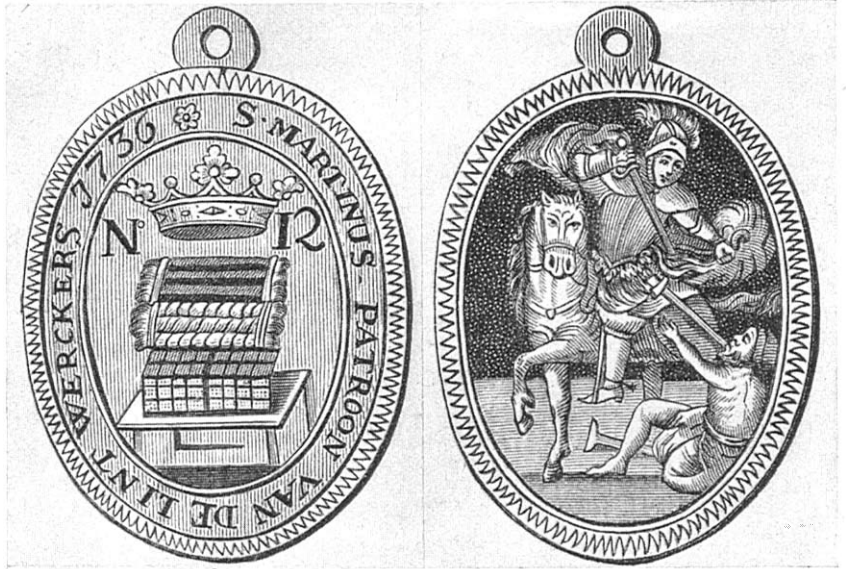
The wealth of the former Low Countries, which comprised what is now Holland and Belgium, rested in a great measure on the industry of the inhabitants. The products of the various branches of the textile trade in particular enjoyed a very high reputation. Cloth and linen of the Netherlands were well known and greatly in demand. As a visible and tangible testimony to the importance of the industry there remain among other things the many guild emblems



*Trade-marks of Lille from the year 1851. On the top, left: "Fil à la Fileuse", right: "Fil au Magot". Below: "Fil à la Religieuse". Library of the "Musée des Arts déc." Paris.*



*Guild badge of the ribbon-weavers of Hertogenbosch. Front: wool, thread, and ribbons; back: St. Martin, the patron saint.*



(guild-medals, tokens of sale or purchase), of which the following small but characteristic selection shall tell.

During the period under discussion trade was based on the guild-system. One of its characteristics was a far-reaching division of labour resulting in specialization. For instance the cloth-dyer was not allowed to dye "Say" (a special fabric of fine wool), and was also restricted to the use of certain dyes. All these textile craftsmen, wool, linen, and ribbon-weavers, cloth-shearers, fullers, dyers of wool and linen, had their

own guild-badges. Three selected examples may serve to convey an impression of the variety of these badges, which bore the name of the guild, the effigy of its patron, name and number of the member, raw material or finished product, even an entire process of manufacture, and maybe some proverb or motto.

The badge of the linen-weavers of Middelburg, dated 1621 (see ill.) shows on one side the familiar badge of the trade, a shuttle, surrounded by flax in bloom, the whole enclosed by a decorative arch. The other side bears the arms of Middelburg and the number 18; that is the number of the owner of the badge within the corporation. Below the number is a cartouche bearing an inscription stating that linen accompanies man from birth to death, forming his swathings as an infant and his winding-sheet.

The badge of the ribbon-weavers of Hertogenbosch, 1736, shows their patron, St. Martin, in the act of sharing his cloak with a beggar. The obverse side bears the number 12, a crown and a table on which are wool, thread, and ribbon, the raw material and the finished product.

Considerably more ambitious is the badge of the wool-dyers of Leyden, which shows an entire trade-scene. A man is seen immersing wool in a dye-cauldron which a boy is stoking with peat, whilst a second man is engaged in wringing the wool over a basin. The obverse side bears only the name of the owner.

