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JEAN-BAPTISTE HUET.
FROM A DRAWING BY LALAUZE.
AFTER THE MINIATURE OF VILLIERS-HUET, SON OF JEAN-BAPTISTE HUET.
JEAN-BAPTISTE HUET
MASTER DESIGNER OF TOILES DE JOUY
By
Agnes J. Holden

OF ALL the artists who have designed for printing on cotton, no one has brought to this decorative art so much charm and devotion as Jean-Baptiste Huet. For twenty-eight years, from 1783 to 1811, through all the political upheavals and social changes of the period, he drew cartoons for the cottons printed at the Oberkampf factory at Jouy. His art reflects to such a degree the revolutionary changes in his world that a “one-man show” of his decorative art displays a panorama of a colorful, imaginative world.

In the exhibition of February 1, 1939, for the Needle and Bobbin Club, courteously invited to the Brearley School by Mrs. McIntosh, twenty-four pieces of Toiles de Jouy were shown. Many important exhibits have been held of Toiles de Jouy, notably at the Metropolitan Museum of Art, Museum of the Brooklyn Institute of Arts and Sciences, Cooper Union, New York, and the Musée Galliera in Paris, but this is the first time an exhibit has been held devoted solely to the toiles from cartoons by Huet. It was an achievement that a variety of color was procured. Besides the red usually associated with Jouy, there hung the rare 18th century blue, the sepia, the tête de nègre, the watermelon rose, the amaranth, the grey, the purple and gold, the grey and gold, and even an example dyed saffron. The uninstructed could hardly believe that the exhibit contained the work of only one artist, printed in the one technique (that of printing from copper plate), at the one factory of Jouy.

One noted three contrasting styles. In the years when Jean-Baptiste Huet first drew cartoons for printed cottons, Jean Jacques Rousseau’s “return to simplicity” had left its mark on art. With Marie Antoinette playing at dairy maid, one talked of nothing but gardens, and we find whether it be scenes of simple life of peasants amid their animals on the farm, or the more formal life of royalty in the park of a chateau, Huet’s designs reflect the charm and gaiety of life of that epoch. As a French-
man of the period wrote, "He who did not live just before 1789 could never know the joy of living."

In Huet's first style he places genre scenes on a plain background, some of the spaces between these groups being filled in by scenes on a smaller scale. This is beautifully illustrated by the first and rarest design, *Les Travaux de la manufacture* (Plate I). Here he depicts the many processes used, from the workers first washing the cottons to the finished bolt of printed toile, and makes of these many scenes a design of artistic unity. The copper plate from which this design was printed is now in the Musée Guimet, Paris. *L'Hommage de l'Amérique à la France* (Plates II and III) and *Les Quatre Parties de Monde* are two other designs in this style of special interest to Americans. These documents reflect France's interest in the struggling colonies and show amusingly her ideas of America. The description of these designs can be found in the catalogue of the exhibition at the end of this article.

In the second style we have the continuation of animals pictured in scenes of gay country life. These designs are still on a plain background, but are now united by foliated scrolls and arabesques. In this class we can place *La LibertéAmericaine* (Plate IV) where amid pastoral scenes we discern two medallions. In the original design these medallions frame amorini. During the time of French sympathy for colonial struggle these amorini were erased and replaced by designs from the obverse and reverse of the medal suggested by Benjamin Franklin. Hence the name of the design *LibertéAmericaine*, or *Franklin Peace Medal*. Franklin himself planned the medal which appears on this toile. Gibelin was asked to draw it, and Dupré executed it in 1782.

There has been some difference of opinion as to the significance of the profile head, but we can safely rest on the identification of Monsieur André Girodie, curator of the Museum of Blérancourt, who writes Miss Frances Morris, June 1928: "May I be permitted to tell you that the head on the obverse side of the medal is not that of Washington, but that of Liberty, of which Charles Saunier, in his book on Dupré, has written—"on the obverse, delicately modeled, is a beautiful and energetic young girl, crowned with waving hair, the sword of Justice at her shoulder, who seems to rush forward in a radiance of glory." It is true that the engraver who replaced the pastoral of Huet on this toile has made the head of Liberty resemble that of Washington."

