

THE · BULLETIN · OF
THE · NEEDLE · AND · BOBBIN
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DEDICATION

We of the Needle and Bobbin Club wish to congratulate and express our sincere affection to two of the good and loyal friends of Needle and Bobbin without whom our club would be what it is - a great pleasure to us and internationally important. We dedicate this issue of the Bulletin to:

Alice Baldwin Beer, a gracious lady, charming speaker and contributor of ideas;

Edith Appleton Standen, Bulletin editor for many years, a valued leader, a staunch supporter and generous contributor.

We wish them all the best in the coming years and offer them our eternal gratitude.

— Dorothy Norris Harkness, President

GARDENS, GAMES AND SENTIMENT -
Some Sources of French Printed Cottons.

By Edith Appleton Standen

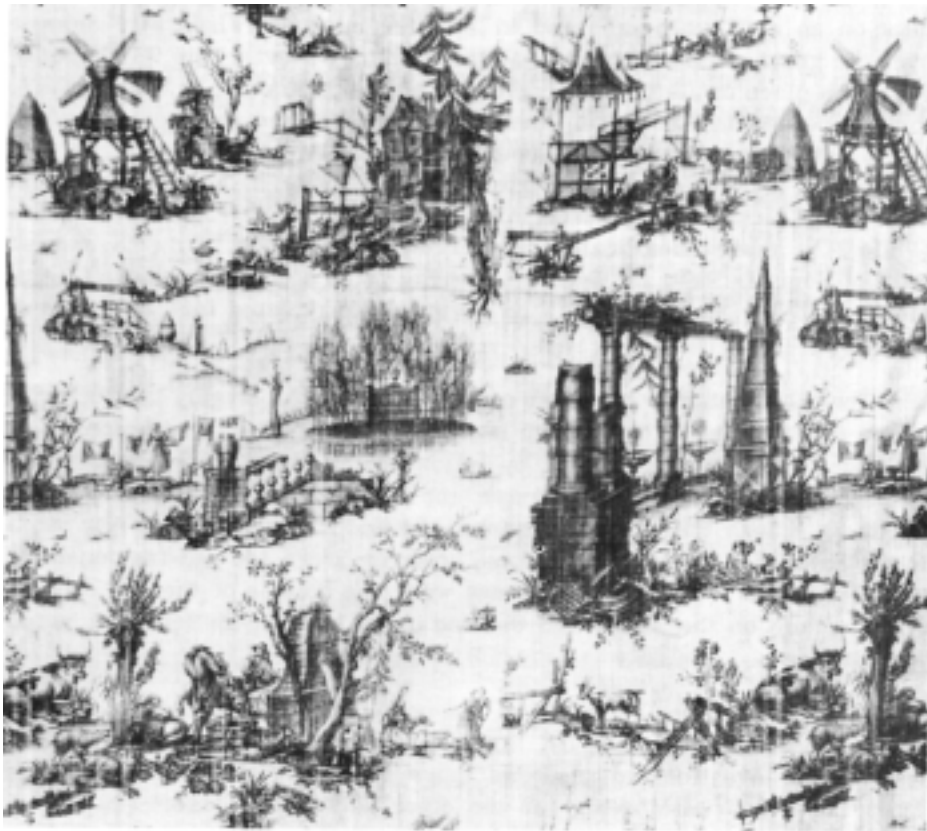
The Tomb of Rousseau

Jean Jacques Rousseau came to Ermemonville on May 20th, 1778, as a guest of the generous, sentimental and rich Marquis de Girardin, and died there on July 2nd. He was buried by torchlight at midnight two days later on an artificial island and in 1780 the marquis raised a monument over the grave, designed by the painter, Hubert Robert. This immediately became a place of pilgrimage, one of the sights of France; among the visitors were Marie Antoinette, Benjamin Franklin and Robespierre. The island with its poplars and the tomb are, as has long been recognized, one element in a *toile de Jouy* (Plate 1); the example in Mulhouse has the Oberkampf factory mark and an inferior copy in the Metropolitan Museum (Plate 2) a more complicated one, crediting the piece to the Neuchâtel firm of Henri DuPasquier and Son, though it was probably made by Petitpierre & Co. at Nantes. "P.C." on a windmill may stand for "Petitpierre, Compagnie".

That the design of the tomb on these cottons is largely imaginary is shown in a print by J. M. Moreau le jeune (Plate 3); a later *toile*, though a less admirable work of art has, by following the print, come much closer to the truth (Plate 4). Even today, the scene has changed very little (Plate 5), though the urn has disappeared and Rousseau's body now rests in the Pantheon. Moreau's pilgrims, however, were too old-fashioned for the designer of the cotton; they now wear the clothes of the new century and the lady on the shore and the one in the boat on the left have put up parasols.

The Jouy cotton is typical of the period with its artfully scattered motifs, wildly incongruous, but highly imaginative. The later artist had no power of invention and used two more prints, these by Elise Saugrain after Louis Gabriel Moreau, for the other half of his design; they show scenes from a park very different from the high-minded, pastoral sensitivity of Ermenonville, namely Bagatelle. One represents the Rocher (Plate 6), the other, the waterfall. The Marquis de Girardin erected a dolmen and a Temple of Philosophy, half classical columns, half rude

stone blocks, both still standing at Ermenonville; a Grotto of Reverie, an obelisk of the Pastoral Muse, and an Altar of Friendship have vanished. He constructed an archery ground and a dancing site for his beloved peasants, who, of course, sacked the estate when its owner and all his family were imprisoned during the Revolution for lack of civic purity. The Comte d'Artois, brother of Louis XVI, built the "Folie" of Bagatelle in 64 days in 1777 to win a bet with Marie Antoinette and had the park laid out by a Scottish gardener, called Thomas Blaikie; it contained an Ile des Tombeaux and a Philosopher's Grotto in the Gothic style, but the temple was dedicated to Love rather than to Friendship. Blaikie, who kept a diary, wrote that his employer "took more pleasure in a girl than a garden." He said of Ermenonville that it was "more in a Romantick than an Elegante stile." Little of the park at Bagatelle survives, but it is today famous for its roses.



**Plate 1. The Tomb of Rousseau
Toile de Jouy, about 1790
Musée de l'Impression sur Etoffes, Mulhouse.**

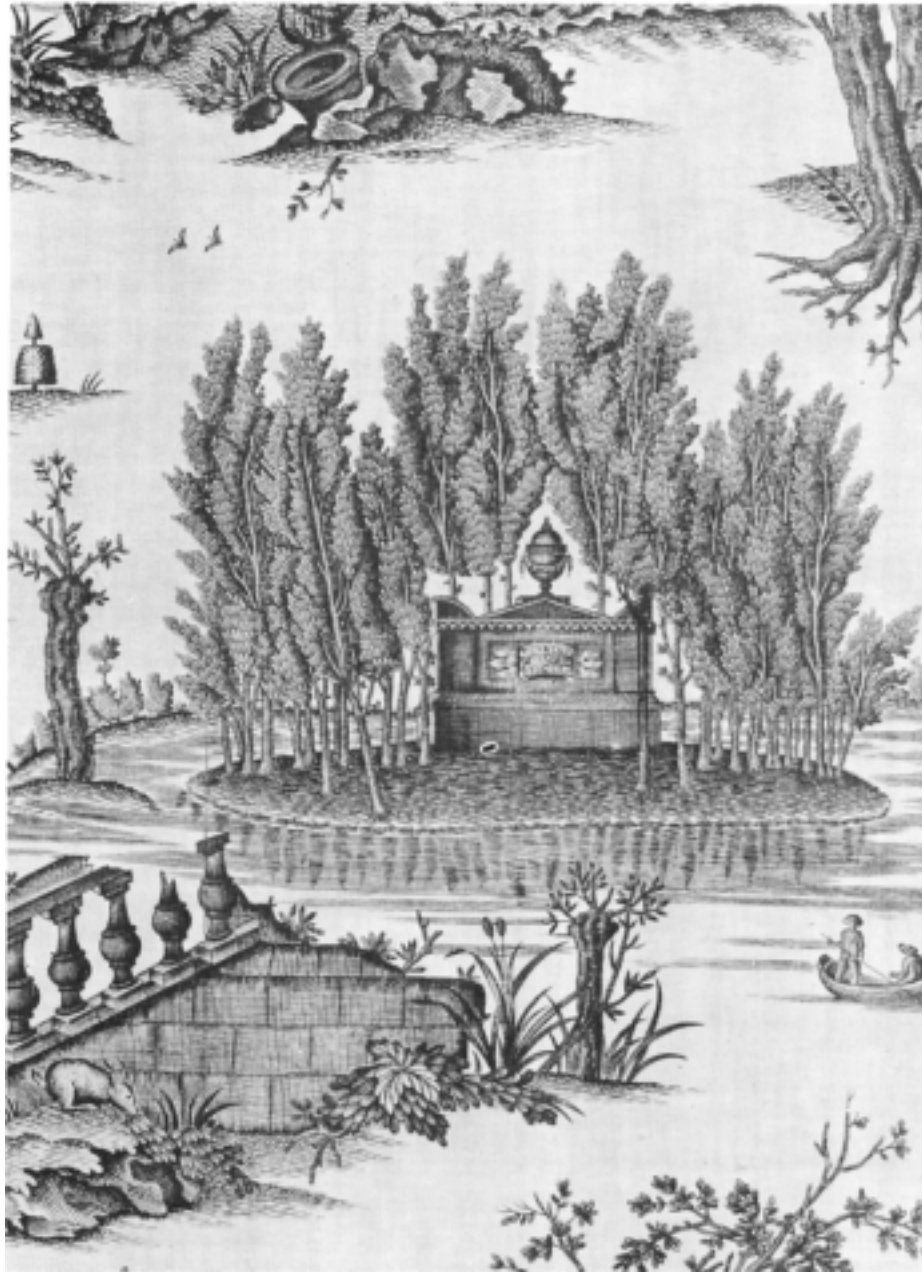


Plate 2. The Tomb of Rousseau, detail
Copperplate-printed cotton
Probably Nantes, Petitpierre et Cie., about 1790
Metropolitan Museum, Leland Fund, 1930, 30.89.



Plate 3. Tombeau de Jean Jacques Rousseau
Engraving by J. M. Moreau le jeune, about 1780
Metropolitan Museum, gift of G. W. Sargent in memory of
John C. Sargent, 1924, 24.63.1064.