Standards of quality were maintained by a strict control of the goods produced, a control especially well developed in the textile trade. No article was placed on the market until it had been carefully checked with regard to quality. The examination was not confined to the different phases of manufacture, weaving, fulling, and dyeing, but was extended to every detail of each process, blue-dyeing, black-dyeing etc. For each stage of the examination a mark was fixed to the



*Membership badge of the linen-weavers of Middelburg. As symbols of the trade a shuttle and flax in bloom.*



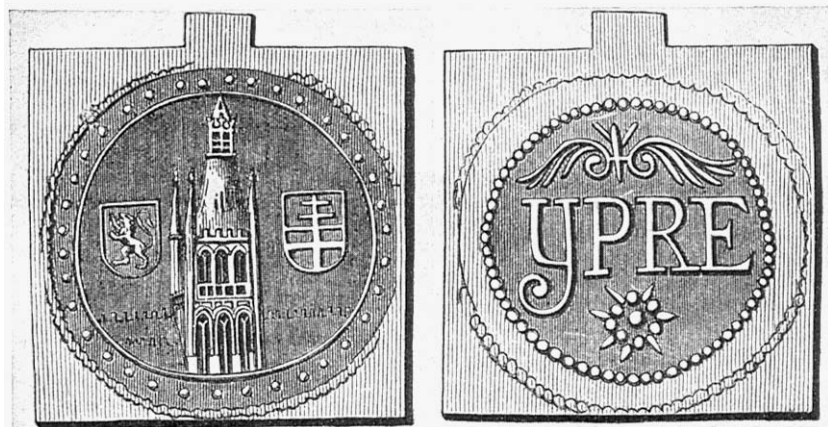
article. Rejected work was also distinguished by a mark. No more than mention need be made of these numerous marks of approval or rejection. We reproduce here only one of them, a guarantee-seal of the famous Cloth Halls of Ypres which were destroyed during the Great War (see ill.). One side shows the tower of the hall between the arms of Flanders and Ypres, the other the name of the city.

The halls as centres of trade-control were typical of the textile trade in the Low Countries. As well as the halls of Ypres mention may be also made of the less famous but once important "Say Halle" of Bruges. In this ancient Flemish city a cloth was produced from the 16th century on, which is now no longer known. Made from the finest wool it was said to surpass all other materials in lustre and durability. The dyers of Bruges were so well-known that goods were sent to them from abroad for dyeing. In 1578 the guild took over from the town the former house of the Genoese merchants. The badge reproduced here, dating from 1657, shows on one side their patron, St. Severinus, holding a shuttle in his right hand; the obverse side bears the arms of the city of Bruges held by a lion and a bear, and the inscription: Teeken van de Brugsche Say Halle (Mark of the Say Hall of Bruges).

*Membership badge of the wool-dyers of Leyden, showing work in progress and bearing the owner's name.*



*Seal of the "Say Halle" of Bruges with St. Severin as patron saint.*



*Seal of the famous Cloth Halls of Ypres, a guarantee that the cloth offered for sale had been made according to regulations.*

These few examples of guild-badges and marks of Flemish weavers and dyers may suffice to draw attention to an interesting and little-known chapter of the history of the textile trades. In their modest way they are monuments of the industrial life of the past. E. H.

### Two Bohemian Guild-Jugs

The guildsmen's love of drinking and their fondness for adorning every utensil have combined to produce some beautiful drinking vessels.

Jugs, glasses, and mugs were popular presents to newly-created masters or important guests.

A wide-bellied jug of green glaze, which belonged to a stocking-weaver of Prague is adorned by the characteristic emblems of the trade in strong relief. A stocking, scissors, and other implements are arranged hap-hazard in a frame of four arcs, which makes the primitive lines of the jug most impressive. The large bold figures of the date, 1787, are placed on either side of the upper arc.

Of much finer quality, evidently influenced by the style of 18th century pottery, is the majolica jug of a Bohemian tailor, dated 1794 (see ill.). The prevailing

*Glazed green guild jug of the stocking-weavers of Prague. 1787. Municipal Museum, Prague.*



