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Courtesy of Mr. H. A. Elsberg

COSTUME, STYLE OF LOUIS XVI. EMBROIDERY DESIGN ATTRIBUTED TO
PHILIPPE DE LA SALLE

THE XVIII CENTURY WAISTCOAT

THE feminine contagion of the XVIII century ensnared even the costume of gentlemen. Especially is this fact revealed in their extravagant and fanciful waistcoats. Accustomed to the charms and conceits of the feminine attire of the period, the ingenuity and variety which marked the embellishment of the most elegant part of a gentleman's wardrobe has been overlooked.

The development of the waistcoat prior to the XVIII century, may be traced from the doublet, originally worn by soldiers under the cuirass. An essential element in men's costume, by 1660 it was scarcely recognizable, having become a short, straight jacket such as was affected by the cavalier mode. The form gradually lengthened until by 1685 it was a straight, sleeved jacket to the knee worn under a coat of similar cut but greater amplitude. This, with the breeches, composed the "habit complet," a form which, introduced in the days of Louis XIV, has endured, with incidental changes, down to our own day.

After its first appearance, about 1685, the history of the form of the waistcoat (known as the *veste*) is marked by changes in size and placement of the pockets, length and cut of the skirts, and by the existence or non-existence of sleeves. As we have seen, the Louis XIV style was a straight jacket to the knee, with sleeves and innumerable buttons and pockets placed near the hip line. During the Regency and the reign of Louis XV, fullness was added to the skirts of coat and waistcoat by plaits placed at the back, and by 1750 the flare was exaggerated by holding them out with crinoline. At this time the coat sleeve was still full, rather short with a wide cuff so that in many contemporary paintings



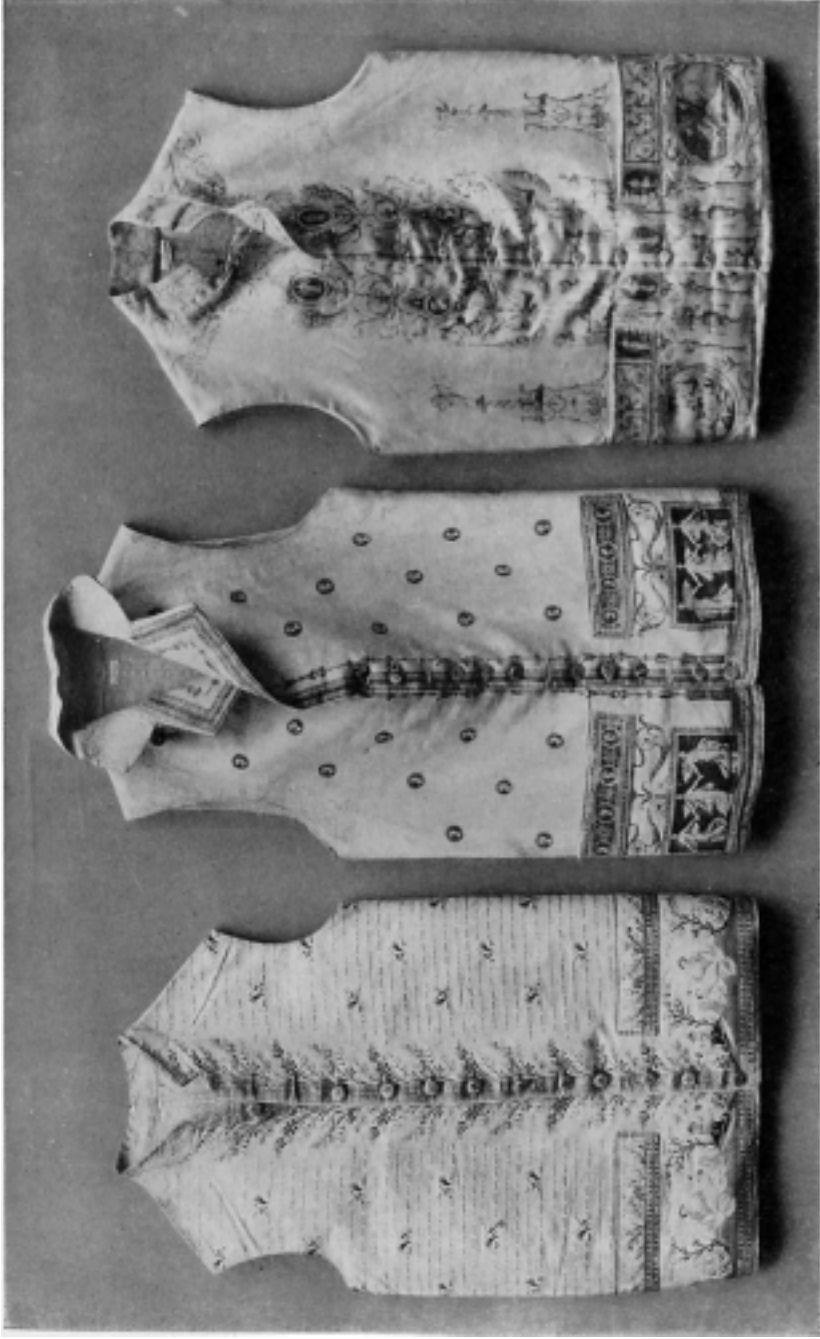
Courtesy Mr. R. C. Greenleaf

"GILET," STYLE OF LOUIS XVI

and prints beneath the edge of the coat sleeve one identifies the smaller cuff of the sleeved waistcoat and beneath that the shirt sleeve with its ruffled band at the wrist. In the third quarter of the century the coat skirts lost much of their fullness and likewise the sleeves thereby causing changes in the form of the waistcoat. Consulting Saint-Aubin, Embroiderer to the King, whose book, "L'art du tailleur," was published in Paris in 1770, we find that he describes three kinds of waistcoats: the "veste"—a sleeved waistcoat with skirts; the "veston"—with abbreviated skirts and small pocketflaps; the "gilet"—the short waistcoat without sleeves or skirts worn with the "frac," ancestor of the modern cut-a-way, which came into fashion at this time.