On the reverse of the medal is a design showing Minerva (France) protecting the infant Hercules (America) from the onslaught of a leopard.
PLATE I—LES TRAVAUX DE LA MANUFACTURE.
MONOCHROME IN RED FROM COPPERPLATE. FRENCH, JOUY, 1783. FIRST DESIGN FOR JOUY OF JEAN-BAPTISTE HUET. COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK.

(NO. 510 OF CATALOGUE, P. 28.)
PLATE II—L’HOMMAGE DE L’AMÉRIQUE À LA FRANCE.

PLATE III—L’HOMMAGE DE L’AMÉRIQUE À LA FRANCE.
MONOCHROME IN RED FROM COPPERPLATE. FRENCH, JOUY, 1785.
DESIGN OF JEAN-BAPTISTE HUET.

PLATE IV—LA LIBERTÉ AMÉRICaine.
MONOCHROME IN ROSE FROM COPPERPLATE. FRENCH, JOUY, 1784. DESIGN OF JEAN-BAPTISTE HUET.
(England) with the legend from Horace* "Not without Divine help is a
child courageous." The original cartoon along with many others of
Huet's hangs in the Musée des Arts décoratifs du Louvre.

With the Revolution, violent changes in life were reflected in art. Van-
ished were the shepherd and shepherdess with their Queen. Forgotten
were the gardens as was the one who loved them so much. Huet turned
to an utterly different style inspired by mythology and antique subjects.
The backgrounds were now of geometric designs; circles, medallions, and
ovals were the current mode. Occasionally he reverted to his first style
as in Paul et Virginie which was drawn as late as 1802 and Le Meunier,
son fils at Pâne of 1806. These scenic designs were expensive to produce
even in the eighteenth century. They were popular for wall hangings,
bed sets, curtains and upholstery, but to the factory they served more as
advertisements for the smaller and cheaper patterns produced for raiment
and sold in large quantities.

Jean-Baptiste Huet was born the 15th of October, 1745, in the palace of
the old Louvre. His father as court painter of coats of arms had been
given lodgings there for himself and his family. This privilege was given
to other artists, Chardin, de la Tour, Vernet, Vien, Boucher; and Huet's
youth was spent surrounded by the beauties of the Louvre and in close
association with the artists living there. In 1775, twenty-seven apart-
ments in the old Louvre were occupied by artists, and the Revolution
came and went leaving the artists unmolested.

We know little of Huet's young life except that he early showed
unusual talent in the drawing of both landscapes and animals. As a child
he learned drawing from C. Renou, and then was a pupil at the Academy
of Saint Luke under Dagonomer who formed his style. In 1764 he
studied with a pupil of Boucher, Le Prince, who befriended him. Five
years later he was received at the Academy with a picture entitled
"Bulldog Attacking Flock of Wild Geese." From then on he exhibited
regularly at the Academy usually submitting landscapes and drawings of
animals. In this latter field he was rightly considered, even by his con-
temporaries, to excel. It was not until one hundred years later, when
Barye entered the field as sculptor of animals, that any artist could be said
to equal his talent. Huet was influenced in his art by his intimate friend,
Boucher, and also by Watteau, and later by Prud'hon and David, but he
never was a mere copyist nor was his individuality ever submerged. As

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* "Neu Sine Ditis Animarum Infans."
Gabillot writes of his talents, “Une finesse Parisienne avec naïveté primitif.”

In 1769 he had married the daughter of Jean Francois Chevalier, an artist and professor of the Academy of Saint Luke, and it is not surprising that with artistic talent on both sides of the family the three sons of this marriage all developed into artists. At the time of the Revolution it is hard to discern Huet’s sympathies though we know he did not interfere with his three sons’ enthusiasm for the Revolution.

