

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.

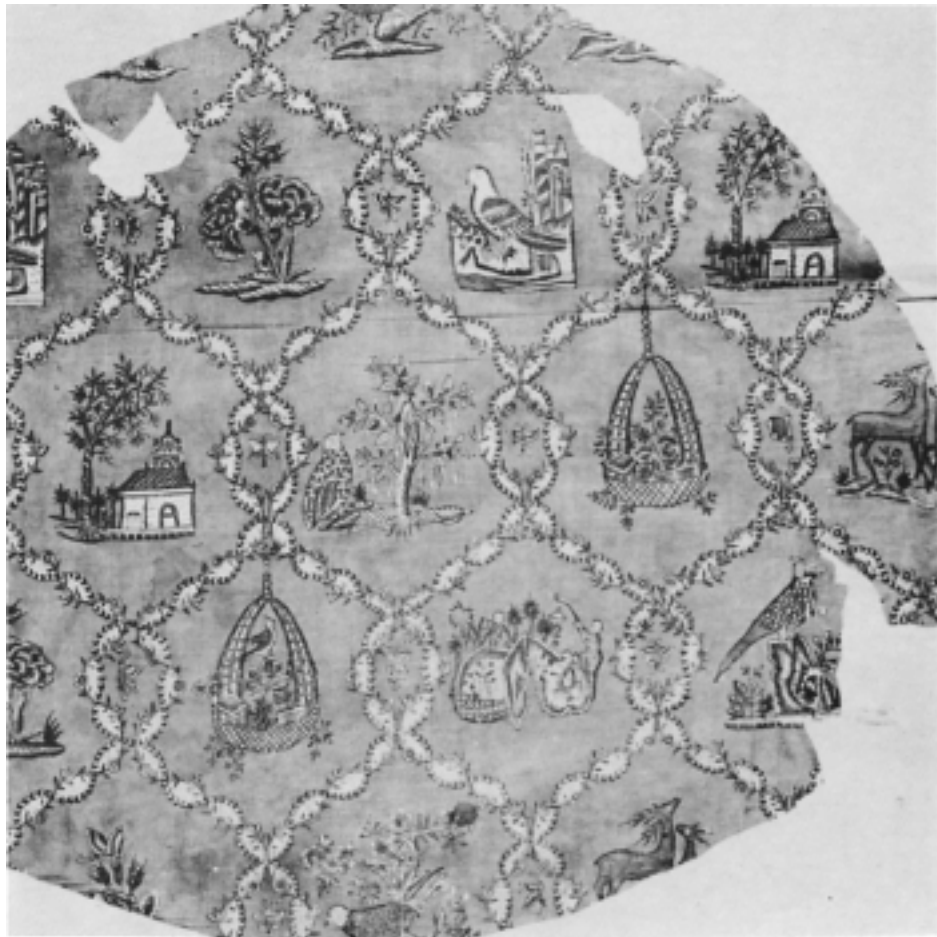


Plate 3.
Page 44-45. Yardage. Coromandel Coast. 18th century, last quarter.