The original of the "gilet" has been ascribed to the famous actor, Gilles, who wore a sort of sleeveless jacket and it is also said to have been an economical device of the Germans. However, it can be accounted for by the evolution of the cut of the coat, for as coat sleeves became tighter, the sleeves of waistcoats were by necessity discarded. The "veston," worn with the "*habit à la française*" and the "gilet," worn with the "frac" are the types fashionable during the reign of Louis XVI, time when it was essential for a gentleman to be able to count his waistcoats by the dozen and even by the hundred. Upon them were lavished in capricious and tasteful decoration the skill of the embroiderer's art.

In a loan exhibition recently held at the Metropolitan Museum of Art, the different types of the XVIII century waistcoat were shown, including those of woven and printed as well as those of embroidered design. Two of the most sumptuous were the earliest and date from the second quarter of the XVIII century. One of these has sleeves, while both are long skirted and lavishly embroidered in gold thread. Embroidery in gold and silver is more frequently found in the first half of the XVIII century, but a dazzling costume of blue silk embroidered in silver and coloured silks, lent by Mr. H. A. Elsberg, proves that the simple and somewhat drab tastes of Louis XVI, who preferred to dress in gray, were not shared by all his court. Observing the grace of the embroidered design of this costume, the skill of the needlework, and the brilliance of the effect, one is not surprised to learn that at the time of the marriage of the Dauphin in 1745 the costumes planned for the occasion were so costly that people



Courtesy of Mr. R. C. Greenleaf

WAISTCOATS, STYLE OF LOUIS XVI.

conceived the practical but unromantic notion of renting them instead of buying them and that the Marquis de Mirepoix rented for six thousand francs, three suits which he returned to his tailor after wearing them once. The majority of the waistcoats, in this exhibition date from the last forty years of the XVIII century, and most of them were probably made after 1775. Of these a few examples are of woven design, while two are printed and the rest are embroidered in coloured silks in satin-stitch or chain stitch. A few for "la belle saison," lent by Mrs. De Witt Clinton Cohen are white quilted linen.

It was during the reign of Louis XVI that there was such a great vogue for waistcoats and so it is in this period that the embroidered designs are most varied and capricious. A silk waistcoat in the collection of the Metropolitan Museum is decorated with gardening tools and a sun-bonneted lady with a wheelbarrow in the style of the simple tastes affected by Marie Antoinette. The little Chinaman in a fantastic boat in the delightful chinoiserie waistcoat of *tête de nègre* silk, lent by Mr. Richard C. Greenleaf, recalls the first scene of "Le Rossignol." A white satin waistcoat decorated with little monkeys playing musical instruments is another example of XVIII century humour and fancy. The memoirs discuss the vogue for waistcoats and one reads that they were magnificently embroidered with subjects of the chase, cavalry charges and even naval battles and the ingenuous author adds that they were very expensive.¹ Others were decorated with "petits personnages galants" or with amusing episodes, pastoral scenes or the fables of La Fontaine.

The art of embroidery had long been sponsored by royalty for, under Louis XIV, Colbert had established at the Gobelins an atelier for the embroiderers and in such great demand had this delicate art become, that in the XVIII century we find established in the silk manufactories at Lyons some twenty thousand embroiderers²—this in spite of the importation from the Orient of embroidered silks that were sold at a very low price. Moreover, Eastern labour being so cheap, designs were sent from Europe to China and Japan to be embroidered.³ The character of the embroidery of one of the waistcoats, lent by Mr. Greenleaf, suggest

¹Alfred Franklin, *La vie d'Autrefois*, p. 261.

