



FRONTISPIECE

(TOP) LES DÉLICES DES QUATRE SAISONS. (DETAIL) CARTOON FOR PRINTED COTTON, BY JEAN-BAPTISTE HUET, JOUY, ABOUT 1785. COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS. (BOTTOM) PASTORAL. (DETAIL) NO. 10 IN THE SERIES OF "PASTORALES" DESIGNED BY JAQUES STELLA, ENGRAVED BY CLAUDINE STELLA (BOUZONNET), PARIS, 1667. COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.

SOME PATTERN SOURCES

of

18th AND 19th CENTURY PRINTED COTTONS

By NANCY GRAVES CABOT

MUCH HAS BEEN WRITTEN of the toiles de Jouy and similar patterned fabrics produced throughout France, England, and other countries, in the 18th and early 19th centuries. Their manufacture and styles have been dealt with so exhaustively by such writers as Henri Clouzot, E. Depître, H. R. d'Allemagne, R. Forrer, MacIver Percival, and countless others in magazines of art, that it seems as if the last word on the subject had been said. The study of the sources of their patterns, however, has not been pursued with equal thoroughness, and the writer offers the results of a preliminary research as proof that here is a field of inquiry, still fertile for exploration.

From the beginnings of the industry in France at the end of the 17th century, competitive effort of manufacturers was to imitate as closely as possible, by the more expeditious process of block printing, the exotic painted and dyed cottons from India. Original designers were not needed; skillful engravers could copy and adapt the patterns of imported models, and a practice of borrowing from the inventions of others began, which persisted even when the taste for oriental designs had turned to the more elaborate pastoral and genre themes of the 18th century.*

As the floral styles of the earlier cottons developed into the figured subjects of European inspiration, designers turned for models to engravings, from which they selected ready-made motifs that could be assembled into decorative compositions. Indeed, that this practice was universal in all branches of the decorative arts is indicated by the many articles published in recent years showing engraving matched to pattern in the field of porcelains, enamels, pewter and embroideries, as

* In the Museum of Fine Arts, Boston, Mass., there is a fragment of painted cotton, Indian, 18th century (27.800), and a dress made of cotton printed from wood-blocks, French, 18th century, (Elizabeth Day MacCormick collection, 43.1619). Gertrude Townsend, Curator of Textiles, has recognized that the design of the wood-block print was copied with but a few variations and modifications from the Indian painted cotton.

well as printed cottons. In a day when free appropriation of the artistic inventions of others bore no odium of piracy, the refinement of copyright having yet to be conceived, this was a practical and economical way of making up a design, particularly one involving human figures and animals. Engravings — and the supply was vast — formed a great unbound pattern-book for the decorative arts. Posterity was thereby handed the tantalizing problem of the identification of sources.

Where it was the custom for elements from varied sources to be combined into a pattern for a toile, it is not surprising that the names of few original designers have come down to us. It is significant that Henri Clouzot, in his examination of the record books of the manufactories of toiles in France, found long lists of engravers, but few references to artists. At Oberkampf's factory at Jouy, over a period of many years, only two or three designers were referred to as such: Louis Perrenond, Mlle. Jouanon, a flower painter, and one Peter called "le plus fécond, le plus inventif, le plus habile des dessinateurs de Jouy."** Despite the listing of these particular workers, the writer has never seen toile de Jouy patterns specified as their actual designs. It was not until after 1783, when the painter Jean Baptiste Huet was engaged by Oberkampf to be his chief designer at Jouy, that the patterns of their famous fabrics acquired the distinction of accredited authorship. From then, until his death in 1811, Huet designed cartoons for the large copperplate compositions printed in monotone on furnishing fabrics which brought renown to his employer and lasting fame to himself.