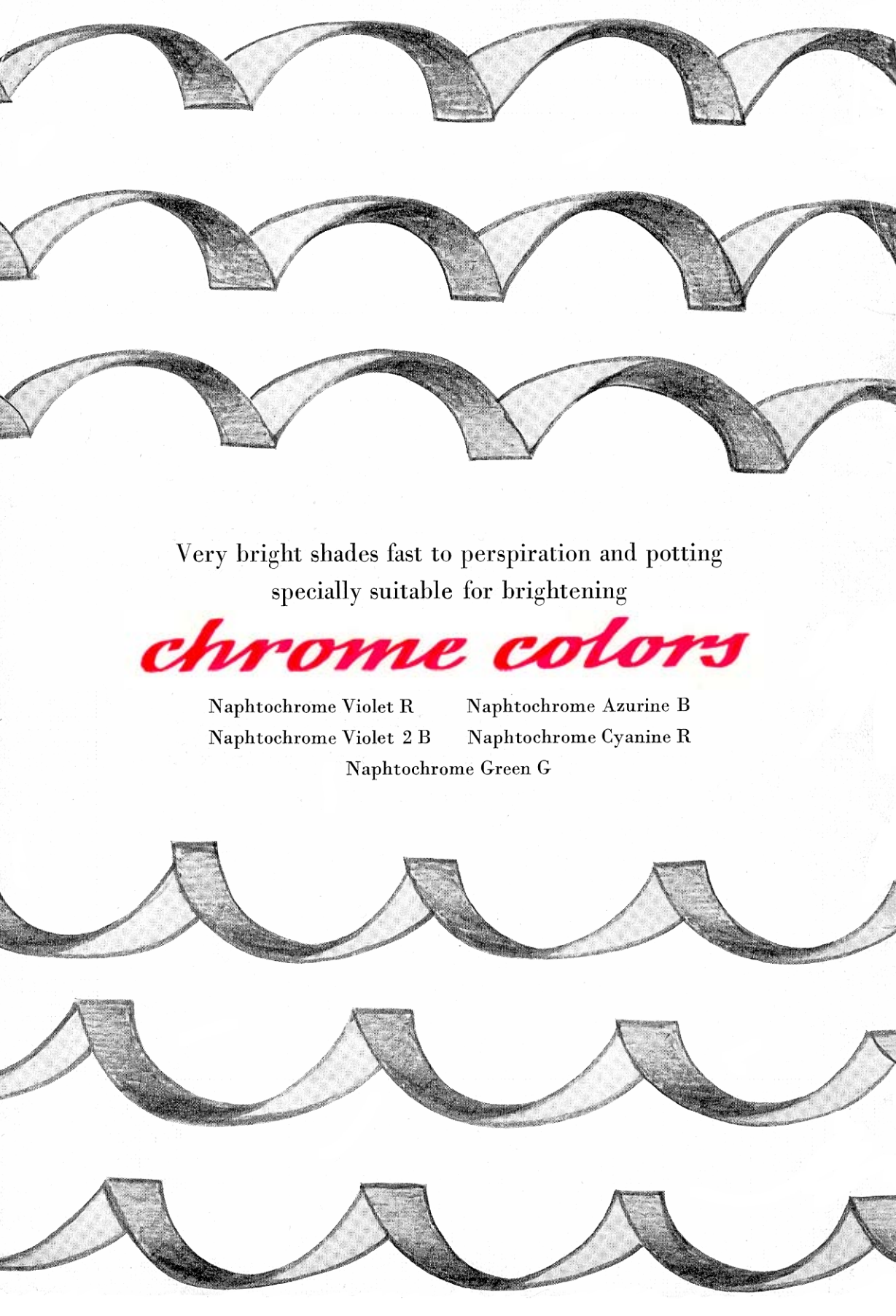
*Majolica jug of a tailor of Prague. 1794. Municipal Museum, Prague.*

colours are yellow and brilliant blue; but the medallions are always white, thus emphasizing the design. A medallion at the neck of the jug bears the date, beneath it is one adorned with guild emblems, whilst those at the sides are decorated with flowers in the chinoiserie style. Though scissors are in reality not larger than a tailor's iron, they are of gigantic size in the medallion when compared with the other requisites because the scissors form the symbol of the guild, beside which the other pale into insignificance. The space left by the open scissors is effectively filled by a ball of wool into which two threaded needles have been stuck, and by an awl surmounted by a crown. To the left is a tiny iron not larger than the thimble opposite it. The initials of the donor or donee are arranged in a square. The lid is crowned by a metal shield on which the thumb was pressed to open the lid. It also bears initials and the symbol of the guild. G. De Fr.

## **Index Ciba Review**

Complying with numerous requests, we wish to inform our readers that we intend to publish an index for the contents of the Ciba Review every other year. This index will include a detailed table of the contents and illustrations. It will presumably come out in October 1939 as a special number and will be supplied free of charge to the recipients of the Ciba Review on application.

The Editor of the  
Ciba Review

A decorative border consisting of four horizontal rows of overlapping, shaded arches. Each arch is filled with a stippled or textured pattern, creating a sense of depth and shadow. The arches are arranged in a continuous, repeating pattern across the top and bottom of the page.

Very bright shades fast to perspiration and potting  
specially suitable for brightening

*chrome colors*

Naphtochrome Violet R

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