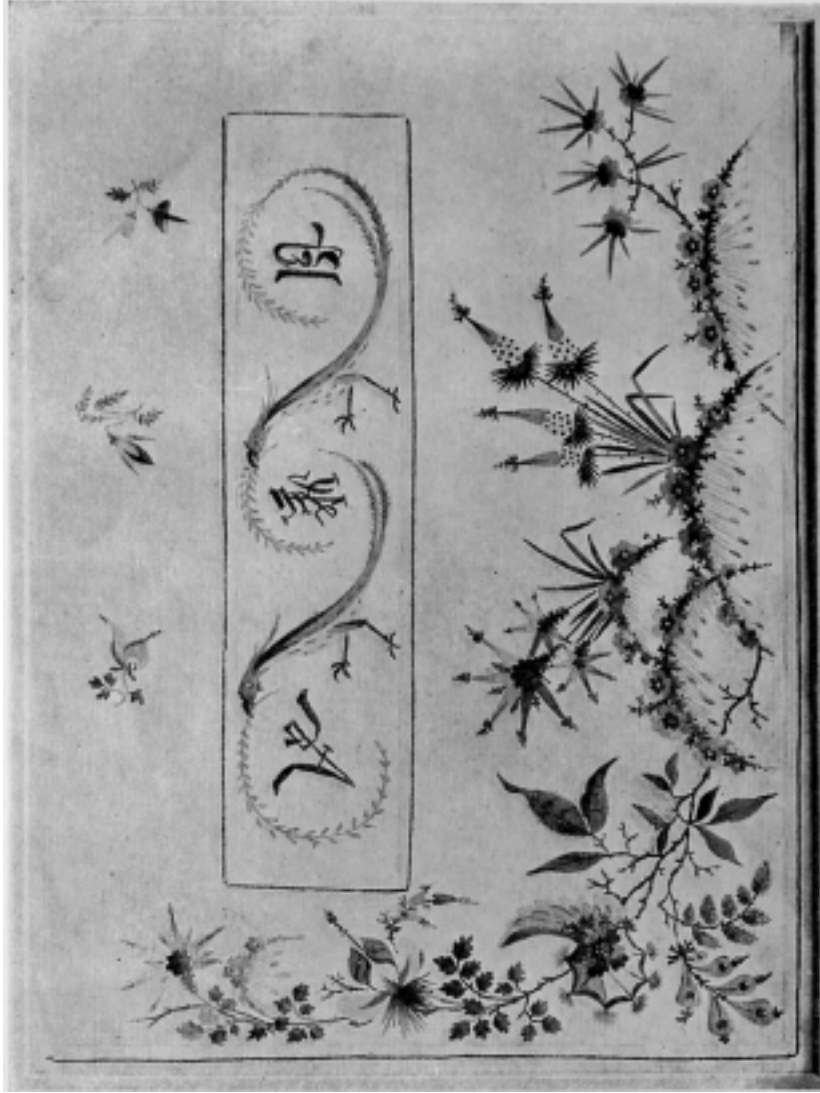
²Henri Algoud, Philippe de Lasalle, *Gazette des Beaux Arts*, 1911, p. 464.

³Paris, *Exposition Universelle*, 1900, *Broderie*, p. 62.

that the design, representing a lively cock fight, may have been worked by Oriental hands.

The existence at Lyons of so many embroiderers would lead us to expect to find the names of celebrated designers as authors of the most inspired work. Although we know that the famous textile designer, Philippe de Lassalle (1723-1803), was responsible for many embroidery designs, the rest must, with few exceptions, remain nameless. The talent of Jean-François Bony (C. 1754-C. 1825)¹ has not passed completely into oblivion and the exhibition at the Metropolitan offered an unusual opportunity to study his work, not only in actual costumes but also in a book of original designs for costume embroidery, lent by Mr. Elsberg. While his masterpiece was the design for Marie Louise's salon at Versailles, his waistcoat designs reveal him as the "virtuoso of embroidery." Illustrated here is a design for waistcoat embroidery from the collection of Mr. Greenleaf. It presents to perfection the delicacy and piquancy which lent such a "cachet" to the embroidered costumes of XVIII century gentlemen.

¹For full account see Henri Algoud, Jean François Bony, *Revue de l'art*, Vol. 41, pp. 131-143. Also, see page 32 of this Bulletin.



Courtesy of Mr. R. C. Grenleaf
SKETCH FOR WAISTCOAT EMBROIDERY ATTRIBUTED TO JEAN FRANÇOIS BONY.



PLATE 9

NO. 540 X

A GROUP OF ANCIENT PERUVIAN FABRICS

BY PHILIP AINSWORTH MEANS

MR. H. A. ELSBERG, the owner of the collection which I intend now to describe, is to be congratulated upon the possession of a series of specimens which, though not extensive, is of the highest importance to students of ancient Peruvian weaving. He has a multitude of rare and exquisite fabrics in his collections, proceeding from many lands and representing many periods, yet the Peruvian group will bear comparison with any of their companions, as I hope presently to make clear.

On the present occasion it is unnecessary to give a cultural outline of ancient Peruvian history. That was done, very briefly, in a former article of mine printed in Number One, Volume Nine, of *The Bulletin* (1925). The presently to be studied collection consists of twenty-four medium-sized specimens which represent two of the ancient cultural periods, namely, the Tiahuanaco period on the coast, *circa* 600 to 900 A. D., and the Late Chimu period on the coast, *circa* 900 to 1400 A. D., or, in other words, the eight centuries more or less of high civilisation that flourished along the seaboard of Peru before the Incas, sweeping down from their mountain homelands to the east, mastered the people of the shore-country and impressed their peculiar forms of art upon those of the vanquished.

The specimens, bearing Mr. Elsberg's catalogue numeration, are as follows:

540-A. Double-cloth, wool. As folded on the card it measures $22\frac{1}{2}$ inches by $10\frac{1}{2}$. The full size is 45 inches by $10\frac{1}{2}$.



PLATE I

NO. 540 A

The design is worked in brown and brownish white two-ply thread. As now displayed the background is in brown wool and the figures are in brownish white. On the other side of the fabric the colour-areas are, of course, reversed.

The background is of ordinary basket-weave rather open and loose in texture. The figures are also in basket-weave, but the fact that their threads are set into those of the background gives an additional thickness and solidity to the figures. This situation is revealed very clearly in those parts of the pattern where the white has worn away, leaving only the brown basket-weave of the background.

The design consists chiefly of a series of warriors arranged in three columns. The figures are substantially the same. In their left hands, which have four digits, they hold tall lances, grounded and with the points upward; in their right hands they hold, by the hair, the heads of decapitated foemen. The warriors wear helmets and they are dressed in garments embellished with geometrical designs. As the decoration is rather conventionalised many of the objects shown lack realism, but it is possible nevertheless to be sure of their meaning.