Plate 4. The Tomb of Rousseau
Copperplate-printed cotton
French, about 1800
Metropolitan Museum, Rogers Fund, 1961, 61.119.2



Plate 5. The Tomb of Rousseau
Photographs by Edith Standen

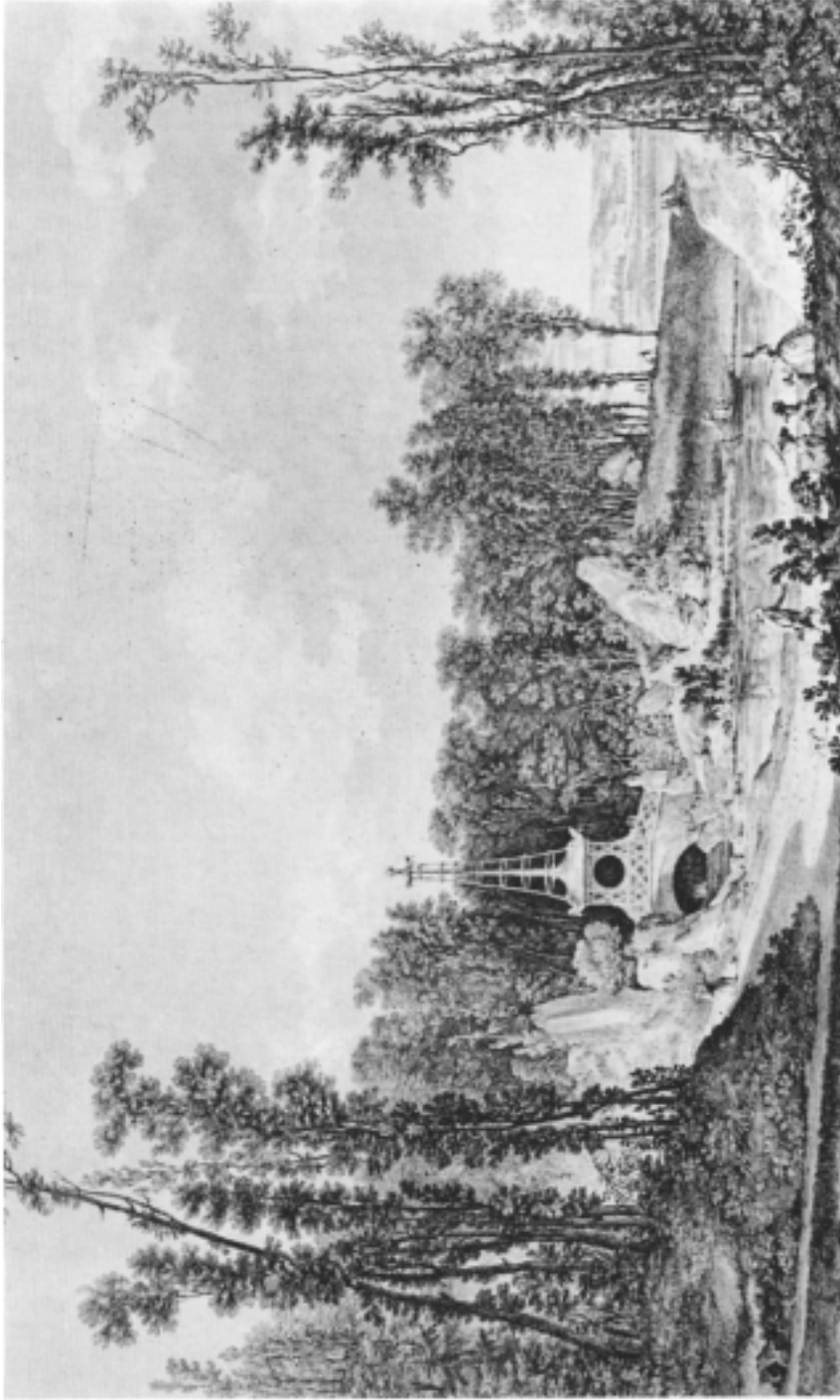


Plate 6. The Rocher at Bagatelle
Engraving by J. C. Nattier
Metropolitan Museum, Rogers Fund, 1921, 21.91.352.

The Strolling Players

The title, *Les Comédiens ambulants*, appears in a list of printed cottons made at the Favre, Petitpierre manufactory at Nantes and has always been given to a *toile* of which the Metropolitan Museum owns an example (Plate 7). The group of figures in or near the one-horse cart are indeed clearly identified as actors or musicians; the man sitting at the back holds a book, as if studying his part, and musical instruments, among them a lute and a tambourine, are slung behind the wheels. But the source of the design shows wanderers of another kind; it is one of the prints of gypsies by Jacques Callot (Plate 8). Even without the inscription mentioning the good fortunes foretold by the gypsies, these people are identified by their bare feet, large hats and shawls, and the babies carried at their mothers' backs. The original has been skillfully simplified and adapted. The horse is copied very closely, but the outlandish costumes have become more conventional, the cart has a covering and, above all, the amount of household goods and animals, dead or alive, carried by the vagrants, has been drastically cut down. Only the children walking alongside the cart, though the boy no longer has his fantastically enormous hat, are still laden with several fowl.



Plate 7. The Strolling Players, detail
Copperplate-printed cotton
Nantes, Favre, Petitpierre Manufactory, about 1798
Metropolitan Museum, Rogers Fund, 1964, 64.296.

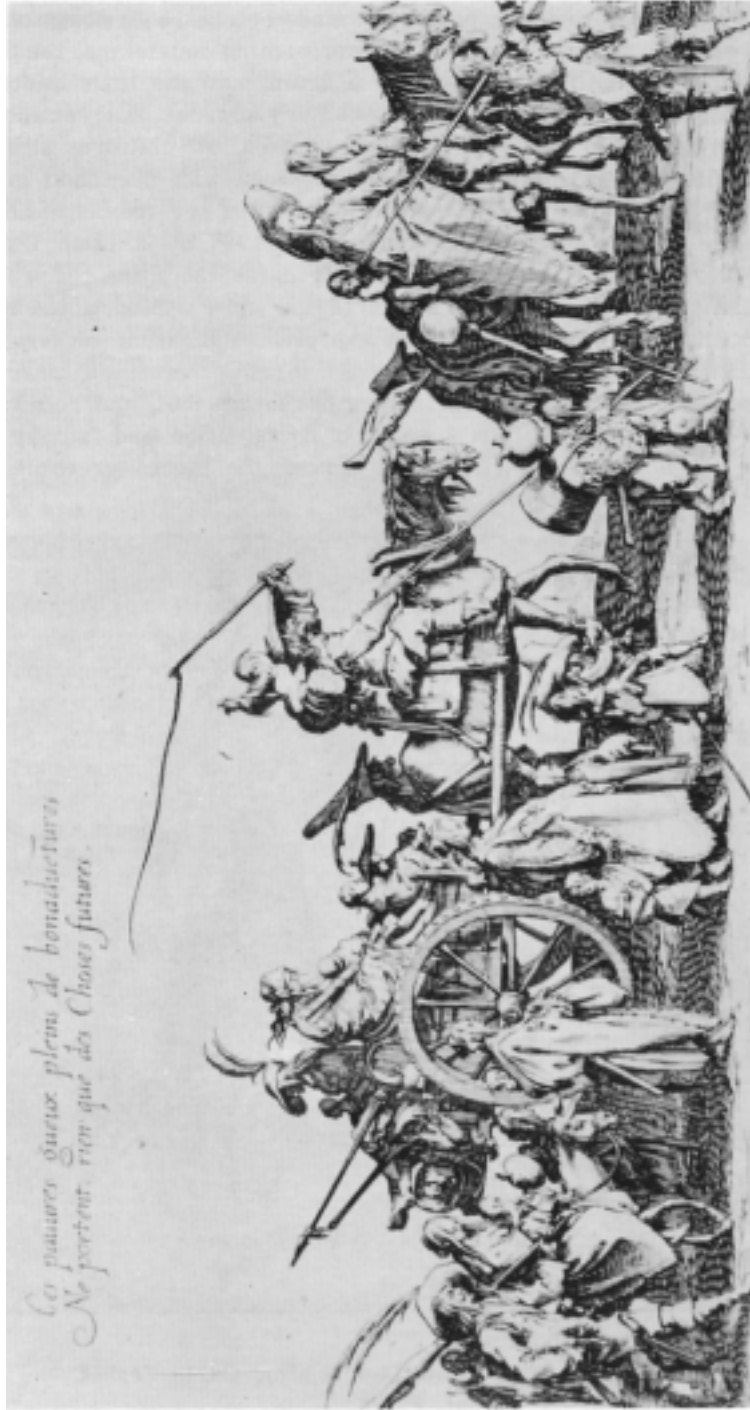


Plate 8. Les Bohémiens, le départ
Etching by Jacques Callot
Metropolitan Museum, Rogers Fund, 1922, 22.67.47

Callot's print is believed to have been made before 1630; some of the other elements of the *toile*, such as the performing musicians, the blind hurdy-gurdy player led by the boy with a drum, and the little dancers, would seem also to be derived from 17th-century sources, not yet identified. But two figures in the group standing round a low platform with two actors on it have a very different origin; the man with one hand in his pocket and the other raising the quizzing glass to his eye are *Incredibles*, *les Incroyables*, caricatured in a color print of 1797 by J. Louis Dancis after Carle Vernet (Plate 9). This effectively dates the *toile*; the woman on-looker also wears clothes and hair-do of the same period, about 1800. This juxtaposition of old and new gives a vivid indication of how the designers of such cottons must have worked, turning over their precious hoards of prints, selecting motifs from this one or that, and redrawing and combining them with a flair, a sense of composition and fantasy that make these copperplate-printed fabrics among the most agreeable and amusing furnishing stuffs ever produced.



Plate 9. *Les Incroyables*
Engraving by Louis Dancis after Carle Vernet
Photo - Bibl. nat. Paris.

Love and Friendship

Color prints by Jean Baptiste Mallet after Pierre Paul Prud'hon, made under the Empire, have provided the compositions for two scenes on an early 19th-century cotton in the Metropolitan Museum (Plate 10-12). The symbolism, hardly abstruse, is helpfully summed up in captions: Love guides them, Friendship brings them back. The original prints have two companion-pieces; in one, the lover lowers the fully-clad girl into a glass bath, in the other, he helps her onto a couch by his side, while Cupid raises the blanket to cover them. The cotton emphasizes friendship rather than love; in its third episode, Time breaks Cupid's bow and, according to the inscription, "Love consoles himself in the arms of Friendship for the outrages of Time." The faithful dog watches.