It was in the year 1783 that Christophe-Philippe Oberkampf persuaded Huet to join the staff of the Oberkampf factory at Jouy as head designer of cartoons for printed cottons. An important and little known fact is that Huet was one of the finest engravers of his time, and that it was he who engraved the copperplates from his cartoons. To this we owe the beauty of line of the toiles of his design.

In 1789 we hear of his being captain of the militia of Sèvres. In 1790 he was asked to design for the royal tapestries of Gobelins and Beauvais. Four years later he was given the title of Court Painter. We include a reproduction of a tapestry (Plate XI) from the collection of Prince Murat, one of a set woven at the Beauvais Manufactory. This is in the collection of French and Co., New York. During this time he still lived in the Louvre with his parents, his wife and children, until the sad day in 1801 when artists were turned out of the palace to make room for antiquities brought from Italy by Napoleon. For a Frenchman, to whom associations mean so much, the breaking up of a home of fifty-six years must have been a sad trial.

He and his family then moved to Sèvres where he had the consolation of being in the country in close proximity to his animals that were so often his models. The family seems to have had houses at both Sèvres and Villiers-sur-Orge. Sometimes when the members of the family were temporarily separated in different abodes, the little dog, proudly carrying a letter on his collar, was used as a postman.

After the death of his wife, he married again, and his finances seem to have suffered at this time, for he was forced to sell the house at Villiers-sur-Orge and move to Paris.

The story of Huet’s decorative art is not complete without a short description of Christophe-Philippe Oberkampf and his factory where Huet and Oberkampf produced the great toiles that have come down to us today. Oberkampf came from a line of dyers and printers, and the secrets and discoveries of his father in the chemistry of dyes were at his
PLATE V—THE TOWN, CASTLE AND OBERKAMPF FACTORY AT JOUY. ENGRAVING (ABOUT 1785) FROM LABORDE'S VOYAGE PITTORESQUE DE LA FRANCE.
PLATE VI—SANGUINE DRAWING.

JEAN-BAPTISTE HUET.

FROM THE COLLECTION OF THE MUSEUM FOR THE ARTS OF DECORATION.
COOPER UNION, NEW YORK.

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command. The little town of Jouy-en-Josas on the Bièvre River was chosen by Oberkampf for installation of his factory on account of the peculiar quality of the water favorable to dyes. Here in the early days Oberkampf designed, engraved, mixed dyes, and printed, doing all the work himself. The town was situated in a strategic position on the road that royalty traveled between Versailles and Paris, which made it easy for Oberkampf to attract the Court to his cottons. Whatever fashion the Court adopted was followed by the French and English people.

Oberkampf's factory at Jouy was not the first to be established for printing on cotton. After the seventy-two-year ban on printing cotton was lifted, many factories sprang up in other towns, but dyes were little understood and colors so fugitive that many of the factories failed. From the experiments and experience of his father, Christophe Oberkampf learned the secret of a successful printing of blue which had hitherto defied the printers and dyers. Before this discovery, blue had been dyed by the resist method or painted in by hand. Oberkampf, not content with his own wide knowledge of dyes, employed at his factory noted chemists for research in this field. He was constantly on the lookout both in England and France for inventions that would perfect printing.

Oberkampf had a dominant personality and a knowledge of how to manage men. His character was noted for simplicity, and shrewdness without political ambition. He must have been diplomatic since he and his work were able to survive the cataclysms of those days. We know he contributed large sums to any party that was in power, which may have helped to smooth his path. Not only was he admired by Louis XVI and Napoleon, but he was also decorated by both these sovereigns.

It is difficult for us today to realize the enormous vogue and commercial success of printed cotton at this epoch. Under Oberkampf's skillful administration printing on cotton was developed from a craft to a great industry. At the peak of the success of Jouy, the factory supplied ten countries with toiles and chintzes. In 1783, at the time that Huet joined the factory, Oberkampf was sending his work to ten houses in London, and to Amsterdam, Antwerp, Bâle, Berlin, Brussels, Constantinople, Copenhagen, Frankfort, Hamburg, Lisbon, Luxembourg, Saloniki, Madrid, Trieste, and the Île-de-France. To the collaboration of Oberkampf and Huet we owe the brilliant artistic and commercial success of the Toiles de Jouy.