This specimen represents the Tiahuanaco period of the coast but the decapitated heads strongly recall the art of a still earlier period, that of Nasca, in which such heads were frequently shown. I am therefore inclined to date this specimen early in the Tiahuanaco period, let us say about 600 A. D.

540-B. Human figure worked in Tapestry and mounted on basket weave. $7\frac{3}{4}$ inches by $8\frac{1}{2}$. Wool, cotton, and bast fibre.

The colours in the tapestry panel are white (ground), which is of cotton; light brown, medium brown, dark brown, ochre, and blue, all of which are of wool; crimson and green, which appear to be of bast fibre, probably maguey or some similar substance.

The design shows a warrior wearing an elaborate helmet. In his three-digit hands he holds ceremonial staffs or clubs. In general the style in which he is portrayed resembles that of the central figure on the monolithic gateway at Tiahuanaco (near Lake Titicaca), and therefore I date this specimen between 600 and 900 A. D., the time when Tiahuanaco art was strong on the coast.



PLATE 2

NO. 540 B

The cotton basket-weave fabric to which the tapestry is attached is interesting because the warp, so-called because it is vertical at present, albeit in the loom it may have been the weft, is double, consisting of pairs of threads woven basket-wise among the weft threads.

540-C. A fragment of woollen and bast-fibre tapestry, $5\frac{1}{2}$ by $6\frac{1}{2}$ inches, approximately.

The design here is much like that of 540-B. The colours are white (ground), greenish-brown, green, and red, all of them of wool save the red, which is apparently of a bast-fibre, probably maguey.

In the vertical lines of the design emphasis is got by a careful use of the kelim technique which gives rise to vertical *jours* or slots between some of the areas of colour. This technique is very common in ancient Andean weaving, and it is well represented in this collection.

The date of this specimen is 600–900 A. D. And is of the Tiahuanaco style.

540-D. Fragmentary tapestry panel of wool and bast-fibre, about $6\frac{1}{2}$ inches by 8.

The design recalls 540-B. The colours are brown (ground), pale yellow, light brown, blue, sage green, yellow-brown, dark brown, and pink, all of them of wool save the sage green which is of bast-fibre.

The headdress of the figure is unusual because it is adorned with seven plume-like protuberances worked in loops of pale yellow woollen one-ply thread.

The loosely woven basket-weave fabric to which the panel is attached is of cotton.

Tiahuanaco style, 600–900 A. D.

540-E. A woollen panel. 9 inches by $7\frac{1}{2}$.

The ground consists of several shades of brown, with figures worked in whitish-brown, pinkish brown, green, and blue imposed upon it. The colours are all of wool. The design is made up of highly conventionalised human, fish, animal, and bird figures, all of them chaotic and unrealistic. The tapestry is attached to a brown cloth of wool, basket-woven.

The style of the design leads me to ascribe it to the later part of the Tiahuanaco period, between 800 and 900 A. D.



PLATE 3

NO. 540 C

540-F. A woollen tapestry panel. 5 inches by 6.

The design represents a conventionalised five-digit hand with cuff. The ground is white, and the pattern contains three shades of brown and one of ochre. The long *jours* formed by some of the vertical lines have been partly closed up by green stitching. The material is all wool.

540-G. A woollen panel. About 9 inches by 5.

The brown, white, and blue stripes at top and bottom of the central panel are in ordinary tapestry weave, but the central panel itself, consisting of a narrow stripe of greenish brown at top and bottom, of a central stripe of reddish brown, is of most unusual weave, which resembles brocade as much as it does tapestry because the threads of any given colour are carried loosely along the back from one area of that colour to the next. The warps are far apart, twice as much so as those in the tapestry woven portions of the fabric. The weft here consists of very loosely twisted threads which, in pairs or in threes, pass in and out among the widely separated warps and, at the same time, twist loosely around one another. It is a very rare technique, never seen by me before. The effect given is one of smoothness, marred, however, by the visibility of the white warp threads. The human figures are worked in the same manner, but with thicker threads more closely beaten up.

540-H. Woollen tapestry panel. $5\frac{1}{2}$ by $7\frac{1}{2}$ inches.

Ground work is white, the design, reminiscent of 540-B, is worked in yellow, blue, green, red, and pink, all of them of wool. A few *jours* occur. Tiahuanaco style.

540-I. Woollen tapestry panel. 6 inches by 7.

The ground is of a greenish brown tinge. The figure is worked in dark brown, medium brown, green, and white, all of wool. The warps run horizontally, resulting in the horizontal *jours* which distinguish this specimen. The human figure, highly conventionalized, has a feathered helmet and ear-drops. His arms are extended with the elbows bent, and his knees also are bent. He has four-digit feet. Probably of the Tiahuanaco period of the coast, about 800 A. D.

540-J. Woollen tapestry panel. $4\frac{1}{2}$ inches by $6\frac{3}{4}$.

The ground is white or, more correctly, light tan coloured through



PLATE 4

NO. 540 D

staining by time and exposure. The design is worked in light brown, medium brown, and blue, and it is extremely ill-defined. The upper portion of it seems to represent a headdress adorned with two conventionalised birds' heads, and the remainder has a vaguely anthropomorphic shape. The weave is coarse and uneven, leading me to suspect that this specimen was a practice-piece made by some pupil in the use of the loom.

The material is all wool.

The design is so incomplete that it would be impossible to assign it any special period were it not that the two birds' heads strongly suggest the influence of Tiahuanaco art.