Only one detail is puzzling: why does the temple of Friendship have a broken roof? The answer is provided by another version of the cotton, which was published as in a private Spanish collection at the end of the last century. The landscape background is the same and the temple, seen in its entirety, is half ruined, but the people are different. Cupid rows a boat toward the temple, with Time as his passenger, but, on the other side, Time plies the oars. Above, a woman sits under a tree, with only a dog for company. The allegory seems to refer to youth and age: Cupid leads only to a ruined temple; Time takes control later; Friendship, symbolized by the dog, is the only consolation. The designer of the Metropolitan Museum piece borrowed the landscape from this cotton or its source, but peopled it from the simplified Mallet-Prud'hon prints, without paying too much attention to the suitability of all the details.



Plate 10. Love and Friendship
Printed cotton
French, early 19th Century
Metropolitan Museum, Rogers Fund, 1913, 13.69.21

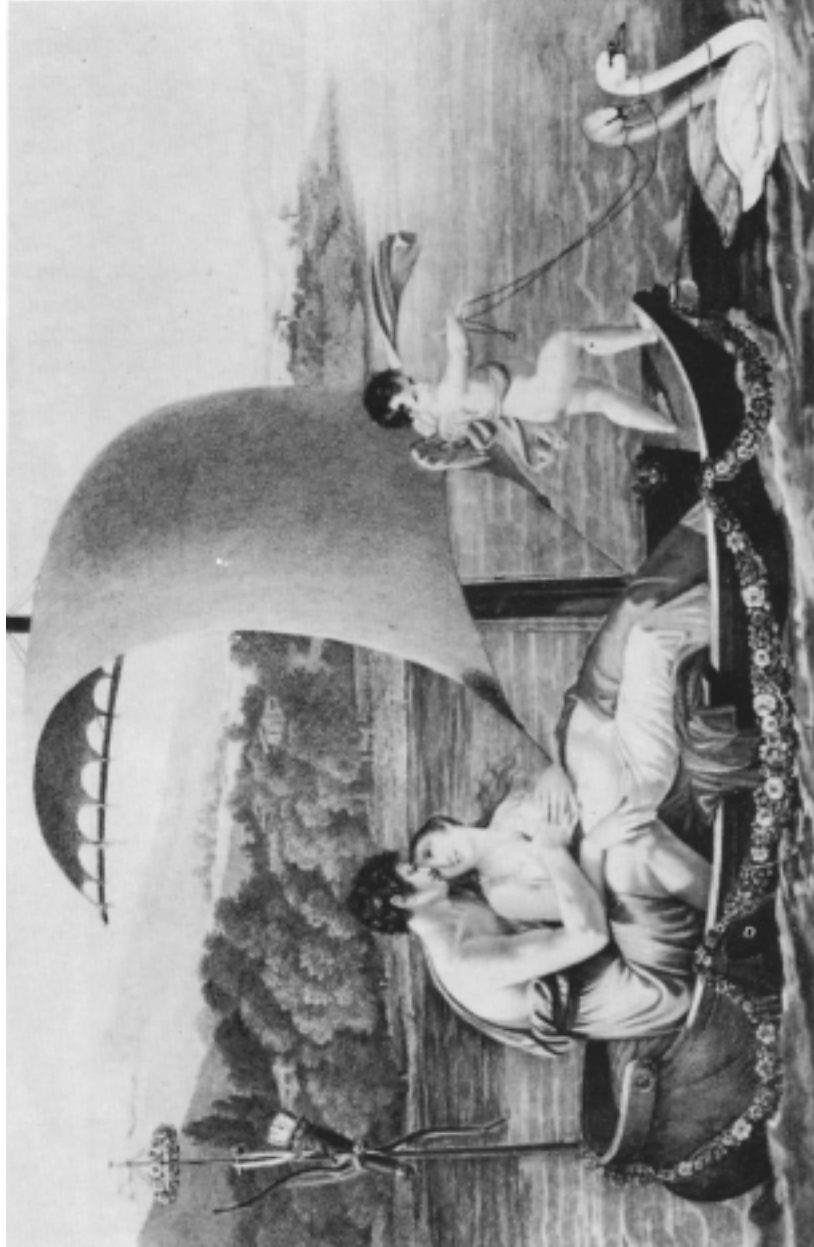


Plate 11. L'Amour les conduit
Color engraving by J. B. Mallet after Pierre Paul Prud'hon
Inscribed: Déposé à la Bibliothèque Impériale
Musée Marmottan, Paris.



Plate 12. L'Amitié les ramène
Companion-piece to last
Musée Marmottan, Paris.

Riding at the Ring

The Tivoli Garden was described in *Galignani's Paris Guide* of 1822 as "the most celebrated and most amusing public garden in Paris." A slightly earlier guidebook listed the amusements on the lawns as "rope-dancers, mountebanks, groups riding at the ring, or playing at shuttlecock." Riding at the ring was illustrated in a print that appeared in a series called the *Bon Genre*; this design was adapted for use on a cotton in the Metropolitan Museum (Plate 13). The woman standing on a raised platform on the right holds a slanting board, down which she slides rings as the riders whirl round on the miniature carrousel. The woman seen from the back has successfully caught a ring on her small stick. The motive power for the merry-go-round is provided by a man standing in a pit below. Everybody except this poor toiler is dressed in the height of fashion for the immediate post-Restoration period in France.

The Metropolitan Museum also owns an anonymous drawing showing the other scenes on the *toile*, blind-man's buff below and outdoor refreshments above (Plate 14). The latter, of course, were available at Tivoli; the guidebooks speak of lemonade and orgeat. There were many other ways of passing the time, among them dancing: "The waltz is the favorite dance; nearly two hundred couples may sometimes be seen following each other through the giddy and voluptuous whirls of this fascinating, but dangerous amusement." A warning is added: "The visitor must bring his partner with him, or he will not easily meet with a fair one willing to admit a stranger to the freedoms which this dance allows."



Plate 13. Riding at the Ring, detail
Copperplate-printed cotton
French, 1815-1820
Metropolitan Museum, Rogers Fund, 1927, 27.92



Plate 14. Le Carrousel

Drawing, French, early XIX Century

Metropolitan Museum, Elisha Whittelsey Collection, 60.620.209

THE JOSEPHINE HOWELL SCRAPBOOK

By Katherine B. Brett

One has only to turn very casually the pages of the magnificent volume of Indian painted cottons called chintzes, in the possession of Miss Josephine Howell, to conjure up immediately a vivid picture of one of the most colourful facets of the textile arts of the 18th century and envisage rooms decorated with these beautiful fabrics, women moving through them in flowering chintz dresses, and men reclining at their ease in their gay chintz morning gowns.

Much has recently been published about the painted and dyed chintzes of India, made for the European market,¹ but perhaps a brief summary of the 18th century background would serve as an introduction to Miss Howell's collection. By the beginning of the 18th century both France and England had banned the importation of Indian chintzes since it was believed the fashion for them was damaging to the all-important silk industry in France and the equally important woollen and linen industries in England.² Nevertheless limited quantities were available from time to time since both countries still imported chintzes for re-export. Many people must have had difficulties similar to that of Henry Purefoy who in 1734 could not procure enough "flowered cotton"³ of the same pattern for a morning gown and was quite content to have it made up half of one pattern and of another, if necessary, provided the ground was the same colour on both. He encountered the same difficulty in procuring enough chintz for curtains for a drawing room. There was no ban imposed in the Netherlands where there was also a flourishing cotton printing industry, and Indian chintzes became firmly established there as an essential part of much regional costume to the extent that even today, where regional costume survives, a piece of old chintz is much preferred to a modern printed cotton in certain districts. The Netherlands and other European countries were the recipients of the re-exported chintzes from England and France, and pieces bearing the United East India Company stamp have

¹*Origins of Chintz* by John Irwin and Katharine B. Brett HMSO 1970

Trade Goods by Alice Baldwin Beer. Smithsonian Institute Press Washington. 1970

²France also banned the manufacture of printed cottons in 1686 and England followed suit in 1701 but permitted printing on a mixed fabric with a linen warp and cotton weft.

³The 'flowered cotton' could have been either painted or printed cotton.

been found in the Netherlands and are among those in Vienna acquired by Prince Eugen.

The ban was finally lifted on both the importation of Indian chintzes and the manufacture of printed cottons in France in 1759 and in England about 1774. This did not interrupt the fashion, and the popularity of Indian chintz continued to the end of the century.

The designs throughout the 18th century reflected changing Western styles almost from year to year and followed those of the silks and later the printed cottons of European manufacture. Patterns and perhaps even swatches of the actual materials were sent to India by the East India Company Directors for the Indian chintz painters to copy. A few such designs from French woodblock printed cottons brought out by the Oberkampf factory at Jouy-en-Josas have come to light.

The Josephine Howell document is a large thick volume (64 cm by 44.5 cm). The first hundred pages are mounted with over seventy Indian painted cottons. Some stretch across two pages, other pages display several small pieces. The book was put together by Jacques Martin or his uncle Arthur Martin who were well-known Parisian collectors and dealers in textiles in the first half of this century. Many of the pieces in the Harry Wearne collection in the Royal Ontario Museum were purchased from the Martins, and some of them form a link with the Howell book since a dozen patterns in the Wearne Collection are represented in the book. It is also likely that G. P. Baker, whose collection is now in the Victoria and Albert Museum, was also a client of the Martins, but there are no duplicates from that collection in the book. The remaining pages contain examples of French 18th and 19th-century woodblock, copperplate and roller prints, a number of which are of considerable importance since the factory stamps are shown with them. It is hoped that they can be published at some future date.

The Indian chintz designs in the book vary enormously and range from fragments of large flowering-tree palampores and panels in the Berain style, to small, all-over sprig patterns. Most of the pieces are in excellent condition and brilliant in colour. They are mounted in no fixed order, either chronological or stylistic, and this makes the turning of each page a delightful surprise. Most of the designs are in polychrome on a white ground but there are also examples with blue, red, yellow and green grounds and some with red or violet speckled grounds. Three are a black and white monotonous. All but a very few are of high technical quality, thus making the collection an admirable display of the chintz painters' skill.

The art of dyeing and painting cottons in Indian has a long history but we are chiefly dependant on the eye-witness accounts carefully recorded by the Frenchmen M. de Beaulieu, about 1734, and Father Coeurdoux in 1742. Both accounts have been analyzed and translated in recent years.⁴ There were numerous steps in the process, and I shall only mention here that red, black and violet were madder dyed with an alum mordant for red, iron mordant for black and a mixture of the two mordants for violet. The mordants were painted on in the required places and in the required strength for a dark or light shade after which the cloth was dipped in a vat of madder dye. The cotton was then laid out in the sun to bleach, and the colour remained only where the cloth has been mordanted. Indigo blue was dyed by the resist process, all those parts not intended to be blue or green being painted with a protective coating of wax. Yellow was painted on either for local colour or over blue for green and over red for orange. It was the least permanent dye and has faded out of many pieces that have survived. The painted cottons were finished with a rice starch burnished to a high glaze. Several pieces in the book still have a glazed finish but there are no examples of gilding or silvering.