Though Huet was very versatile in the mediums he used—oils, water colors, pastels, sanguine, and pencil—no happier medium could be found
for the designs of Huet than engraving on copperplate for the printing of cotton. How profoundly Huet knew and loved animals! No artist has surpassed him in this field where his talent amounts to genius. Never was he so happy as when depicting the cows lazing in the brook, a horse at the trough, ducks on the pond, and the naughty cat stealing cream. He drew even the lion with understanding and the donkey with tenderness. So perpetually does Huet’s beloved mongrel dance through his designs that like Whistler’s butterfly, he may be called his master’s signature.

Huet’s last cartoon, designed in his third style, was inspired by the antique. It was the exquisite one, reproduced here (Plate VIII), of Psyché et L’Amour. Jean-Baptiste Huet died in 1811, four years before his associate, Christophe-Philippe Oberkampf, the great industrialist, with whom he had worked for twenty-eight years. After the death of Huet and Oberkampf, the printing on cotton continued in the factory at Jouy until 1830, but it must be said that with the death of Jean-Baptiste Huet ended the brilliant flowering of this decorative art which has given us beauty of design, perfection of engraving, glowing color, and artistic and intellectual interest.
PLATE IX—OFFRANDE À L’AMOUR.
MONOCHROME IN RED FROM COPPERPLATE, ABOUT 1804. A RETURN TO HUET’S EARLIEST
STYLE. THE PIECE SHOWS THE FACTORY MARK—“MANUFACTURE DE OBERKAMPF À JOUY
PRÈS VERSAILLES, BON TIENT.” FROM THE AUTHOR’S COLLECTION.
CATALOGUE OF EXHIBITION OF THE DESIGNS OF
JEAN-BAPTISTE HUET FOR COTTONS PRINTED AT
THE OBERKAMPF FACTORY AT JOUY
From the Collection of Agnes J. Holden
February 1, 1939
Held at the Brearley School through the courtesy of Mrs. McIntosh
for the Needle and Bobbin Club

No. 116 Diane Chasseresse (Diana the Huntress)
   Monochrome in sepia from copperplate
   French (Jouy) 1805
   Designer: Jean-Baptiste Huet
   Design in third style

No. 209 Les Plaisirs de la Ferme (Pleasures of the Farm)
   Monochrome in red from copperplate
   French (Jouy) 1785
   Designer: Jean-Baptiste Huet
   First style
   Original cartoon in Musée des Arts décoratifs du Louvre

No. 251 Offrande à L’Amour (Offering to Love)
   Monochrome in red from copperplate
   French (Jouy) about 1804
   Designer: Jean-Baptiste Huet
   Return to first style
   With mark, “Manufacture de Oberkampf à Jouy près Versailles, Bon
   Teint”

No. 265 Le Parc du Château
   Monochrome in red from copperplate (later dyed saffron)
   French (Jouy) 1784
   Designer: Jean-Baptiste Huet
   Second style
   In honor of the first balloon ascension in 1784, the group with the dog
   was changed to an ascending balloon
No. 266  Le Mariage de Figaro

Monochrome in rose from copperplate
French (Jouy) 1785
Designer: Jean-Baptiste Huet or his school
Inspired by the Beaumarchais play, "Le Mariage de Figaro," written in
1775 and produced in 1784. Beaumarchais was accused of being one of
the first instigators of the Revolution.
Mozart's opera was not produced until 1793

No. 275  Scènes Antiques

Monochrome in sepia from copperplate
French (Jouy) about 1805
Jean-Baptiste Huet's third style
One curtain exhibited from a complete bed set

No. 283  Au Loup

Monochrome in sepia from copperplate
French (Jouy) 1785-1790
Jean-Baptiste Huet's first style