The exact number of toile patterns attributable to Huet has not been determined. In the Musée de l'Union centrale des Arts décoratifs, in Paris, is a large collection of cartoons, the gift of M. Barbet, descendant of the last director of the Oberkampf factory. Many of them were published by the Librairie des Arts décoratifs, with the sub-title, *Recueil de Dessins, composés par J. B. Huet, pour la Manufacture de toiles peintes, fondée par Oberkampf, à Jouy-en-Josas, près de Versailles.*† Various of the designs attributed in this work to Huet, are assigned by Clouzot to "un artiste inconnu, de bien moindre talent," amongst them *La Pêche maritime, La Kermesse flamande, Le Ballon de Gonesse* and

** Clouzot Henri — Histoire de la Manufacture de Jouy et de la toile imprimée en France, Paris, 1928, p. 33.

† La Décoration au XVIIIe Siècle, Recueil de Dessins, composés par J. B. Huet, pour la Manufacture de toiles peintes, fondée par Oberkampf, à Jouy-en-Josas, près de Versailles, Librairie des Arts Décoratifs, A. Calavas, Editeur, 68 rue Lafayette. Paris (n.d.)

Les Plaisirs villageois.‡ Is it not likely that the “artiste inconnu” was merely one, or even several, of the many engravers working at Jouy contemporaneously with Huet, but lacking the genius of the latter to organize the borrowed elements into masterpieces of integrated design? In *La Pêche maritime* are figures recognizable in engravings after Nicholas Berchem and C. J. Vernet (Plate 4); in *La Kermesse flamande* there are borrowings from Rubens, Teniers, and Berchem (Plate 5); in *Le Ballon de Gonesse* many of the figures are those found in contemporary popular prints of the first balloon ascensions (Plate 6), and in *Les Plaisirs villageois* are adaptations from Berchem, P. Wouverman, Watteau, Boucher, Lancret, and Moreau le Jeune (Plate 7).

Both Clouzot and the Libraire des Arts décoratifs are in agreement that *Les Délices des Quatre Saisons*, *Au Loup*, *Les Occupations villageoises*, and *Le Meunier, son Fils et l'Ane*, are unquestionably by Huet's hand. It will be seen by comparison with the accompanying engravings that Huet likewise borrowed figures and animals from other artists to incorporate into his compositions. Sometimes he copied them with slight alteration, at other times, by change of dress and refinement of gesture, he translated figures from 17th century prints into an 18th century mood. In *Les Occupations villageoises* he has combined elements from Berchem, Wouverman and Boucher (Plates 13 and 14). In both *Les Délices des Quatre Saisons* (Frontispiece and Plates 9 and 10) and *Au Loup* (Plates 11 and 12) he adapted figures from five of the sixteen charming rural scenes of Jacques Stella's *Pastorales*, published in Paris, 1667. For *Le Meunier, son Fils et l'Ane* (Plates 15 and 16) he found material to his hand in Jean Baptiste Oudry's illustrations of the subject in La Fontaine's *Fables Choisies*, Paris, 1755. But from whatever source the motifs in his patterns derived, his unrivalled ingenuity and matchless skill in design soon made them his own in the famous toiles that bear his name, whose popularity has withstood the fickle winds of fashion for nearly two hundred years.

Much work is waiting to be done in identifying sources in the graphic arts, of others of these figures in these as well as in other toiles. The writer has been preoccupied with animal and figure motifs only, but ventures to suggest that many of the arabesques, trophies and garlands may be found in engraved work on ornament by Le Pautre, Bérain, Gillot, Watteau, Ranson, etc. The search is one that cannot fail to give interest, pleasure and satisfaction, since success is virtually assured.

‡ Clouzot Henri. op. cit. p. 37.



PLATE I

PASTORAL SCENE. PRINTED COTTON, ENGLISH (OLD FORD), 1761.
VICTORIA & ALBERT MUSEUM CROWN COPYRIGHT.



PLATE II

THE SHEPHERD SEATED ON A FOUNTAIN. ENGRAVING BY NICOLAAS BERGHEM, 1652.
COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.