⁴See *Origins of Chintz* and *The Journal of Indian Textile History* numbers 2 and 3 for introductions and commentaries on these two accounts which appear there in translation.



Plate 1.
Page 8. Yardage. Coromandel Coast. 1770's.



Plate 2.
Page 38-39. Yardage. Coromandel Coast.
18th century, first quarter.

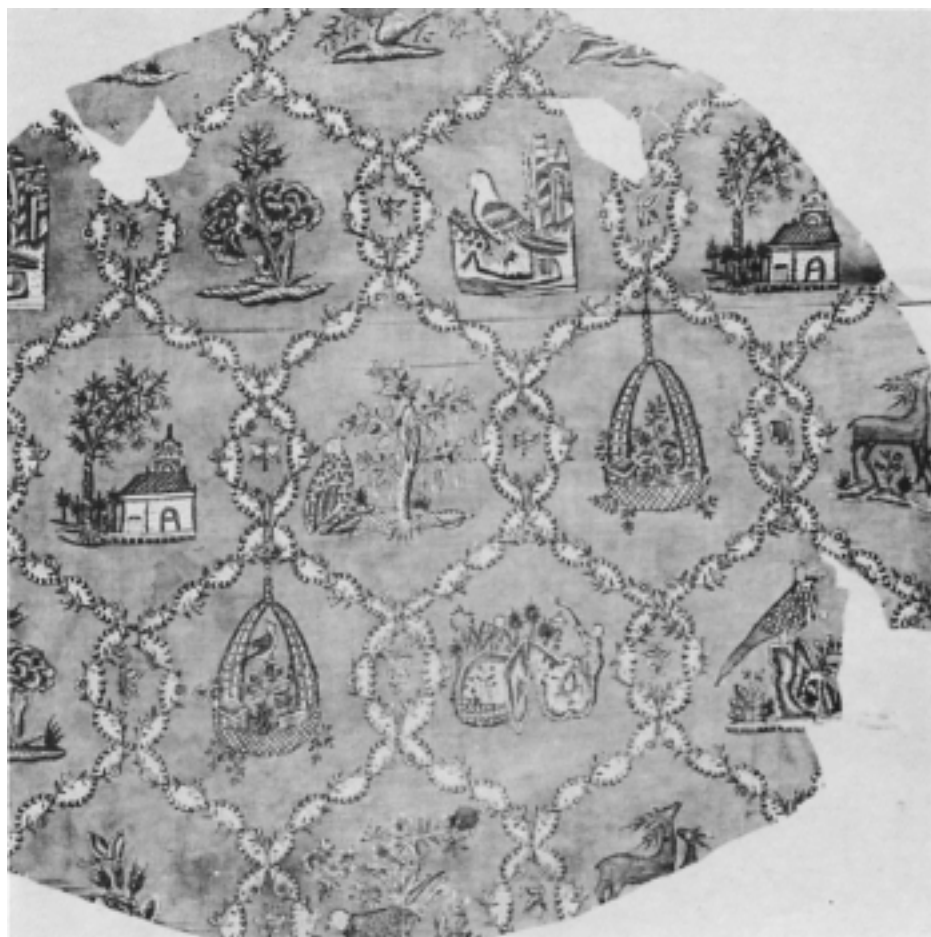


Plate 3.
Page 44-45. Yardage. Coromandel Coast. 18th century, last quarter.



Plate 4.
Page 50-51. Part of Palampore (?). Coromandel Coast (northern region).

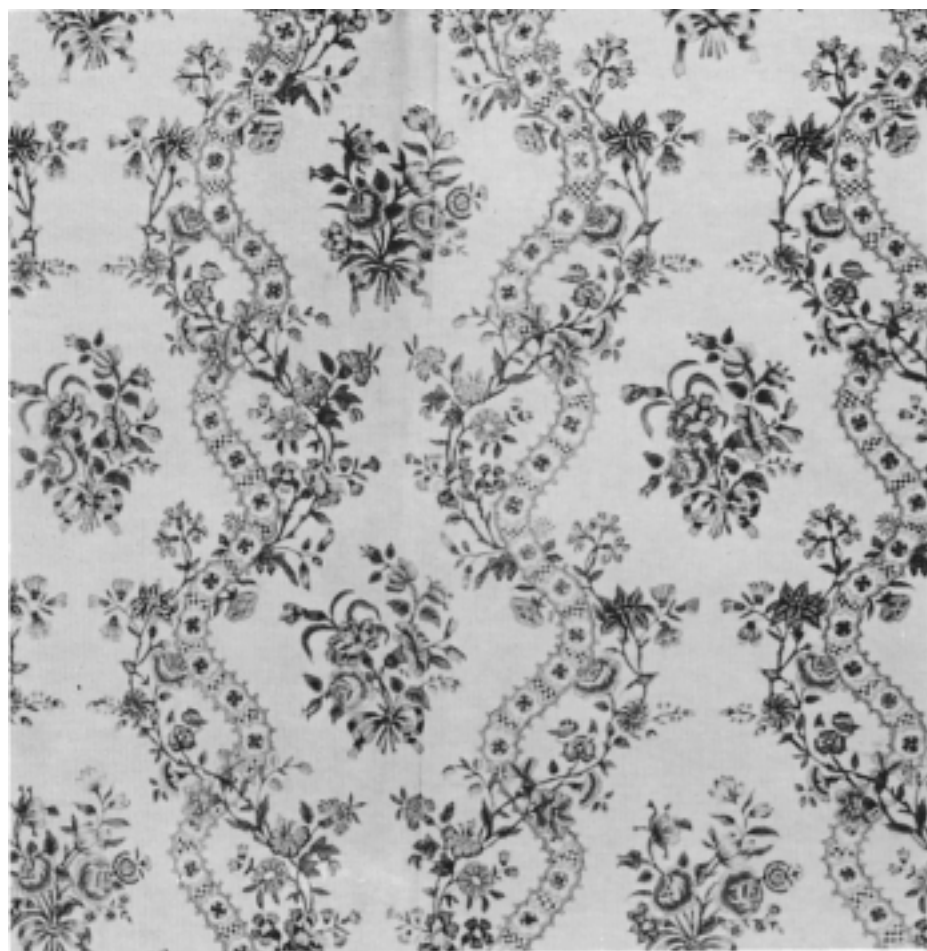


Plate 5.
Page 52-53. Yardage. Coromandel Coast. 1770's.



Plate 6.

Page 54-55. Fragment of a Palampore. Coromandel Coast
(southern region). 18th century, first quarter.

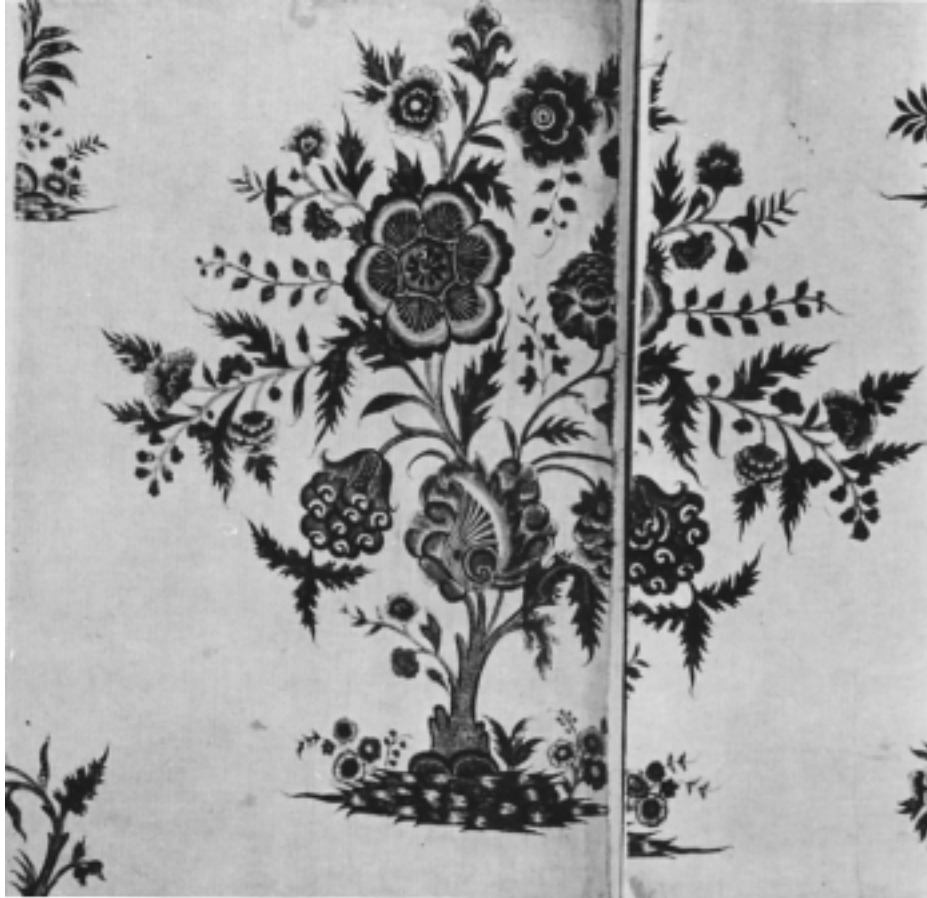


Plate 7.
Page 64-65. Part of a Palampore. Coromandel Coast.
18th century, third quarter.



Plate 8.
Page 72-73. Yardage (?). Coromandel Coast (southern region).
18th century, third quarter.



Plate 9.
Page 90-91. Coromandel Coast (southern region).
18th century, second half.



Plate 10.
Page 94-95. Yardage. Coromandel Coast. 18th century,
third quarter.



Plate 11.
Page 96. Three fragments. Coromandel Coast (northern region).
18th century, third quarter.



Plate 12.
Page 101. Yardage (?). Coromandel Coast (southern region).
Early 18th century, about 1700.

The following notes are descriptions of forty-two pieces in the collection, a number of which stretch across two pages. The first twelve are illustrated and have been numbered accordingly.

* * * * *

PLATE 1.

Page 8. Yardage. Coromandel Coast. 1770's.

The serpentine movement of the floral chain and bouquets is echoed by the lines of cloud-like scallops which suggest Japanese inspiration. The tiny motifs interspersed through the design include a banana tree and peacock resembling those in Indian chintz flowering tree palampores of the period. The cotton is glazed.