No. 320  L'Hommage de L'Amérique à la France

Monochrome in red from copperplate
French (Jouy) 1785
Jean-Baptiste Huet
68 inches wide by 38 inches deep
Jean-Baptiste Huet's first style

This plate is among those produced between 1785 and 1790, and is one that was subjected to several alterations. In this print, the second state of the plate, the Indian is draped. As originally designed the trapper bears the Stars and Stripes, America the Liberty Pole and Cap. After the deposition of the King and Queen, the plate was changed a second time by removing the crown from the head of the figure of France, the fleur-de-lis from the orb and flags.

No. 332  Fontaine et Animaux

Monochrome in rose from copperplate
French (Jouy) about 1796
Jean-Baptiste Huet's second style
PLATE X—SCÈNES ANTIQUES.
MONOCHROME IN SEPIA FROM COPPERPLATE, ABOUT 1805. HUET'S THIRD STYLE.
FROM A BED SET OWNED BY THE AUTHOR.
No. 345 Occupations Villageoises
Monochrome in blue from copperplate
French (Jouy) 1785
Jean-Baptiste Huet’s first style
Inspired by La Kermesse Flanande of Teniers now in the Munich Museum
Mark of factory on back of toile—“de Oberkampf à Jouy Bon Teint”

No. 359 Paul et Virginie
Monochrome in sepia from copperplate
French (Jouy) 1802
Jean-Baptiste Huet’s return to first style
Scenes from the novel most widely read just before the Revolution,
written by Bernadin de St. Pierre (1737-1814)
The opera Paul et Virginie was presented in Paris, January 13, 1794,
at the Theatre Feydeau

No. 388 Medallions
Two-tone printing in plum and gold from copperplate
French (Jouy) around 1804
Jean-Baptiste Huet’s return to first style

No. 407 Amours et Atributs
Monochrome in rose from copperplate
French (Jouy) 1810
Jean-Baptiste Huet’s third style

No. 441 La Liberté Americaine
Arabesques, figures, and medallions with Franklin Peace Medal
Monochrome in rose from copperplate
French (Jouy) about 1784
Jean-Baptiste Huet
In the original cartoon of this design in the Barbet Collection of the Musée des Arts decoratifs, the medallions frame amorini. The interest of France in the young American Republic is recorded in the replacing of the amorini of the medallions by designs from the Franklin Peace Medal. The first one shows Minerva (France) protecting the infant Hercules (America) from the onslaught of a leopard (England). The second shows the head of Liberty. These medals, suggested by Franklin, designed by Gibelin, were executed by Dupré in 1782.

No. 444 Délices des Quatre Saisons
Monochrome in red from copperplate
French (Jouy) 1785
Jean-Baptiste Huet’s first style
No. 454 Les Quatre Parties du Monde
Monochrome in red from copperplate
French (Jouy) 1785
Jean-Baptiste Huet's first style

No. 474 Medallions in Antique Style
Two-tone printing in amaranth and yellow from copperplate
French (Jouy) about 1804
Jean-Baptiste Huet's third style

No. 476 Scènes des Croisades
Monochrome in grey from copperplate
French (Jouy)
Jean-Baptiste Huet's third style
Coat of arms of the Visconti family is shown in the design

No. 496 Le Lion Amoureux
Monochrome in red from copperplate
French (Jouy) 1798
Jean-Baptiste Huet's third style

No. 506 Psyché et L'Amour
Monochrome in sepia from copperplate
French (Jouy) 1810
Jean-Baptiste Huet's third style—said to be his last cartoon
A specimen at the Metropolitan Museum of Art has the mark of the factory

No. 507 Le Couronnement de la Rosière
Monochrome in red from copperplate
French (Jouy) 1785-1790
Jean-Baptiste Huet's second style
The Crowning with Roses was a village fête popular in a number of places in Europe—in Italy as well as France. The crown was bestowed upon the village maiden whose beauty of character entitled her to the honor. The figures in this design are beautifully engraved in every detail. The floral motives recall the flower prints of Monnoyer.