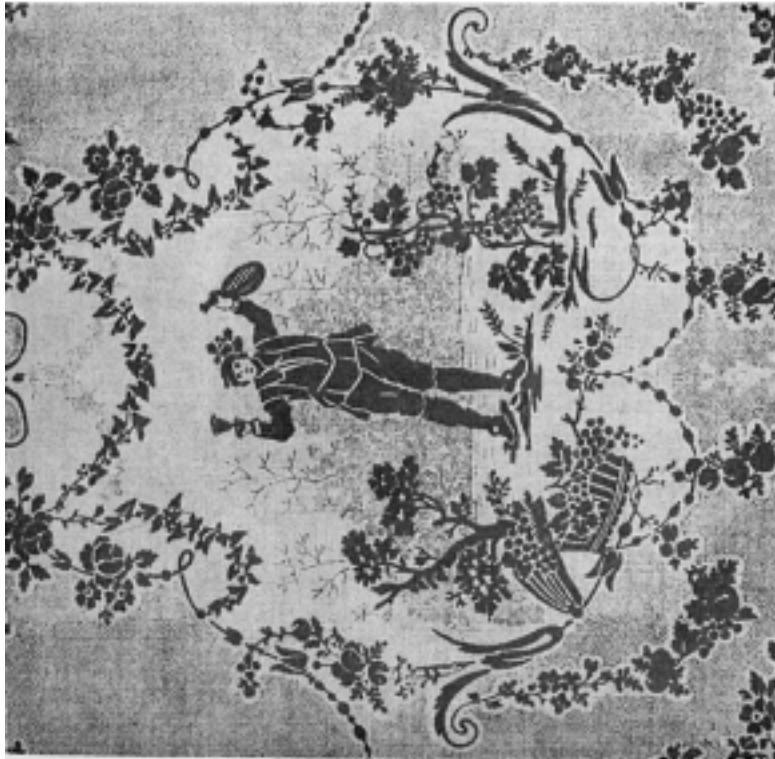


PLATE III-A

LE PETIT BUVEUR. (DETAIL) PRINTED COTTON. JOUY, ABOUT 1770. CLOUZOT, HENRI. LA TOILE PEINTE EN FRANCE; I.A. MANUFACTURE DE JOUY. VERSAILLES, N.D. PL. 4.

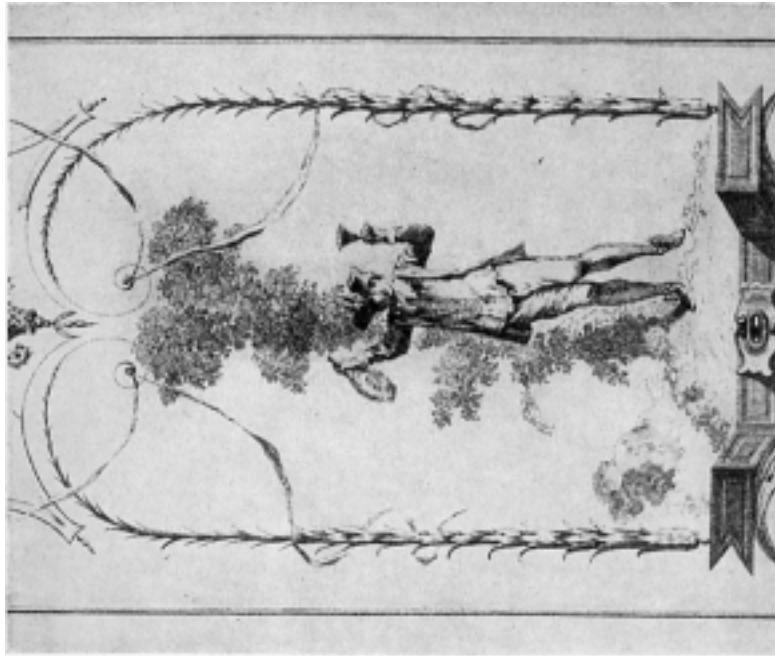


PLATE III-B

LE BUVEUR. (DETAIL) ENGRAVING BY AVELINE AFTER WATTEAU. COURTESY OF THE METROPOLITAN MUSEUM, NEW YORK.