Repeat. L. 39.5 cm. W. 27 cm.

Colours: 3 reds, violet, yellow, blue and black. Outlines black and red. Overpainting for green and orange.

* * * * *

PLATE 2.

Page 38-39. Yardage. Coromandel Coast. 18th century, first quarter.

The design of repeating flower heads with slender stems on a red ground is the same as a small fragment in the Royal Ontario Museum which has a violet ground (965.45.1). The flowers also resemble those on coiling stems on a skirt in the Victoria and Albert Museum (IS 16-1950). These kinds of flowers also appear on flowering tree palampores of the first half of the 18th century.

L. 79.3 cm. W. 44.5 cm.

Colours: 2 reds, violet, yellow, blue and black. Outlines black. Overpainting for green.

* * * * *

PLATE 3.

Page 44-45. Yardage. Coromandel Coast. 18th century, last quarter.

The ground of this piece is blue and the chinoiserie design is mostly in shades of red. The amusing little figures, birds and plants, framed by intertwining garlands and strings of beads, could have been copied from a

French woodblock printed cotton of the period, but not one with a blue ground. This would have been more difficult for a woodblock printer than a chintz painter to accomplish.

L. 61 cm. W. 58 cm.

Colours: 3 reds, yellow, blue and black. Outlines black and red. Overpainting for greens.

* * * * *

PLATE 4.

Page 50-51. Part of Palampore (?). Coromandel Coast (northern region).

The large rather loosely drawn flowers and foliage, the use of dotting, and the strident blue employed, mark this piece as one related to a palampore in the ROM dated 1764 (934.4.4.). There is a selvage down the right side within which the design fits.

L. 66.3 cm. W. 59.5 cm.

Colours: 2 reds, violet and blue. Outlines violet and red.

* * * * *

PLATE 5.

Page 52-53. Yardage. Coromandel Coast. 1770's.

The ribbon meander, alternately reversed mirrorwise and entwined with flowers, almost encloses small bouquets. It is depicted in brilliant colours and the piece is in superb condition. The design, suitable for a gown, is in the style of silks of the period but drawn on a larger scale. There is a selvage down the right side and the design is intended to match an adjoining piece.

Repeat. 57 cm. W. 39 cm.

Colours: 3 reds, 2 violets, yellow, blue and black. Outlines black and red. Overpainting for green.

* * * * *

PLATE 6.

Page 54-55. Fragment of a Palampore. Coromandel Coast (southern region). 18th century, first quarter.

The flowering tree with snapped-off branches at the top, and two long tailed birds upside down above it, suggests that the design reversed and perhaps had a medallion in the centre of which the birds formed a part. The style of the design, the vermicelli markings on the branches, and the many filler patterns are similar to part of a set of bed hangings in the Victoria and Albert Museum (IS a, b and c 1967).

L. 60 cm. W. 92 cm.

Colours: 3 reds, 2 violets, grey and pale blue. Outlines red and faint grey.

* * * * *

PLATE 7.

Page 64-65. Part of a Palampore. Coromandel Coast. 18th century, third quarter.

A note by Monsieur Martin comments that this is the central motif "d'un Voile". This was probably a palampore, and if such was the case, this piece has in fact been made from two palampores of the same design, one with the tree in reverse. A vertical break can be seen near the right side of the tree. An illustration of still another piece of this design is shown on plate 22 of *Toiles Imprimée de la Perse et de l'Inde d'après les Documents Recueillis par Oberkampf*, and presumably Oberkampf's drawing is in La Bibliothèque de l'Union Centrale des Arts Décoratifs, Paris.

L. 79.3 cm. W. 44.5 cm.

Colours: 2 reds, violet, yellow, blue and black. Outlines black. Overpainting for green.

* * * * *

PLATE 8.

Page 72-73. Yardage (?). Coromandel Coast (southern region). 18th century, third quarter.

The theme of this design is similar to that of plate 3, but it is in a more flowery style. What can be seen of the cage in the lower corners resembles the bird cage in plate 3. The pair of figures stylistically resemble those in three petticoat borders in the Victoria and Albert Museum (1513-1950, 1542-1950 and 1549-1950). The repeat is not complete.

L. 55.5 cm. W. 57 cm.

Colours: 3 reds, violet, yellow, blue and black. Outlines black and red. Overpainting for green, and violet and light brown.

* * * * *

PLATE 9.

Page 90-91. Coromandel Coast (southern region). 18th century, second half.

The willowy quality of this design is unusual, but the slender curving branches terminating in clusters of flowers are characteristic of many flowery chintzes for dresses which were copied from or inspired by copperplate printed cottons of the period. Most of the flowers and many of the leaves have filler patterns not usually found in that style of chintz pattern.

L. 75.5 cm. W. 59 cm.

Colours: 2 reds, violet, yellow, blue and black. Outlines black and red. Overpainting for green.

* * * * *

PLATE 10.

Page 94-95. Yardage. Coromandel Coast. 18th century, third quarter.

The drawing of the flower sprays tied with ribbon, the surrounding foliage of the looping leaves and stems, and shoots suggesting bamboo has parallels in other flowery chintzes of the period and seem to be to the English taste. 1M39-1934 in the Victoria and Albert Museum, with similar foliage, bears the United East India Company stamp. There is a green band across the bottom indicating the beginning or end of a length.

Repeat. L. 52 cm. W. incomplete

Colours: 3 reds, violet, yellow, blue and black. Outlines black and red. Overpainting for green, red-violet, orange and browns. Glazed.

* * * * *

PLATE 11.

Page 96. Three fragments. Coromandel Coast, northern region. 18th century, third quarter.

The three designs on this page are painted with an iron mordant producing black only. One piece forms the border of the repeating pattern of

bouquets, butterflies and little hillocks. Examples of black designs on skirts which were part of a Dutch regional costume are in such contrast to the gay polychrome ones that it is probable that black designs were worn for mourning.

Large piece L. 48 cm. W. 49.5 cm.

Repeat. L. 35 cm. W. complete

Colours: Black only.

* * * * *

PLATE 12.

Page 101. Yardage (?). Coromandel Coast (southern region). Early 18th century about 1700.

This piece, with patterned stripes entwined with flowery branches is the finest example of chintz painting in the book. Every detail is drawn with grace and precision. Both flowers and leaves have delicately drawn filler patterns. The scalloped edges show that it is probably part of a valance. The horizontal, but not the vertical, repeat shows.

L. 48.5 cm. W. 49.5 cm.

Colours: 3 reds, 2 violets, yellow, medium blue and black. Outlines black and red. Overpainting for green.

PAGE 3.

Yardage. Coromandel Coast. 18th century, third quarter.

The design is a repeating one of two crisscrossing slender branch meanders. One is entwined with a vine bearing spiky leaves in clusters suggesting bamboo and other has an alternating leaf and small flower along each side of it. Where branches terminate there are larger flowers and clumps of foliage.

Repeat. L. 39.5 cm. W. incomplete

Colours: 2 reds, violet, yellow blue and black. Outlines black and red. Overpainting for green.

* * * * *

PAGE 7.

Fragment. Coromandel Coast (northern region). 18th century, third quarter.

Two floral motifs appear to repeat one above the other. One is a cornucopia containing mixed flowers including a tulip and a carnation, the other of carnations and small flowers with stems terminating in a leafy scroll. Around them are small plants, pots of flowers, and clusters of flowers.

L. 55 cm. W. 21.5 cm.

Colours: 2 reds, 1 violet, yellow, blue and black. Outlines black and red. Overpainting for green. Glazed.

* * * * *

PAGE 9.

Yardage. Provenence uncertain. Late 18th century.

A wavy blue ribbon lattice pattern frames a small flower sprig of which there are fourteen different kinds arranged in no fixed order. Several are recognizable as roses. It is at present impossible to assign an area to this kind of design which is sometimes a direct copy of a French woodblock printed cotton.

Repeat 25 cm. W. 22.5 cm.

Colours: 2 reds, 2 violets, blue and black. Outlines black and red.

PAGE 11.

Six Fragments. Coromandel Coast. Mid 18th century.

All the fragments appear to be from the same design of flower sprays. The flowers red and blue against a deep blackish violet speckled ground. The colours are sharp and clear.

Largest piece L. 25 cm.

Colours: 2 reds, yellow, blue and blackish violet. Overpainting for green.

* * * * *

PAGE 13-14.

Part of a dress. Coromandel Coast. 1740-1750.

The design is a symmetrical one of a palmette with chains of flowers and foliage stemming from it. The chains link together and frame scattered sprays of flowers. The back piece of this dress is in the Royal Ontario Museum (934.4.51).

Repeat. L. 51 cm. W. 105.5 cm.

Colours: 2 reds, violet, yellow, blue and black.

Outlines black. Overpainting for green. Glazed.

* * * * *

PAGE 20-21.

Yardage. Provenence uncertain. 18th century, last quarter.

The lattice pattern composed of bunches of faggots entwined with ribbons and rose-sprays has a small flower sprig in each interstice. Two pieces of the same design in the Royal Ontario Museum (934.4.61) are cut to fit the head or foot of a bed.

Repeat. L. 25.5 cm. W. 22.5 cm.

Colours: 2 reds, violet, yellow, blue and black. Outlines black and red. Glazed.

PAGE 22.

Yardage. Coromandel Coast. Mid 18th century or a little earlier.

The design is one of scattered flower sprays. All the flowers are fanciful and contain minute fuller patterns, and the leaves have fine white veining.

L. 38.5 cm. W. 47

Colours: 2 reds, 2 violets, yellow, blue and black. Outlines black and red. Overpainting for green.

* * * * *

PAGE 23.

Part of a Border. Coromandel Coast (southern region). Early 18th century.

The border is part of one in the Royal Ontario Museum (934.4.30) which has a slender meandering branch with curving flower sprays, and a vase of flowers within each curve, terminating in a large vase. The Toronto piece bears the stamp of the United East India Company.

Colours: 2 reds, 2 violets, yellow, blue and black.

Outlines black and red. Overpainting for green.

* * * * *

PAGE 24-25.

Fragments. Coromandel Coast. Probably 1720's.

The design is part of a large 'lace' design and is one of a group of chintz designs inspired by similar silk designs of the period. A curving band appears to enclose a large symmetrical flower and foliage arrangements terminating above this with an elaborate palmette. The pieces are in narrow strips.

Repeat. L. 50.5 cm. W. incomplete

Colours: 2 reds, 2 violets, yellow, blue and black.

Outlines black and red. Overpainting for green.