No. 508 Plaisirs Champêtre
Monochrome in blue from copperplate
French (Jouy) 1785(?)
Jean-Baptiste Huet
After Teniers
A specimen is in the Paul Vignon Collection
PLATE XII—SCÈNES DES CROISADES.
MONOCHROME IN GREY FROM COPPERPLATE. HUET'S THIRD STYLE. THE COAT OF ARMS IS THAT OF THE VISCONTI FAMILY. FROM THE AUTHOR’S COLLECTION.
PLATE XIII—LE COURONNEMENT DE LA ROSIÈRE.
MONOCHROME IN RED FROM COPPERPLATE, 1785-1790. HUET’S SECOND STYLE.
IN THE CITY ART MUSEUM, ST. LOUIS. FORMERLY IN THE AUTHOR’S COLLECTION.
PLATE XIV.
PASTORAL SCENE IN OILS. SIGNED AND DATED: HUET, 1787. EXHIBITED AT THE SALON OF 1787. COURTESY OF FRENCH AND CO., NEW YORK.
PLATE XV—LE PARC DU CHÂTEAU.
MONOCHROME IN RED FROM COPPERPLATE. HUET'S SECOND STYLE.
IN HONOR OF THE FIRST BALLOON ASCENSION OF 1784, THE GROUP WITH THE DOG WAS
CHANGED TO ADMIT THE INTRODUCTION OF AN ASCENDING BALLOON. FROM THE COLlec-
TION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. FORMERLY IN THE COLLECTION
OF MISS FRANCES MORRIS. SEE FOLLOWING PLATE.
PLATE XVI—L’AEROSTAT DANS LE PARC DU CHÂTEAU.
FRAGMENT SHOWING IN REVERSE ALTERATION OF FIRST STATE OF PLATE WITH THE INTRO-
DUCTION OF AN ASCENDING BALLOON. (NO. 265 B OF CATALOGUE, P. 17.)
No. 509 Le Meunier Son Fils et l’Âne
Monochrome in red from copperplate
French (Jouy) 1806
Huet’s return to his first style

No. 510 Les Travaux de la Manufacture
Monochrome in red from copperplate
French (Jouy). Original design made in 1783
Jean-Baptiste Huet
The design shows various phases of the industry: “the bleaching of the cotton on the meadow and along the walls of the great drying-room; the threshing of the cotton on the raft; the dyeing vats; the block printer at work, his color-boy at his side; the preparation of the colors; the copperplate printing; the bell for calling the employees to work; the village of Jouy with its old church; the cylinders for the madder bath; the mill for calendering; the lisoir for glazing; the retouchers at their table supervised by Bossert; the milling in the Bûvre; the designer (Huet himself, no doubt) working under the eyes of Rordorf, while Oberkampf in person, walking with his son Christophe, is silhouetted against a landscape walled in by the aqueduct of Buc.” (From Painted and Printed Fabrics, by Clouzot and Morris, p. 32.)
A modern reproduction of the original, owned by the Metropolitan Museum of Art,* was exhibited at the Brearley School.

SOME OTHER OUTSTANDING TOILES BY JEAN-BAPTISTE HUET—PRINTED AT JOUY*

Louis XVI Restorateur de la Liberté
From copperplate, 1789
First style

La Fête de la Fédération
From copperplate, 1791
First style

L’Escarpolette
From copperplate, 1789
Second style

Le Loup et l’Agneau
From copperplate, about 1804
Third style

*Most of the important examples designed by Huet for the Oberkampf factory are in the collection of the Metropolitan Museum of Art.
PAINTINGS AND DRAWINGS BY JEAN-BAPTISTE HUET IN VARIOUS MUSEUMS

Musée du Louvre, Paris:
   Two Dogs

Museum at Orleans:
   A Shepherd Guarding His Flock, 1775
   Fidelity and Love, 1773
   Four Quarters of the Day, 1773