540-K. Woollen tapestry fragment. 5 inches by 5.

The ground is reddish brown bearing a design worked in light brown, dark brown, and blue, all of wool. The pattern is a human figure with arms extended and with elaborate headdress. The hands have but three digits. Late Tiahuanaco style, about 900 A. D.

540-L. Woollen tapestry panel. 5 inches square.

The ground is of light brown. The figure has a ruddy brown tinge, the face and abdomen being white. There is an olive green oblong on each side of the head. All the colours are of wool. In some parts of the design there is a curious use of the dropped-weft technique for the purpose of limning the figure with a series of *jours*.

Tiahuanaco style, probably.

540-M. Woollen tapestry fragment. 4 inches across.

The ground is red and the human figure with its adjuncts is worked in three shades of brown, in white, green, and blue, all of the colours being of woollen two-ply, hard-twisted thread. The weave is very fine, about 160 weft threads to the inch (in the red area between the feet.)

Tiahuanaco style, between 600 and 900 A. D.

540-N. Woollen tapestry panel. Originally about 13 inches square.

The central panel is enclosed in a border which has a green ground bearing a conventional pattern of diamond-shaped areas worked in light brown, dark brown and green.

The central panel has a dark brown ground with a human figure worked in grayish brown, white, and green. The white and the green



PLATE 5

NO. 540 G

are much discoloured, and certain other shades appear to have been lost altogether, albeit the holes in the headdress and in the staff held in the figure's right hand may be due to other causes than colour-loss.

The design is highly conventionalised but not quite symmetrical, for the stepped pattern on the breast of the figure is not so. The use of *jours* was formerly very effective in this specimen, for an elaborate system of horizontal slots existed there until they were sewn up at some time in the past.

The material is all wool.

540-O. Woollen tapestry fragment. 5 inches by 4.

The ground is a rich sage green colour and the design is grey and white, a most unusual colour-scheme. The material is all wool. The small fringe below the fabric proper is grey and ochre.

The small areas in which the two human figures stand facing one another are highly conventionalised houses embellished by porches and by stepped roofs surmounted by elaborate roof-combs of a totemic or heraldic significance.

Although the treatment of the design is formal, the spirit is fundamentally realistic, recalling strongly the determining spirit that ruled in Early Chimu art during the first five hundred years or so of our Era. This particular specimen, however, is undoubtedly Late Chimu, dating from perhaps 1000 A. D. or thereabouts. In its rigid symmetry we see the influence of Tiahuanaco art acting upon the essential realism of the designer's conception.

540-P. Fragment of cotton with decorative design in wool. $4\frac{1}{2}$ inches by $3\frac{1}{2}$.

The cotton is white and is basket-woven. The design is in tapestry weave on a warp-system made up by combining several of the cotton warp-threads to form a single warp in the tapestry.

The colours are crimson, dark brown, blue, sage green, and yellow, all of them woollen. The design is a highly conventionalised frog motif. Late Chimu style, *circa* 1000 A. D.

540-Q. Woollen tapestry panel. $16\frac{3}{4}$ inches by $4\frac{1}{2}$.

The colours are dark brown for the ground, light brown, brownish yellow, crimson, and black, all of them in wool. The pattern is a richly conceived interlocking design involving conventionalised bird-



PLATE 6

NO. 54 · I

or fish-heads and a variety of geometric patterns. The weave is rather fine, about 96 weft thread to the inch. Late Chimu style, circa 1200-1300 A. D.

540-R. Woollen tapestry panel. $16\frac{3}{4}$ inches by $3\frac{1}{2}$.

The ground is crimson; the design is in grayish lavender, greenish blue, dark brown and light brown, all the tints being in wool. The design is divided into four panels separated by a rectilinearly meandering stripe with a step-motif. The creatures shown in the panels are so highly conventionalised as to be hard to define. Probably an animal head motif of some kind.

Late Chimu style, 1200-1300 A. D.

540-S. Woollen basket-weave fabric with woollen panel in tapestry weave. Outside dimensions $4\frac{3}{4}$ inches by $4\frac{1}{4}$.

The basket-weave is yellow in colour. The shades in the tapestry are brown (ground), yellow, and white. The design is a conventionalised bird-motif surrounded by parti-coloured diamond shaped areas. There are between 80 and 90 weft threads to the inch.

Late Chimu style, 1200-1300 A. D.

540-T. Woollen tapestry with fringe. 5 inches long.

Colours are red (ground), black, light brown, and white. The weave is fine, about 115 to 120 weft threads to the inch in the decorated parts; elsewhere it is more coarse.

The fringe appears to be made of bast fibre, probably maguey. It was made separately and sewn on later. A curious feature of the fringe is that it is a weft fringe not, as is more usual, a warp fringe. One of the warp threads, the fifth from the bottom, is missing, perhaps by intention, but more probably by accidental pulling out in recent time.

The design is of conventionalised animals, perhaps llamas (?), with head-decorations. It is in the Late Chimu style, 1200-1300 A. D.

540-U. Woollen panel, $9\frac{3}{4}$ inches by $3\frac{1}{4}$, with fringe $1\frac{1}{4}$ inches deep.

Colours are brown, sage green, and light brown. The ground of the stripe having the conventionalised birds is sage green. Originally this specimen was in two pieces, but they were carefully sewn together, no doubt by the maker.



PLATE 8

NO. 540 Q

The selvage of the fringe is of much coarser weave than the tapestry itself. The fringe is of the loop type.