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

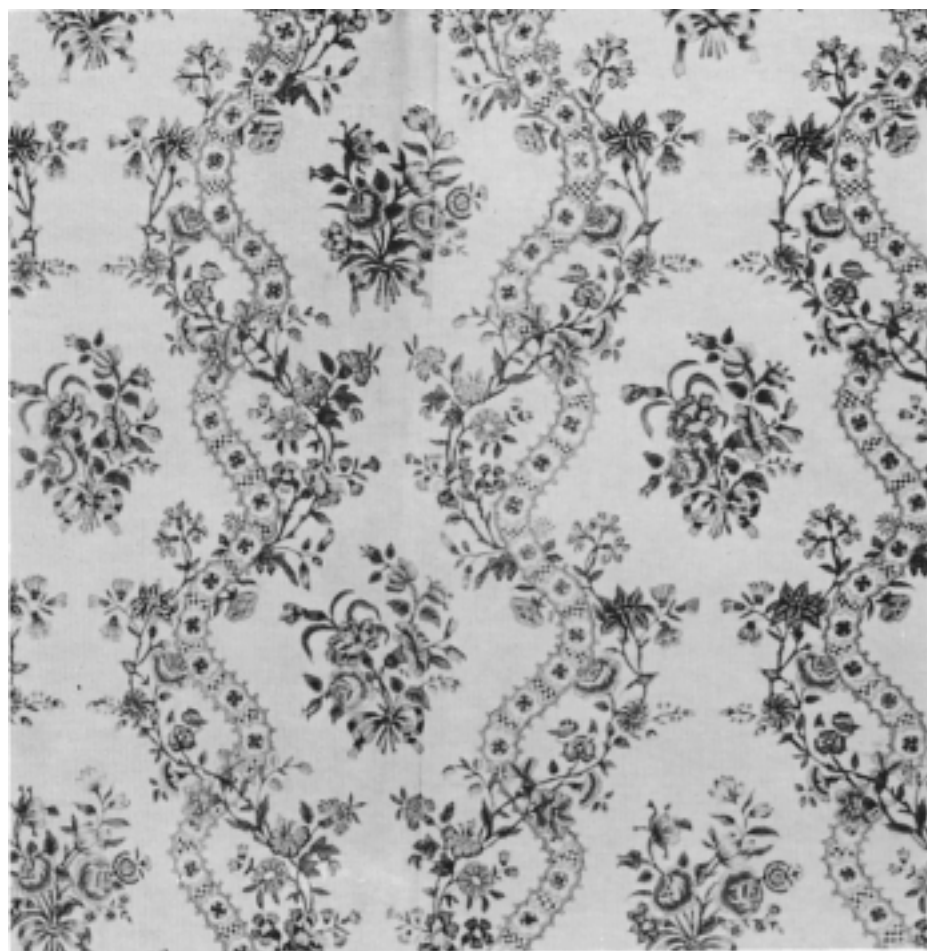


Plate 5.
Page 52-53. Yardage. Coromandel Coast. 1770's.



Plate 6.

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

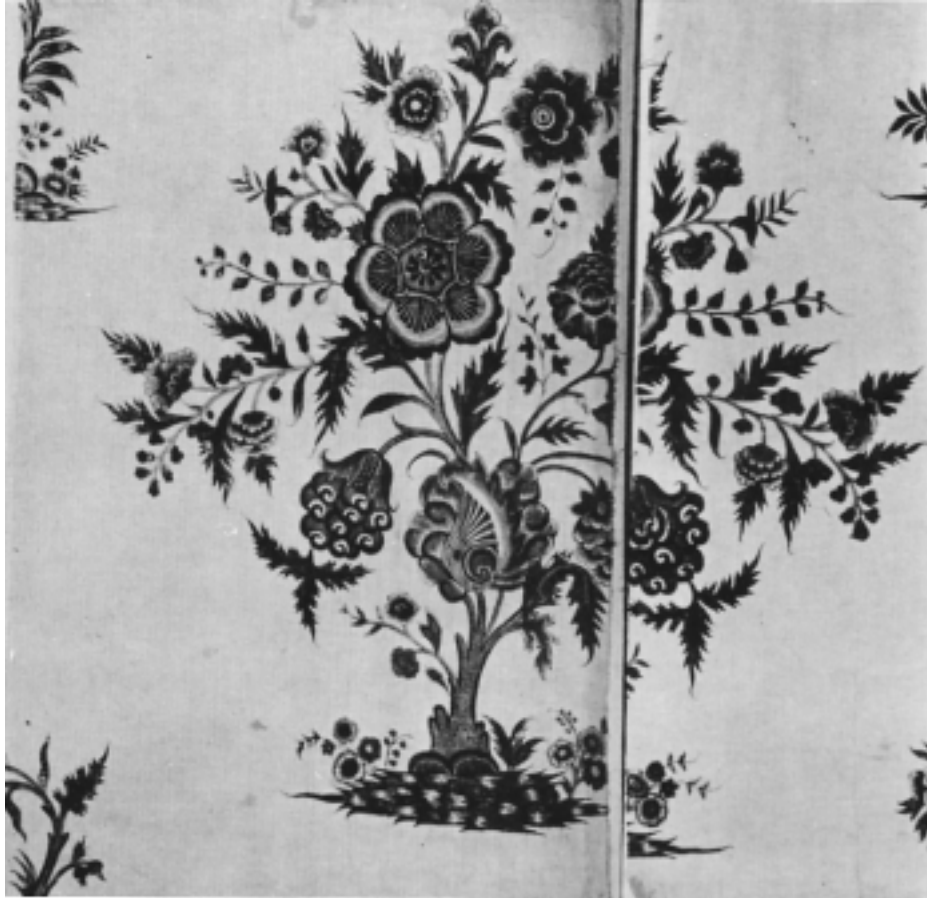


Plate 7.
Page 64-65. Part of a Palampore. Coromandel Coast.
18th century, third quarter.



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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.