PAGE 27.

Yardage. Coromandel Coast (northern region). 18th century, last quarter.

The repeating pattern is of lively twisting and turning flowering stems, some of them roses and carnations. One group radiates from a clump of leaves, and there are small long-tailed birds and butterflies interspersed throughout the design. The birds are similar to those sometimes found precariously perched in flower-tree designs of the second half of the 18th century.

Repeat. L. 59.5 cm. W. 38 cm.

Colours: 2 reds, violet, yellows, blue and black. Outlines black and red. Overpainting for green.

* * * * *

PAGE 28-29.

Part of large Panel. Coromandel Coast (southern region). 18th century, first half.

This is a made-up piece. A lobed medallion is composed of fragments of a vase pattern stylistically similar to a fragment on page 23 which is the same design as a piece in the Royal Ontario Museum (934.4.30) which bears a United East India Company stamp. The surrounding chintz is a monotone in two shades of red in a pattern of plantlets on an overlapping lozenge ground. It is an interesting example of the practice of creating pieced and applied designs from scraps when chintzes were difficult to obtain during the prohibition in France and England.

L. 65 cm. W. 51 cm.

Colours: 3 reds, 2 violets, 2 pale blues and yellow. Outlines violet and red. Overpainting for green and orange.

* * * * *

PAGE 30-31.

Two Fragments. Coromandel Coast (southern region). Early 18th century.

There are two strips of chintz in Berainese style on these pages which M. Martin notes as 'bordures' presumably from a large panel as he goes on to describe as follows: "au centre du voile il ya un medailon contenant un nid de pelicans. Fond de fleurs et d'orseaux. Aux angles un ecomçon affront un paon sur un socee ornimental."

H. 75 x 12 cm.; h. 83.5 x 13 cm.

PAGE 32.

Fragment. Possibly Western India. 1720-1730.

The design has widely spaced pinkish red stripes with two alternating flower sprigs between them which repeat vertically. There is a deep valance and a curtain of the same pattern in the Royal Ontario Museum (934.4.36).

Repeat. L. 21 cm. W. 25 cm.

Colours: 2 reds, violet, yellow and black. Outlines black and red. Overpainting for green. Glazed.

* * * * *

PAGE 33.

Fragment of a Wall hanging. Coromandel Coast (northern region). Mid 18th century.

This fragment of a chinoiserie subject, with only the foreground and part of a group of figures in Chinese costume showing, belongs to a group of hangings depicting various figure subjects drawn on the scale of European tapestries and probably inspired by them. All are stylistically similar and have the same guard border design as this one has across the bottom. Another hanging with a chinoiserie subject is in the Musée des Arts Décoratifs.

L. 36.5 cm. W. 50.3 cm.

Colours: 2 reds, violet, yellow, blue and black. Outlines black and red. Overpainting for green.

* * * * *

PAGE 34-35.

Yardage. Coromandel Coast. Southern region. 18th century, third quarter.

The design of repeating garlands composed of long leaves with turned over tips, interspersed with berry sprays, extends vertically in an undulating movement. Within each curve a flower spray protrudes from behind the garlands. The design is on a much larger scale than is usual for this kind of design.

L. 85 cm. W. 59 cm.

Repeat. L. 42 cm. approx. W. 21.5 cm.

PAGE 36.

Yardage. Coromandel Coast. 18th century, last quarter.

The repeating design of straight and wavy stripes entwined with flowers and foliage may have been inspired by striped silk designs which were fashionable in the 1770's and 1780's.

Repeat. L. 21 cm. W. 21.5 cm.

Colours: 3 reds, 2 violets, blue and black. Outlines black and red.

* * * * *

PAGE 40-41.

Five fragments.

The largest piece has a flowery meander pattern on a deep red ground. The flowers and foliage are in colour but the slender stems have been left white. It was probably made in the southern region of the Coromandel Coast in the third quarter of the 18th century.

L. 36 cm. to 37.5 cm. It has two reds, violet, yellow, blue and black, black outlined and overpainting for green and red-violet.

The other four fragments are very small but are all from the same flowery design with a deep violet speckled ground. They are probably from the northern region of the Coromandel Coast. There are two reds, two violets, yellow, blue and black. The outlines are black and there is overpainting for green.

* * * * *

PAGE 42-43.

Yardage. Coromandel Coast. 1720-1740.

The design is made up of two symmetrical motifs each composed of scrolling abstract forms surmounted by stylized flowers and foliage and decorated with filler patterns. Another piece in the Royal Ontario Museum is curved at the top and may have been used for upholstery. The design may have been inspired by a silk or a design for a silk.

Repeat. L. 45 cm. W. 46 cm.

Colours: 2 reds, violet, yellow, blue and grey. Outlines grey. Overpainting for green, red violet and black.

PAGE 48.

Part of a Palampore. Coromandel Coast. 18th century, last quarter.

This is the central motif of a palampore. A peacock with tail displayed is poised upon a rocky hillock where small flowering plants grow. It is framed by a circle of narrow bands entwined with flowers.

L. 46 cm. W. 45 cm.

Colours: 3 reds, violet, blue and black. Outlines black and red.

* * * * *

PAGE 49.

Fragment: Coromandel Coast (southern region). Early 18th century.

Only part of a branching design shows. There are several large fanciful flowers including a tulip, part of a leaf with turned over tip, and a hanging spray of small flowers. All are similar to those found in flowering tree palampores but are drawn on a slightly smaller scale. There are many fancy filler patterns and a selvage and down the right sides where there may have been a seam.

L. 56 cm. W. 22 cm.

Colours: 2 reds, violet, blue and black. Outlines black and red. Overpainting for red-violet.

* * * * *

PAGE 59.

Yardage. Coromandel Coast. (southern region). Mid 18th century.

The repeating floral sprays and meanders are technically interesting although they lack the graceful movement usually found in these designs. This is because many of the secondary branches are painted with blue only which would cause technical difficulties in applying wax on either side of these areas. Other branches are barred which gives them a stiff appearance. There are also quite noticeable differences in detail in each unit of the pattern.

Repeat. L. 38.5 cm. W. 24.5 cm.

Colours: 2 reds, 2 violets, yellow, pale blue and black. Outlines black and red (drawing cursory in some areas). Overpainting for green and red violet.

PAGE 60.

Fragment. Coromandel Coast. Late 18th century.

The most interesting piece of three fragments on this page is one with a blue ground, which has a striped design with clusters of roses and swirling ribbons alternating with a lined stripe and rose meander.

Repeat. L. incomplete W. 19 cm.

Colours: 3 reds, violet, yellow, blue and black. Outlines black and red. Overpainting for green and red-violet.

* * * * *

PAGE 61.

Yardage. Coromandel Coast (southern region). 18th century, third quarter.

The design of slender, gracefully curving branches bearing delicate sprays of flowers probably has a large scale repeat both vertically and horizontally and may have been inspired by or copied from an English copperplate printed design.

L. 55 cm. W. 40.5 cm. Repeat. incomplete

Colours: 2 reds, 2 violets, yellow and blue. Outlines violet and red. Overpainting for green.

* * * * *

PAGE 62.

Two Fragments. Coromandel Coast. 18th century, last quarter.

Both pieces on this page are of particular interest. The flowery one has a vertical meander in blue, alternating with a yellow lattice stripe decorated with blue flowers. It is the colour scheme which is unusual. Red appears only in a narrow line down each side of the lattice.

Colours: red, yellow, blue and black. Outlines black.

Below is a small piece with a red ground. The design is of circular medallions containing figures, which may be Indonesian, against a blue ground. The medallions are framed by yellow unterlacing bands which also encircle small green dancing figures in Indonesian style. This piece may not have been made for the European market.

Repeat. L. 15 cm. W. 15 cm.

Colours: 2 reds, violet, yellow, blue and black. Outlines mostly red and a few black.

* * * * *

PAGE 65.

Part of a narrow Valance. Coromandel Coast (southern region). 18th century, first half.

The design is one closely filled with flowers and broken by a curving rococo motif richly decorated.

Repeat. L. incomplete W. 28 cm.

Colours: 2 reds, pink-violet, yellow, blue and black. Outlines black and red. Overpainting for green.

* * * * *

PAGE 74-75.

Part of a Valance. Coromandel Coast. 18th century, second half.

A row of three plants and part of a fourth are depicted here. The dominating one is a pineapple. All are drawn from one or more botanical sources which have not as yet come to light. Philippe Christophe Oberkampf made careful drawings from a piece with the same design which he then incorporated into a woodblock design at his factory near Jouy-en-Josas. There is a valance with the same design in the collection of Miss Elinor Merrell.

L. 81 cm. D. 49 cm.

Colours: 3 reds, violet, yellow, blue and black. Outlines black and red. Overpainting for green, red-violet and browns.

* * * * *

PAGE 78.

Fragment of Yardage (?). Coromandel Coast (southern region). 18th century, first quarter.

This design, with a complex repeating motif of decorated bands twisting and turning, and accented by tenuous Persian pear and stylized pomegranate forms, belongs to a group of so-called 'bizarre' chintz designs.

It is a style also found in a more restrained form in silk designs of the early 18th century. In chintz designs intervening spaces are often filled with naturalistic flower sprays as in this instance.

L. 57 cm. W. 65 cm.

Colours: 3 reds, 2 violets, yellow, blue and black. Outlines black and red. Overpainting for green.

* * * * *

PAGE 88.

Fragment. Coromandel Coast (southern region), 18th century, second half.

The design is composed of two contrasting motifs both repeating vertically and separated by a chevron stripe. One is a graceful meander of carnations on slender stems and the other repeating lobed medallions on a lattice ground and each containing a flowering plant. Another piece of the same design on page 89 shows the length of the repeat (31.5 cm.) L. 27.5 cm. W. 31.5 cm.

* * * * *

PAGE 89.

Fragment. Coromandel Coast. 18th century.

The most interesting piece, of several fragments on this page, is a small fragment of a floral design on a green ground. Requests for chintzes with green grounds occur in the records of the London East India Company but very few examples are known. The blue used for the ground appears to be lighter than that on the leaves.

L. 11 cm. W. 17.5 cm.

Colours: 2 reds, reddish violet, yellow, 2 blues (?) and black. Outlines black. Overpainting for green.

BOOK NOTES

Dario Boccara, *Les Belles Heures de la Tapisserie*, Les Clefs du Temps, Paris, 1971. 233 pp., many illustrations, mostly in color.