Museum at Nantes:
   Cattle at Pasture
   Horses and Sheep Grazing

Museum at Rouen:
   Pastoral Trophy, 1777
   Return from the Market

Museum at Rennes:
   Stag Keeping Hounds at Bay (etching)

Museum at Versailles:
   Bulldog Attacking Flock of Wild Geese
      (Reception picture at Academy)

British Museum:
   Engravings of His Work

Albertina Museum, Vienna:
   Drawings

Museum for the Arts of Decoration, Cooper Union, New York:
   A colored drawing, Goat Standing in a Brook
   Sanguine drawing reproduced in this article (Plate VI, p. 12)
A FEW BOOKS OF REFERENCE


Chabaud, Louis.—Marseille et ses industries: Les Tissus, la filature et la teinturerie. Marseilles, 1883.

Clouzot, Henri.—La Toile peinte en France; La Manufacture de Jouy. Versailles, 1912-1914.


Clouzot, Henri.—La Tradition de la toile imprimée au Musée Galliera, Art et décoration, vol. 23 (1908), pp. 61-68.


Dauphin, V.—Les Manufactures de toiles peintes et imprimées en Anjou. Angers, 1924.

Depierre, Joseph.—L’Impression des tissus, spécialement à la main, à travers les âges et dans les divers pays. Mulhouse, 1910.


Garsonnin, Dr.—La Manufacture de toiles peintes d’Orléans. Paris, n. d.
Gervaix et Arvers.—Recherches sur la fabrication des toiles imprimées à Rouen. Rouen, 1816.

Histoire documentaire de l'industrie de Mulhouse et de ses environs au XIXe siècle. Mulhouse, 1902.


Morin, Louis.—Recherches sur l'impression des toiles dites “indiennes” à Troyes. Troyes, 1913.

Musée des Arts décoratifs. Plates.


Nantes: Musée municipal des Arts décoratifs. Catalogue de l'exposition des tissus anciens, ... juin à octobre, 1926. Nantes, 1926.


Vieilles Toiles de Jouy, XVIIIe siècle, premier Empire. Paris, n. d. (Matériaux et documents d'art décoratif.)

Vignon, P. M.—Toiles de Jouy, anciennes toiles peintes, collection de M. P. Vignon . . . toiles de Jouy, tissus et gravures de la collection d'Armand Guérinot. Paris, n. d. (Matériaux et documents d'art décoratif.)
December Fourth, 1939. Through the courtesy of Mrs. Henry E. Coe and Miss Marian Hague the members were invited to the Cosmopolitan Club to hear Georgiana Brown Harbison speak on the “Evolution of Pattern in Modern Embroidery.” It was most appropriate to have the season open with this well-attended lecture given by a Club member.

January Second, 1940. The Brooklyn Museum invited the Club to a special view of the exhibition of “Masks of All Countries.” The members of the Club were received by the Director of the Museum, Mr. Roberts, and by Mrs. Pratt. Some of the Museum’s interesting pieces from the lace collection were on display in the Director’s room, where tea was served, and those who were fortunate enough to avail themselves of the Museum’s invitation had a most delightful afternoon.

January Tenth, 1940. The Club was invited to meet at the Museum of Costume Art, as the guests of Miss Lewisohn. Bridal costumes of European nations were being shown in the exhibition room, and it was interesting to note the many students working. Miss Lewisohn showed the members the well-organized study rooms, with costumes and accessories made so easily available to students. After she had spoken of the interests of the Museum, and the work being planned to enlarge its educational scope, refreshments were served.

January Thirtieth to Thirty-first, 1940. Miss Marian Powys invited the members to a special exhibition of historic laces, from the collection of the late Mrs. Morgan. The members of the Club enjoyed the opportunity of again seeing these beautiful laces.
DIRECTORS OF THE NEEDLE AND BOBBIN CLUB
AS OF THE ANNUAL MEETING, FEBRUARY 28th, 1939

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President, Miss Frances Morris

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