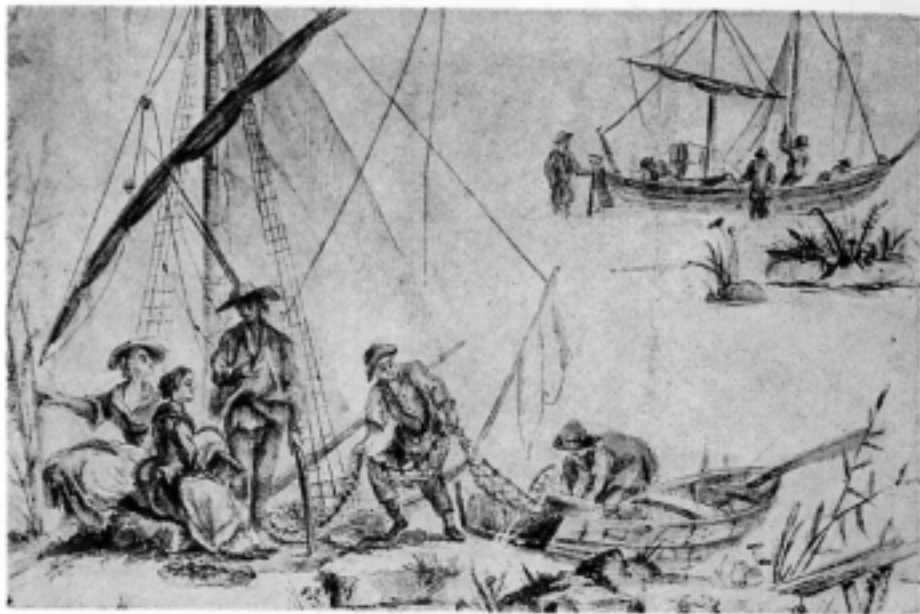


PLATE IV

(TOP) LA PÊCHE ET LE COMMERCE MARITIME. (DETAIL) CARTOON FOR PRINTED COTTON. JOUY, 1785-1800. COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS. (BOTTOM) VUE DES ENVIRONS DE BAYONNE. (DETAIL) ENGRAVING BY J. J. LE VEAU AFTER J. VERNET. COURTESY OF THE METROPOLITAN MUSEUM.



PLATE V

(TOP) LA KERMESE FLAMANDE. (DETAIL) CARTOON FOR PRINTED COTTON. JOUY 1785-1800. COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS. (BOTTOM) FESTE FLAMANDE. (DETAIL) ENGRAVING BY E. FESSARD AFTER RUBENS. COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.



PLATE VI

LE BALLON DE GONESSE. (DETAIL) CARTOON FOR PRINTED COTTON. JOUY, ABOUT
1785. COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS. (BOTTOM)
ALARME GÉNÉRALE DES HABITANTS DE GONESSE HISTOIRE AÉRONAUTIQUE.
F. L. BRUEL. PARIS, 1909.



PLATE VII-A

LES PLAISIRS VILLAGEOIS. (DETAIL) CARTOON FOR PRINTED COTTON. JOUY, ABOUT 1785. COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS.



PLATE VII-B

LES PLAISIRS DU BAL. (DETAIL) ENGRAVING BY L. G. SCOTIN AFTER WATTEAU. COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.



PLATE VIII

(TOP) LES DIEUX DE L'OLYMPE. (DETAIL) CARTOON FOR PRINTED COTTON. JOUY, ABOUT 1785. COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS.
(BOTTOM) LA TERRE. (DETAIL) ENGRAVING BY C. DUPUIS AFTER L. DE BOULLONGNE. COURTESY OF THE NEW YORK PUBLIC LIBRARY.



PLATE IX

LES DÉLICES DES QUATRE SAISONS. (DETAIL) CARTOON FOR PRINTED COTTON, DESIGNED BY JEAN-BAPTISTE HUEF, JOUY, ABOUT 1785. COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS.



PLATE X

PASTORAL. NO. 6 IN THE SERIES OF "PASTORALES," DESIGNED BY JAQUES STELLA. ENGRAVED BY CLAUDINE STELLA (BOUZONNET), PARIS, 1667. COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.



PLATE XI

AU LOUP. (DETAIL.) PRINTED COTTON, DESIGNED BY JEAN-BAPTISTE HUET, JOUY, 1785-1790.
COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.



PLATE XII

PASTORAL. NO. 5 IN THE SERIES OF "PASTORALES" DESIGNED BY JAQUES STELLA. ENGRAVED BY CLAUDINE STELLA (BOUZONNET), PARIS, 1667. COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.