This hefty picture-book is an extraordinary record of the amount of business done by Dario Boccara, a tapestry-dealer in Paris. There are very brief, but, of course, excellent, summaries of the history of medieval, renaissance, and 17th-century tapestry-making by Jean-Paul Asselberghs and Madeleine Jarry, outstanding authorities in their fields; there are a few illustrations of very well-known tapestries in Angers, Brussels, Zamora, Cracow and elsewhere. But the last lines of the captions to the bulk of the plates read: "Collection Dario Boccara," or "Provenance: Collection Dario Boccara." The remaining text of these captions cannot be relied on and the color plates are peculiarly ugly. The value of the book lies in the reproductions of previously unpublished pieces and the reappearance of others that have not surfaced in many years.

— Edith Appleton Standen

Julien Coffinet, *Arachne, on l'Art de la Tapisserie*, Bibliothèque des Arts, Paris, 1971. 248 pp., 166 illus., 32 in color.

Julien Coffinet is a weaver and teacher of weaving from the Gobelins manufactory, thus a craftsman of the greatest possible expertise. Two-thirds of his large book accordingly consist of a description of how tapestries are woven on the upright-warp loom; the processes are described and illustrated with good new photographs and drawings down to the smallest details. The author knows all the refinements, all the tricks of the trade. He is, moreover, convinced that the tapestry-weaver on the upright loom in the Middle Ages was a creator; the horizontal-loom weaver, even in the 15th century, was a copyist, producing a "tapisserie de traduction." It is therefore not surprising that the historical section of the book devotes 30 pages to tapestries ranging from the late 14th-Century *Apocalypse* at Angers to the Chasse-Dieu series of 1500-1510, and only ten to the centuries from 1500 to Oudry and Goya. An interesting point is that Lurçat's methods of design, which dictate precisely what the weaver is to do, are by no means a return to medieval practice, but the culmination of the process by which the craftsman became a servile copyist. The author's accounts of individual tapestries are clearly based on notes made

while standing in front of them; they are frequently enlightening. Unfortunately, there is no mention in the text of where the relevant illustration can be found or in the captions of where the piece shown is discussed. The colors are strident, the black-and-white photographs not sharp, the conclusions as to date and place of manufacture tentative, but owners of medieval tapestries will find the book useful if they are interested in the way these works of art were made.

Maurice Pianzola and Julien Coffinet, *Die Tapisserie*, Bonvent, Geneva, 1971. 127 pp., over 75 illus., some in color. No. 2 in the series *Das Kunsthandwerk*.

The first half of this small book discusses and illustrates the technique of the professional tapestry-weaver using both upright-warp and horizontal-warp looms; the second rushes through the history of tapestry from the Copts and Peruvians to strange lumps of woven stuff shown in the 5th Biennale at Lausanne in 1971. The illustrations are entirely different from those used in Julien Coffinet's *Arachne* and much more commonplace. The reader who is thoroughly at home in German and wants to learn about tapestries would be better to buy Dora Heinz, *Europäische Wandteppiche*, Klinkhandt and Biermann, Brunswick, 1963, though only the first volume (to 1600) has yet appeared. For a highly skilled weaver, the technical section might be useful and would certainly be interesting.

— Edith Appleton Standen

Gisela Hein, *Basic Stitches of Embroidery. A Modern Approach*. Van Nostrand Reinhold Company, New York, 1972.

The authoress shows how beautiful embroidery can be achieved by combining simple basic stitches and sewing with a rhythmical movement of the hand. She starts with the structure of the stitches and progresses to its uses in relation to fabric, weave and colour including machine embroidery, in its own way creative despite the restrictions it imposes. One wishes that she had done as much for designing. The illustrations of the stitches are clear but the examples of the designs not being in colour often fail to please the eye and perhaps do not do themselves justice. A good reference book more for the library than the home.

— Deidre D. Chapin

Gertrud Ingers, *Flemish Weaving - A guide to tapestry technique*, Van Nostrand Reinhold Co., New York etc., 1971. Translated by the publishers. 111 pp., 94 figs., many in color.

"Flamskvävnad" is the Swedish word for tapestry-weave, a technique introduced into Sweden by Flemish immigrants in the 16th century. The title of this small book is thus misleading and has led to mis-cataloguing in at least one library; there is nothing here about tapestries made in Flanders. The publication is, as the subtitle suggests, a how-to-do it book for the amateur weaver; it includes diagrams on separate sheets in a pocket of the back cover and lists of sources of supply in Sweden, England and the United States. A brief historical section (by Ernest Fisher) tells the story of tapestry weaving in Scandinavia, but only amateur work is illustrated. For the weaver who want to make cushion-covers, handbags or other small pieces of tapestry, this book can be recommended.

— Edith Appleton Standen

Mary Hunt Kahlenberg and Anthony Berlant, *The Navajo Blanket*, Praeger Publishers, Inc. in association with the Los Angeles County Museum of Art, 1972. Pp. 112; 89 illus. of which 12 are color plates, plus one on cover; map and bibliography. Soft cover.

A growing awareness of the culture of the American Indians in this country has stimulated a fresh interest in their arts, reflected in an increasing number of museum exhibitions in the past few years. One of the most stunning of these exhibitions is accompanied by an equally stunning catalogue: *The Navajo Blanket*, a book that has the rare quality of being almost as enjoyable as the show itself.

Beautifully designed and printed, this catalogue allows the reader both an immediate visual response to the striking designs of the blankets, each reproduced full-page and a number in color, as well as a more careful study of the art. The plates are accompanied by a lucid, perceptive text dealing with Navajo history and especially the history, materials, techniques, and styles of Navajo weaving. The eighty-one blankets reproduced were woven during the last four decades of the nineteenth century, a period in which the Navajos were brutalized and driven from their land by the violent intrusion of the white man. Paradoxically, we see a vital art form, not indigenous to Navajo culture (weaving had been borrowed from more ancient neighbors, the Pueblo Indians), which flourished and developed while the very foundations of Navajo life were being destroyed and the Navajo population decimated. Only in the 1890's did the nature of the art change and the quality decline, under the combined influence of white traders and the railroads, as personal wearing blankets were replaced by products made for the white market. The beauty and vitality of the blankets from the earlier decades is a testament to the Navajo's resilience and strength.

The authors of the catalogue are careful to point out that while the blankets are impressive as flat designs, in their original intent they were to be worn over the shoulders. This affects the way we view them in two ways: first, they are intimately connected with life and movement, not aloof objects created for aesthetic pleasure alone, but rather meant to provide warmth, protection, personal adornment - a "second skin." Also, the visual effect changes when they are draped over the body and in motion. The way the patterns operate as clothing is best demonstrated by the early photographs showing Navajos actually wearing blankets. These photographs, interspersed throughout the book, are striking in their own right, and add yet another dimension to the powerful impression created here, of the richness of what was once Navajo culture.

— Toby Volkman

Santina Levey, *Discovering Embroidery of the Nineteenth Century*, Shire Publications, Tring, Herts., England.

Anyone interested in the little-known subject of nineteenth century embroidery should read this book. It starts out introducing the reader to what the term *embroidery* means, the materials used, the different types of thread, even mentioning China ribbon often used with a silk gauze arophone, then progresses to where designs were found. This leads into the three main sections of the book. First, techniques - wool and canvas, white work, patchwork, quilting, beading, and finally machine-embroidery - are discussed. Miss Levey also gives some interesting facts about Limerick lace. Her second main section covers embroidered objects, needle-paintings and samplers, types of upholstery, domestic furnishing, and costume embroidery. In this section are some clear well-chosen illustrations with easy-to-follow stitch directions. Her third section deals with groups and people influential in the development of nineteenth-century embroidery. This is a study of the schools of embroidery of the period and the people behind them. More should be written on this interesting subject.

— Deidre Chapin

Mercedes Viale, *Tapestries*, Paul Hamlyn, London etc., 1969. Translated by Hamish St. Clair-Erskine and Anthony Rhodes. 157 pp., 74 pls. (all color).

This little book, first published in Italian, is one of the Cameo series, which includes such disparate subjects as *Precolumbian Terracottas* and the *Nineteen Twenties Style*. The author is the most distinguished Italian tapestry specialist, so that, in a very small compass, the history of

European tapestry, from the 11th-century cloth of St. Gereon to an Italian work of 1966, is pleasantly and accurately related. The translation is excellent. The plates, mostly details, are sometimes too yellow, but on the whole give as good an idea of the originals as could be expected from reproductions measuring about seven by five inches. Italian tapestry, often skimpily treated, is well represented, and many of the pieces illustrated, of all countries and periods, are from less well-known collections in Rome, Milan, Venice, Mantua, Naples, and other Italian cities. The book can be bought at the bookshop of the Metropolitan Museum for \$2.95 plus tax.

— Edith Appleton Standen

Alan Wace, *The Marlborough Tapestries at Blenheim Palace and their Relation to other military Tapestries of the War of the Spanish Succession*, Phaidon, London & New York, 1968. 146 pp., 117 illustrations.

Alan Wace, who lectured several times to the Needle and Bobbin Club, was a textile expert before he decided to concentrate, in the late 1930's, on classical archeology; a list of his publications in our field was printed in the 1957 issue of this *Bulletin*. An important work that he never completed has now been published and, as his widow, Helen Wace, says in the introductory note, the text is his, the alterations being in general limited to "known changes of position and ownership of quoted examples." The complicated story of the *Art of War* tapestries is clearly told and superbly illustrated; it should be of great interest to military historians as well as to tapestry-specialists. Only when reading the brief chapters on earlier military tapestries and the bibliography is one conscious of how long ago these words were written. A piece from the series, the *Embuscade*, after L. de Hondt, not known to the author, is at Bob Jones University, Greenville, South Carolina.

— Edith Appleton Standen

Shelagh Weir, *Spinning and Weaving in Palestine*, published by The Trustees of the British Museum 1970. Pp. 40; 25 illus. of which 3 are color pls. plus 1 on cover; map and glossary. Soft cover.

With its color printed cover, a photograph of a smiling women spinning wool with a spindle, sitting on the ground but peculiarly twisting her spindle between her toes, readers can hardly wait to turn the pages of this book to see what is next. Plate after plate, all the photographs are documents of this century-old manufacturing process of yarns and yard-made goods.

According to the author's intention, this is a book on the crafts of "the Arabs of the towns and villages of Palestine, and the period covered is roughly from the second half of the nineteenth century to the end of the British Mandate in 1948." However, the author visited the area from 1967 to 1970 and most of the photographs were taken at the time of her visit. So, this is a book on spinning and weaving by the Arabs in the area in the late 1960's with references recorded by other scholars from the second half of the 19th century through the first half of the 20th century.