Late Chimú style, 1200-1300 A. D.

540-V. Woollen panel of tapestry, 13 inches long by $3\frac{1}{2}$ inches wide with fringe $1\frac{1}{2}$ inches deep.

The colours are dark brown, light brown, and sage green (ground of the central stripe.)

The design is a conventionalised bird-motif.

The fringe is of the loop type, made separately and sewn on.

Late Chimú style, 1200-1300 A. D.

540-W. Woollen tapestry panel 12 inches long by $2\frac{3}{4}$ inches wide, with fringe $\frac{3}{4}$ of an inch deep.



PLATE 7

NO. 540 P

Colours are brownish red (ground), crimson, dark brown, and black. The fringe is crimson and of the loop type. The weave is rather fine, from 96 to about 110 weft threads to the inch.

The design involves conventionalised birds and a moderate use of the dropped weft technique.

Late Chimu style, 1200–1300 A. D.

540–X. Woollen tapestry panel. $13\frac{3}{4}$ inches by $3\frac{1}{4}$.

The colours are evenly distributed with the result that there is no ground colour. They are blue, yellowish brown, medium brown, dark brown, white, and pink. The design is an elaborate interlocking bird-motif. Many areas, but not all, are carefully outlined with self-tinted threads introduced eccentrically in addition to the ordinary weft threads. This gives unusual sharpness of definition to the colour areas so treated.

Late Chimu style, 1200–1300 A. D.

CONCLUSIONS

This small collection is remarkable for several reasons. It contains an unusually high representation of pieces containing the rare tints blue and green. It has a number of pieces in which bast fibre, in all likelihood the fibre of the maguey, is used. It has some interesting fringes and also the most curious looped decoration in the headdress of 540–D. Finally, it has one of the most remarkable pieces of weaving technique that I have ever seen, namely, 540–G.¹

Since going to press this collection has been acquired by the Metropolitan Museum of Art.

¹Those who may be puzzled to account for my dating of the various specimens here mentioned are referred to my earlier article in this *Bulletin*, Vol. 9, No. 1, pages 3–27, entitled *A Series of Ancient Andean Textiles*; and also to *A Survey of Ancient Peruvian Art*, published by the Connecticut Academy of Arts and Sciences, New Haven, 1917. In general I may say that the chronological assignments made here are all based upon stylistic peculiarities of the various designs.



The Metropolitan Museum of Art

FIGURE 1. EMBROIDERY FOR A DRESS SUBMITTED TO THE EMPRESS JOSEPHINE. DESIGNED BY J. F. BONY, LYONS.

A RETROSPECTIVE EXHIBITION OF LYONS SILKS

THE History of the Silk Manufacture in Lyons, to which Time and the artistic value of the fabrics, as well as association with famous users, has given the glamour of romance, is illustrated by the collection of Mr. H. A. Elsberg, which he was kind enough to lend to the NEEDLE AND BOBBIN CLUB for an exhibition held at the Arden Gallery during the week of March 11th to 18th, 1927. The Club was much indebted to Mrs. Rogerson and Mrs. Meigs for their generosity in putting their gallery at the disposal of the Club and making possible the showing of this important collection.

The silks shown dated from the end of the seventeenth century to the present day, with an especial emphasis on the work of two famous designers, Philippe de Lassalle (1723-1805)¹ and Jean François Bony (c. 1760-1828).

¹See Vol. 4 No. 2 of the *Bulletin* of the Needle and Bobbin Club:—"A Mise En Carte by Philippe de Lassalle" by Frances Morris.



Lent by Mr. H. A. Elsberg

FIGURE 2 BROCADED SILK, LOUIS XV. CALLED "CHARIOT OF THE SUN." BLUE GROUND, BROCADING IN WHITE AND PALE COLORS.

Several very beautiful pieces illustrated the earlier part of the XVIII century, notably a magnificent brocade shown in figure 2, called *Char du Soleil*, a most perfect type of its epoch, illustrated in Clouzot's book¹ and a piece of blue damask, with "trophies" of flags, guns and military emblems, all combined into a most peaceful and unwarlike design, said to have been made as a present from Louis XV to the Maréchal de Saxe.

Jean Revel, known for his special talent for designing flowers in a naturalistic manner was represented by a rich brocade of the period of the Regency.

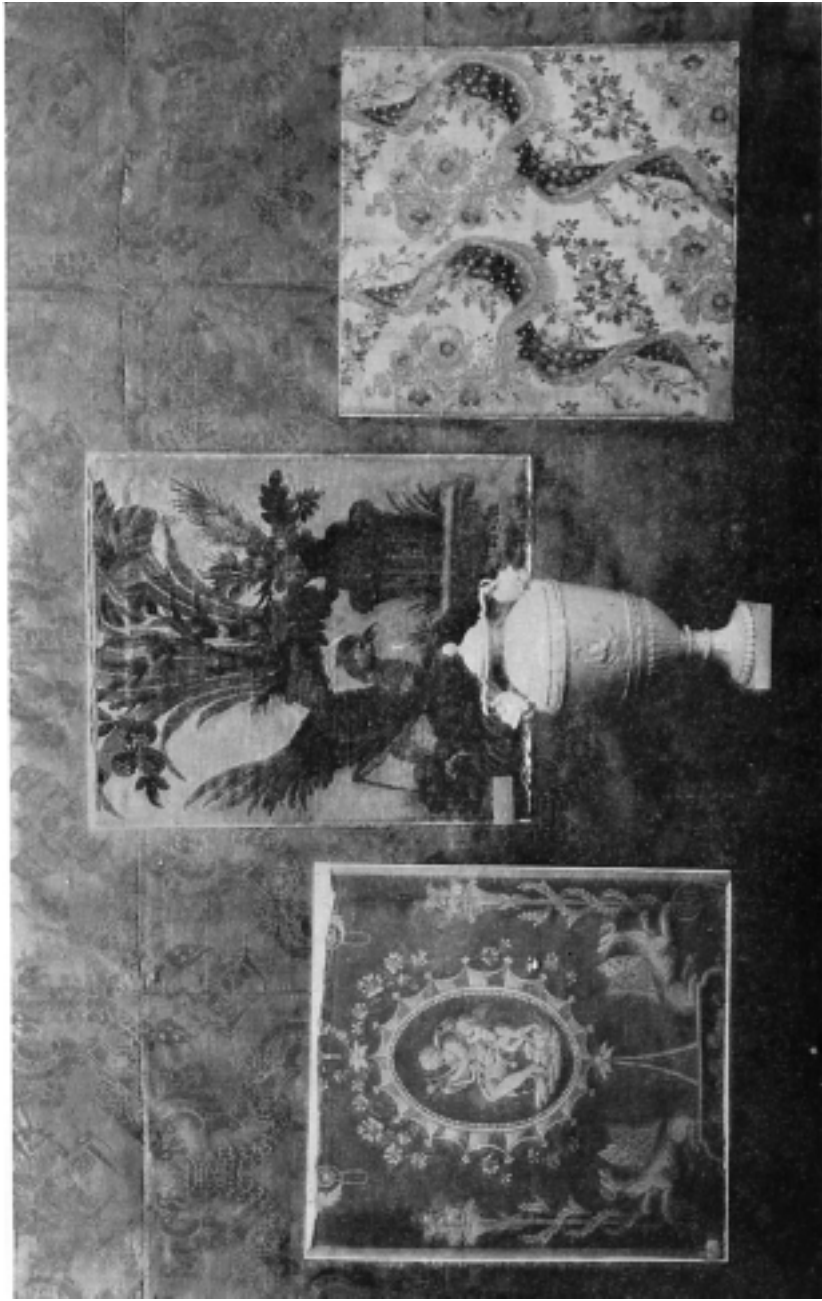
Very typical of Philippe de Lassalle's work is the design showing a large pheasant, foliage, etc., displayed in the center of the group in figure 3. His well-known skill in the handling of birds and animals is exemplified in this interesting piece. Chenille has been used in the weaving of this piece to enhance the velvety effect of the plumage. The design at the left in the same plate, done in the style of the Empire, is also by Lassalle, showing that during the later part of his life he had accepted the fashion of the day but had kept his characteristic sense of dignity and balance.

Among the examples of the work of Bony were some borders about eight inches wide made to edge hangings or panels of silk for the apartments of the Empress Josephine at Malmaison. (See figure 5). While they are the work of a clever designer, they are much coarser in colouring and execution than the earlier fabrics. On the other hand it would be hard to find a velvet of a more exquisite quality than that used in the court train of flame-colour with a gold-embroidered border shown in the center of figure 4, which was worn by the Princesse de Léon at the marriage of Napoleon to Marie-Louise, in April, 1809. Its colour and texture are so perfect as to give one a distinct sensation of delight.

The precious "miniature" velvets, of which there were several examples in addition to the two portraits, of Napoleon and Louis XVIII, shown in figure 4, were one of the elaborations of weaving developed at Lyons during the late eighteenth century, much sought after by collectors.

A group of pieces heavy with rather coarse gold and brilliant colour were the fabrics made for Russia, for use in their national costumes as well as in church vestments, etc. It was most interesting to find that the

¹Clouzot, Henri, *Le Metier de la Soie en France*, 1466-1815.



Mr. H. A. Eisberg

FIGURE 3.
BLUE DAMASK ORDERED BY LOUIS XV FOR THE MARÉCHAL DE SAXE



FIGURE 4. COURT MANTLE OF "COQUELICOT" COLORED VELVET EMBROIDERED IN GOLD WORN BY PRINCESSE DE LÉON AT THE MARRIAGE OF THE EMPEROR NAPOLEON I WITH THE ARCHDUCHESS MARIE LOUISE OF AUSTRIA, 2 OF APRIL 1809—LENT BY MR. H. A. ELSBERG.

TWO PANELS OF "GRÉGOIRE VELVET" PORTRAITS OF NAPOLEON I AND LOUIS XVIII, LENT BY MR. H. A. ELSBERG.

DRESS OF LYONS SILKS AND FIGURED VELVETS, MADE BY WORTH, C.1885 FOR MRS. WILLIAM H. PERRY—LENT BY THE BROOKLYN MUSEUM.

versatile weavers of Lyons had produced these gorgeous stuffs to meet the demands of their Russian clients.

Among the many other fabrics of which only a passing mention can be made, was the very gorgeous panel, part of some hangings made to decorate the Yildiz Kiosk for the Sultan in Constantinople. There were also many examples of rich dress materials made for the great Paris houses during the last fifty years. Some of these were shown as made up into dresses, a group of which had been lent by the Brooklyn Museum and Mrs. C. A. deGersdorff. One of these dated back to about 1840, and the others were made by Worth in the 'eighties and 'nineties. Their beautiful fabrics tortured into complicated styles left some of their observers with a feeling of gratitude for the present simple fashions.

In closing mention must be made of a group of brocades that seemed at first sight to be the product of the eighteenth century. Then one learned that they were copies of old pieces, made during the war-years, 1914-18, when the employers had organized this work to provide occupation for skilled weavers who had not been called into the service, and for whom there would have been no regular orders on account of the stagnation of trade.

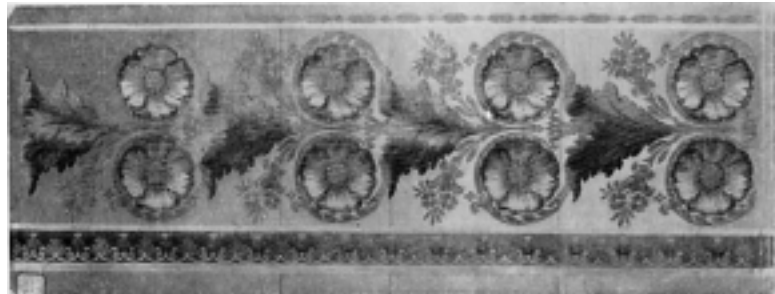


FIGURE 5.

BORDER DESIGNED BY J. F. BONY FOR A PALACE OF NAPOLEON.

JEAN FRANÇOIS BONY

JEAN FRANÇOIS BONY, painter and designer, was born at Givers (Rhone), about 1760, and died in Paris about 1823, or in any case before 1828.

Although he had a considerable reputation as a designer for textiles, not much is known of his life. After having been a pupil of Gonicchon at the school of design at Lyons he went to Paris to complete his studies. Established later as a designer at Lyons he made embroidery designs for clothing and furniture and also, no doubt, for brocaded stuffs. In 1810 he was "*marchand brodeur*" at Lyons. The sketch ("*maquette*") in Graeco-Roman style for the furniture at Malmaison is from his hand, as well as the design for the dress and mantle embroidered in gold for the Empress Josephine to wear at her coronation.

In the Textile Museum at Lyons is preserved a piece of this dress, as well as embroideries worked in the styles of Louis XVI and the Empire. There are also drawings in gouache for embroidery, an album of sketches for costumes in water-colour and gouache some of which are signed "J. F. Bony." There are also many designs which are attributed to him. These works give evidence of a fertile and graceful imagination, and a great knowledge of colour and decorative values. Bony has been called a virtuoso of embroidery. He seems to have taught, in 1809, in the Flower class at the School of Fine Arts in Lyons. He painted flowers and fruit both in oils and gouache. His paintings were shown in exhibitions in Lyons in 1828 and 1837, and four of his pictures are in the collection of the Art Museum at Lyons.



CLUB NOTES

ON JANUARY 13th, 1927, Mrs. Cornelius J. Sullivan very kindly invited the Club to a meeting at her apartment at which the completed volumes of *Antique Laces of American Collectors* were shown together with many of the actual laces from which the plates were made, and which had been lent by their owners for this occasion.

The eleventh Annual Meeting of the Club was held at the house of Mrs. C. A. deGersdorff on February 23rd, with Miss Morris, the First Vice-President, in the Chair, as Miss Parsons, the President, was in Europe. After the usual business meeting, Madame Henri Caro-Delvaile gave a most enjoyable talk on French Costume in the eighteenth century which was full of interesting sidelights on the manners and customs of that time.

During the week of March 11th to 18th, the collection of Lyons silks belonging to Mr. H. A. Elsberg was shown at the Arden Gallery through the kindness of Mrs. Rogerson and Mrs. Meigs. It afforded a splendid survey of the art of the French silk-weavers during the last two hundred years, and is more fully described on pages 5 and 26 to 31 of this BULLETIN.

On May 9th, the Club was invited by Mrs. Edward R. Hewitt to spend an afternoon at the beautiful Club-house of the International Garden Club, of which Mrs. Hewitt is the President. The gardens were gay with tulips and other spring flowers which served as the inspiration for a talk on Flowers in Lace-design by Miss Marian Powys. She showed some very beautiful pieces of Lace of various countries and periods in which the designers and workers had interpreted the flowers around them according to the spirit of their time.

BOOK NOTES

AN ENCYCLOPEDIA OF TEXTILES from the earliest times to the beginning of the nineteenth century. With an introduction (thirty-eight pages and eight colour-plates) by Ernst Fleming. 320 pages of half-tone plates. E. Weyhe, 794 Lexington Avenue. \$12.50.

This volume provides a very large number of well-chosen plates of fabrics of all periods.

SAMPLERS: Selected and described by Leigh Ashton. With six plates in colour and seventy-two in monochrome. Published by the Medici Society, \$7.50.

Many of the samplers shown in these illustrations are of hitherto unpublished examples of late sixteenth or early seventeenth century work, and they form a welcome addition to sampler literature.

THE WEAVES OF HAND-LOOM FABRICS, by Nancy Andrews Reath, Curator of Textiles at the Pennsylvania Museum, Philadelphia.

Everyone interested in hand-loom fabrics is indebted to Miss Reath for her concise and accurate descriptions of the methods of all types of hand-weaving. Her system of classifying is splendidly clear and easy to grasp and arranged so as to be very useful for reference. It is a book that will be most helpful for amateurs as well as for museum workers interested in accurate classification of old fabrics.

The moderate price of one dollar a copy seems almost nominal. It may be obtained from the Pennsylvania Museum, Fairmount Park, Philadelphia. Extra copies of the table on p. 4 may be had for 10 cents a copy or \$1.00 a dozen.

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