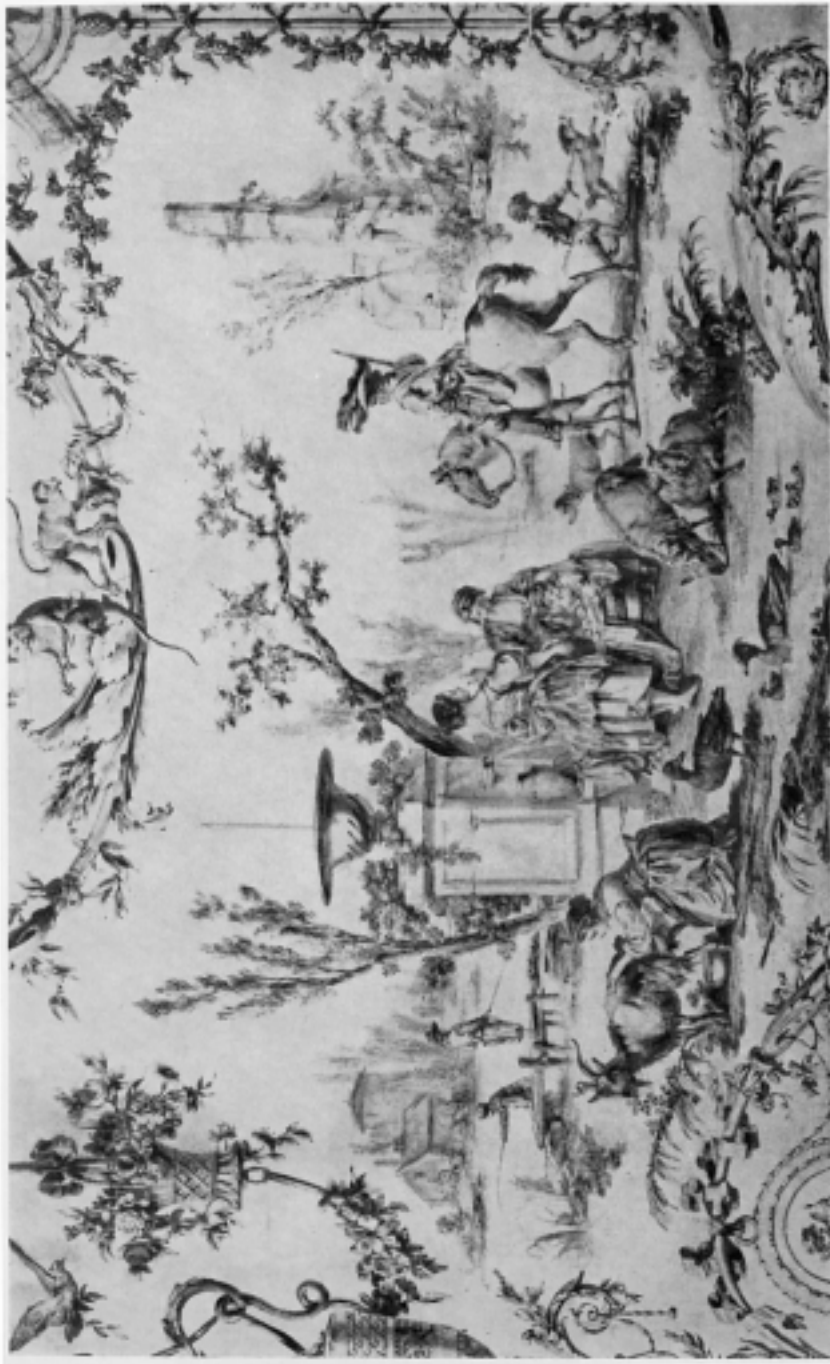


PLATE XIII

LES OCCUPATIONS VILLAGEOISES, CARTOON FOR PRINTED COTTON, DESIGNED BY JEAN-BAPTISTE HUET, JOUY, ABOUT 1789.
COLLECTION DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS.



PLATE XIV-B
LES LAVANDIERES.
DRAWING BY F. BOUCHER.
ALBERTINA COLLECTION, VIENNA.



PLATE XIV-A
A GIRL MILKING A GOAT. (DETAIL)
ENGRAVING BY J. VISSCHER AFTER N. BERGHEM.
COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.



PLATE XV

LE MEUNIER, SON FILS ET L'ÂNE. PRINTED COTTON, DESIGNED BY JEAN-BAPTISTE HUET, JOUY, 1806. MUSÉE DE L'UNION CENTRALE DES ARTS DÉCORATIFS, PARIS.