Miss Weir begins by telling us that many imported fabrics from Syria are sold there for women's garments and that they are finer and more intricately woven. What are they? She also tells us that men's and women's costumes and other articles of domestic use were woven in Palestine. What are they? Each must have had its identifying characteristics and its reasons for being imported or locally manufactured. Comparative factual information on both is not given here and without a concept of what types of fabric are woven in Palestine we must proceed to read.

The photographs of spinning scenes are interesting and informative. As we know, spinning with spindle requires related factors of: whether spin-and-drop-in-the-air or spin-on-a-surface, the size and the weight of whorl (or its functional equivalent), the length and diameter of the shaft, and the fineness of the yarn to be spun (with adequate preparation of the material to be spun). Yet, the general composition of the implements differ from area to area and details of each implement from spindle to spindle. Here, according to the photographs, the weight which is bar shaped or cross shaped is more often near the top of the shaft and in order to spin crudely prepared wool, the material used is light weighted. When a spindle starts to spin, the spinner would adjust the position of the weight on the shaft to have the most stable spin. Moreover, with his instinct and ingenuity, he winds the yarn just spun wherever needed to give proper balance on his spindle as he continues to spin. Though Miss Weir calls it "a type of spindle," the spindle that the man in Plate 1 is enjoying raises the question whether it is personally adjusted or regionally accustomed. As we observe, at the time of Miss Weir's visit, only animal fibers were spun on spindles and in accord with Miss Weir's report, as spinners prepare these fibers very little, the spun yarn looks coarse.

In the past, much has been reported about dyes erroneously in books on the craft. Miss Weir refers to "indigo for blue" and "cochineal cactus for red" from a source written in 1937 and this section should be rewritten. Unfortunately, we have lost a record of the dye, whether synthetic or natural, used in the fabric being woven in the plates where there was a witness in the late 1960's.

Miss Weir shows us four types of looms. Assuming the ground loom was actually studied by herself, let us focus our discussion on it. First of all, what type of fabric is woven in this area? In the photographs, our eyes can see the type as: woolen warp and weft, heavy and crudely spun yarn as reported in the previous chapter; *warp-faced plain weave* in structure, striped with three colors; warp ends are looped, and weft insertion starts at this very end; seemingly a row of *weft twining* near the warp end. To endorse our preconceived idea of on what type of loom this type of fabric can be woven, Miss Weir's photographs show: front and back beam, each hooked to a pair of pegs staked in the ground; each end of stretched warp loops around a dowel in groups and the dowel laced with strings on to the front and the back beam respectively; a shed rod and heddles on a heddle rod which maintain two sheds to weave *plain weave*, that is, the first shed of alternate warps is held by the shed rod, (also a string assures the shed), the second shed of counter-alternate warps is held up by the heddles automatically leaving the second shed open, (the heddle strings are secured in their position on the top of the heddle rod by looping around an extra dowel), and the heddle rod keeps its height by resting on a pair of stones; a beating sword which is also used to keep the first shed open as sheds exchange positions; a bobbin for weft insertion; a hook to beat in the weft. Miss Weir calls the loom a fixed heddle loom correctly and continues her interpretation of the loom mechanism and practise, which is ambiguous. Her attempt to explain the mechanism of the loom in diagrams, which show an inaccurate relationship between the levels of each implement and the warp, puzzles the reader, together with her explanations in ambivalent sentences, such as: "Each end of the heddle is placed on a large stone which causes alternate warp threads to be raised above the others. It is important for an understanding of the working of this loom to realize that the heddle is *not* moved up and down vertically during weaving. The weavers sit on the fabric which they have already woven, and move the heddle away from them along the warp as they proceed, but this is the only direction in which it is moved." Each photograph of the loom is well taken and informs us of its use in various steps. The description of how the weavers exchange the positions of two sheds is interesting too.

I am grateful for those who assisted Miss Weir's field research and publication with encouragement and finances, particularly since the craft and its study often are considered unindustrializing and unnecessary, and available resources today are not properly used. Eventually, as a world oriented toward development is industrialized, those crafts that mankind was dedicated to enjoy, learn and rely upon will die. I personally request all those who are concerned, to study or help constructively to

record accurate, factual information on the crafts with long history upon which today's industrialization stands.

— Nobuku Kajitani

George Wingfield Digby assisted by Wendy Hefford, *The Devonshire Hunting Tapestries*, H. M. Stationery Office (Victoria and Albert Museum), 1971. 92 pp., many illustrations, 20 in color.

In 1957, the Victoria and Albert Museum acquired one of its greatest treasures, the four huge 15th-century tapestries that had belonged to the Dukes of Devonshire. They are magnificently displayed and now have been magnificently published. A pull-out black-and-white plate shows each piece in its entirety, and the thirty-two plates of large and small details, twenty in remarkably true color, are completely enthralling. The text tells the history of the tapestries and discusses the costumes, date, and place of origin. Related works are listed and there is an account of medieval hunting and hawking practices. Additional notes on the costumes are provided by Madeleine Ginsburg and one on the method of re-weaving used in the Haarlem workshop by Virginia Pow. Only a chapter on later famous hunting-tapestry sets, from the *Hunts of the Unicorn* in the Cloisters to the English 18th-century pieces after John Wootton, seems rather superfluous - as well as unkind to some of these less spectacular achievements.

— Edith Appleton Standen

NOTES ON AUTHORS

Katherine B. Brett, Associate Curator of Textiles at the Royal Ontario Museum in Toronto, is co-author with John Irwin of the Victoria and Albert Museum of *Origins of Chintz*, a definitive study of Indian painted and dyed cottons and their western markets.

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Mrs. H. Beecher Chapin, daughter of the 16th baron Inchiquin, is formerly executive vice-president of the Embroiderers' Guild of America, member of the board of directors for the Needle and Bobbin Club, and advisor on adaptation of needlepoint designs for floral arrangements and ecclesiastical furnishings.

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Nobuku Kajitani is a long-time serious student of historical textiles (though she doesn't look it) and Senior Restorer in the Conservation department of the Metropolitan Museum of Art.

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Edith Appleton Standen, for many years head of the Textile Study Room at the Metropolitan Museum of Art, is now at work on a catalogue of tapestries for the department of Western European Arts.

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Toby Volkman Editorial Assistant in the Publications department at the Metropolitan Museum, this past summer took a leave of absence to participate in the excavation of a 14th-century pueblo in Arizona.

CLUB NOTES

A lively and provocative talk by the Reverend Canon Edward West of the Cathedral of St. John the Divine on "Integrity in Design" started the new year for Needle and Bobbin club members on Wednesday, January twenty-sixth. Through the generous hospitality of Mrs. Wells Browning, Mrs. A. Benson Cannon, Mrs. Charles B. Martin, Mrs. Russell Veit, and Mrs. Raymond T. von Palmenberg, the meeting was held at the Lotus Club, where a delicious tea was served after the talk.

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The February meeting of the Needle and Bobbin Club was held on Washington's birthday, February twenty-second, at the National Society of Colonial Dames in the State of New York, through the kind arrangements of Miss Louise Gilder, Mrs. Jean U. Koree, Mrs. Kenneth Lyons, Miss Mildred McCormick, and Mrs. Douglas M. Moffat. Mrs. M. L. D'Otrange Mastai, well-known collector - with her husband - of historic flags, gave an illustrated lecture entitled "Our Stars and Stripes," and a festive tea followed.

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The American Museum of Natural History was the setting for the March twenty-first meeting of the Needle and Bobbin Club. Dr. Walter Fairservis gave a delightful gallery tour of his exhibition, "Costumes of the East," and then invited members to be his guests at tea, while he answered questions about the subject of costume in general and eastern costume in particular.

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For our Spring Safari, we bused up to Altamont at Millbrook through roads lined with dogwood and bushes of spring blossoms. After a delicious libation and luncheon, we visited the arboretum of lilacs, a joy to smell and see, then visited Innisfree, which gives the eye a feast in landscape pictures whichever way you look. In the houses were unexpected and interesting corners and arrangements, but the climax of the trip was the collection of historic Chinese robes. We had the privilege of having dear Jean Mailey explain them to us.

— Dorothy Harkness

The Annual Meeting of the Needle and Bobbin Club was held at the National Society of Colonial Dames in the State of New York on Thursday, April twenty-seventh, through the kind hospitality of Mrs. Paul C. Guth, Mrs. William F. Lamb, Mrs. Daryl Parshall, Mrs. Stanley Scott, and Mrs. John E. Sly. Mrs. Gregg Ring, collector of American school-girl embroideries, gave a charming illustrated talk, "Vital Records Wrought in Silk; American Mourning Embroidery." Tea afterwards was served in the lovely dining room overlooking the garden.

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On Wednesday, October eleventh, the Needle and Bobbin Club Fall Safari was an expedition to the Hammond Museum at North Salem, where we had an agreeable libation and a wonderful lunch - hot, which is always a pleasure on a brisk day such as this. The Japanese garden was delightful and, having been laid out by gardeners brought over for the express purpose, quite authentic. The show in the museum was of Tibetan embroideries and hangings. Here again, we had the good fortune to have Miss Eleanor Olson, formerly oriental curator at the Newark Museum, tell us about them. We hope that the members who missed our Spring and Fall Safaris will not miss these interesting and exciting days next year!

— Dorothy Harkness

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Through the courtesy of the Trustees of the Metropolitan Museum of Art, Mrs. Francis Head, Mrs. Flagler Matthews, Mrs. Samuel Thorne and Mrs. Chauncey T. Hamlin invited the members of the Needle and Bobbin Club to a most entertaining and informative talk by Dr. Helmut Nickel, Curator of Arms and Armor, entitled "Armor and the Costumes Underneath," on Thursday, November eleventh. This was held in one of the armor galleries, and a sustaining tea in the Junior Museum library followed.

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Mr. and Mrs. Norris W. Harkness III cordially and hopefully invited the members of the Needle and Bobbin Club and their escorts to Christmas cocktails and abundant accompaniments at their home at 580 Park Avenue from five to seven p.m. on Saturday afternoon, December eighteenth. Christmas cheer prevailed, and good wishes for the holiday season and thereafter were exchanged on all sides as radiant guests enjoyed the Harknesses open-handed hospitality.

IN MEMORIAM

The Needle and Bobbin Club cherishes the memory of members who have died during the past year.

Mrs. Gladys Voorhees Clark
Mrs. Charles King Morrison
Miss Marian Powys-Grey
Mrs. Hugh Ross of Sheboygan, Wis.
Miss Jocelyn Sherwood
Miss Mary Bangs
Mrs. Charles Warren
Mrs. Leighton Coleman
Mrs. Josiah H. Penniman
Miss Miriam D. Walker

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