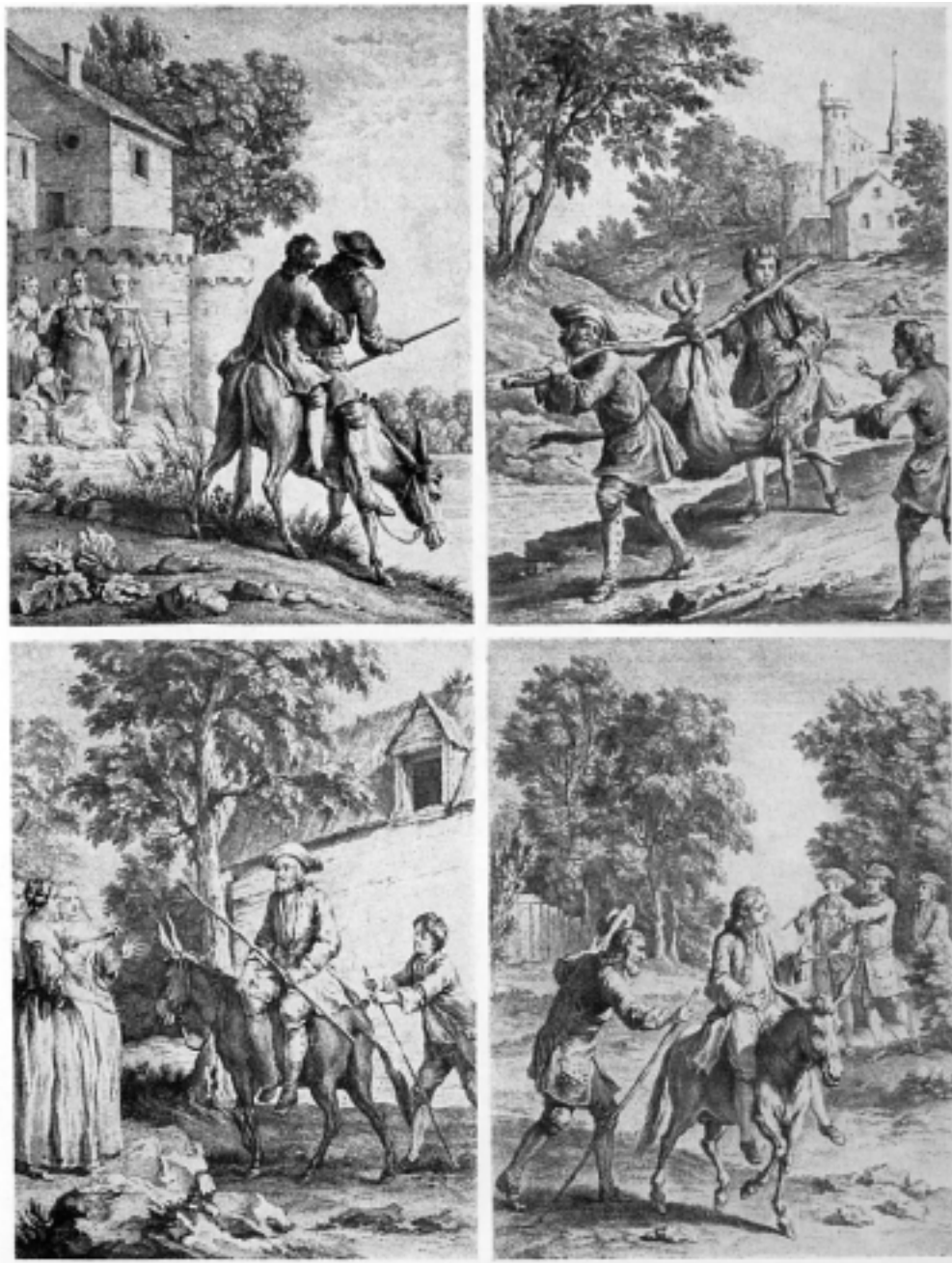


PLATE XVI

LE MEUNIER, SON FILS ET L'ÂNE. ILLUSTRATIONS FOR THE "FABLES CHOISIES" OF
LA FONTAINE, PARIS, 1755. ENGRAVINGS AFTER DESIGNS BY J. B. OUDRY.
COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON.