

THE · BULLETIN · OF
THE · NEEDLE · AND · BOBBIN
CLUB

VOLUME · 23 · NUMBER · 2

1939

THE BULLETIN OF THE NEEDLE AND BOBBIN CLUB

VOLUME 23

1939

NUMBER 2

CONTENTS

	PAGE
Frontispiece. Jean-Baptiste Huet, from a drawing by Lalauze.	
Jean-Baptiste Huet—Master Designer of Toiles de Jouy.....	3
AGNES J. HOLDEN	
A Few Books of Reference.....	30
Club Notes	33
List of Officers	34



JEAN-BAPTISTE HUET.
FROM A DRAWING BY LALAUZE.
AFTER THE MINIATURE OF VILLIERS-HUET, SON OF JEAN-BAPTISTE HUET.

JEAN-BAPTISTE HUET
MASTER DESIGNER OF TOILES DE JOUY

By

AGNES J. HOLDEN

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

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

One noted three contrasting styles. In the years when Jean-Baptiste Huet first drew cartoons for printed cottons, Jean Jacques Rousseau's "return to simplicity" had left its mark on art. With Marie Antoinette playing at dairy maid, one talked of nothing but gardens, and we find whether it be scenes of simple life of peasants amid their animals on the farm, or the more formal life of royalty in the park of a chateau, Huet's designs reflect the charm and gaiety of life of that epoch. As a French-

man of the period wrote, "He who did not live just before 1789 could never know the joy of living."

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

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

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

On the reverse of the medal is a design showing Minerva (France) protecting the infant Hercules (America) from the onslaught of a leopard



PLATE I—LES TRAVAUX DE LA MANUFACTURE.
MONOCHROME IN RED FROM COPPERPLATE. FRENCH, JOUY, 1783. FIRST DESIGN FOR JOUY
OF JEAN-BAPTISTE HUET. COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK.

(NO. 510 OF CATALOGUE, P. 28.)



PLATE II—L'HOMMAGE DE L'AMÉRIQUE À LA FRANCE.

THIS PLATE IS AMONG THOSE PRODUCED BETWEEN 1785 AND 1790 AND IS ONE THAT WAS SUBJECTED TO SEVERAL ALTERATIONS. IN THE ORIGINAL CARTOON THE INDIAN IS UNDRAPED AND THE FIGURE OF FRANCE WEARS A CROWN AND THE ORB AND FLAG BEAR THE FLEUR-DE-LIS. THE INDIAN IN THIS DESIGN IS DRAPED WHICH SHOWS IT TO BE THE SECOND STATE OF THE PLATE. IN THE GROUP AT THE LEFT PORTRAYING AMERICA WE HAVE THE DRAPED INDIAN; AMERICA WITH THE LIBERTY POLE AND CAP, THE TRAPPER WITH THE AMERICAN FLAG AND THE CROUCHING SLAVE AS ORGINALLY DESIGNED. AFTER THE DEPOSITION OF THE KING AND QUEEN THE CROWN WAS REMOVED FROM THE ORB AND FLAG (SEE PLATE III). THIS REPRODUCTION IS FROM A SPECIMEN IN A ST. LOUIS MUSEUM OF ART, ORIGINALY FROM THE AUTHOR'S COLLECTION.



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

THIS REPRODUCTION IS FROM THE THIRD STATE OF THE PLATE. NOTICE THE REMOVAL OF THE CROWN FROM THE HEAD OF FRANCE AND THE FLEUR-DE-LIS FROM THE ORB AND FLAGS. THIS PIECE WITH THE MARK OF THE FACTORY IS A PART OF A BED SET NOW ADORNING A BED IN THE LEE BEDCHAMBER AT STRATFORD HALL, VIRGINIA, FORMERLY IN THE AUTHOR'S COLLECTION. ANOTHER PIECE OF THIS DESIGN IS IN THE MUSEUM AT BLÉRANCOURT, PRESENTED BY MISS FRANCES MORRIS.

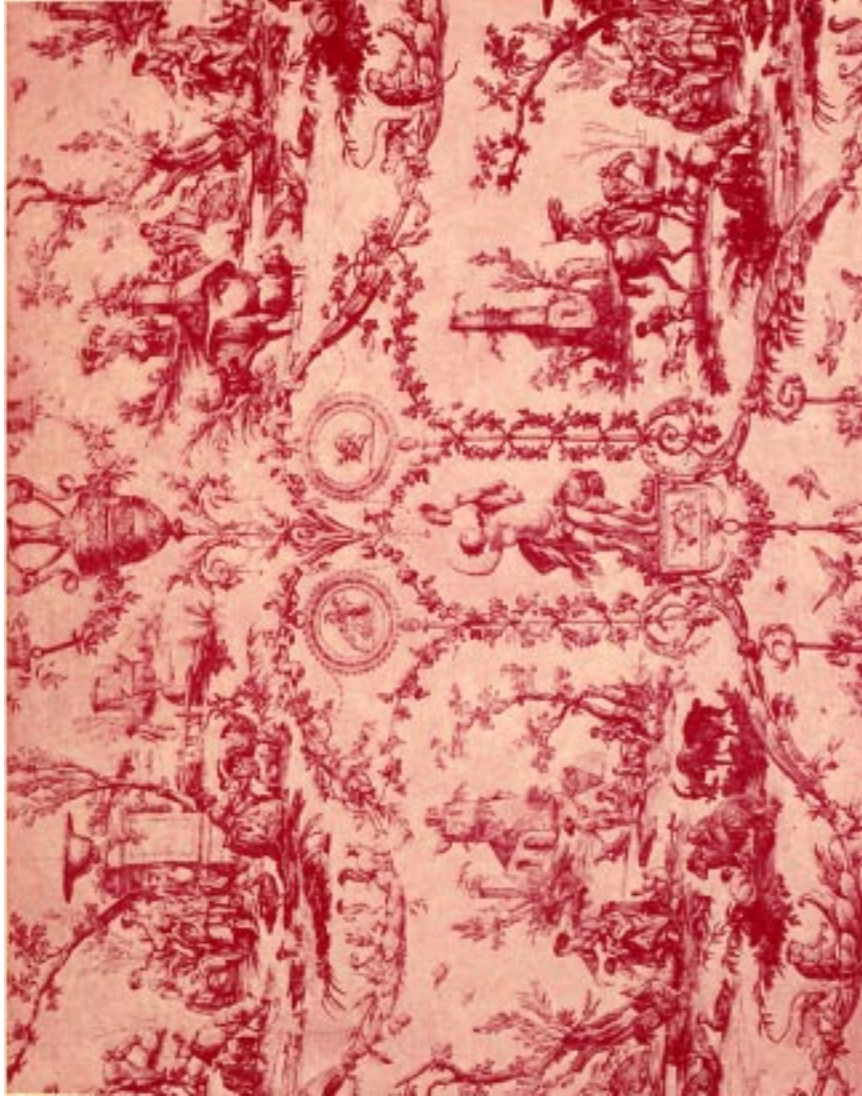


PLATE IV—LA LIBERTÉ AMERICAINE.
MONOCHROME IN ROSE FROM COPPERPLATE. FRENCH, JOUY, 1784. DESIGN OF JEAN-BAPTISTE HUEET.

(England) with the legend from Horace* "Not without Divine help is a child courageous." The original cartoon along with many others of Huet's hangs in the Musée des Arts décoratifs du Louvre.

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

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

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

* "Non Sine Diis Animosus Infans."

Gabillot writes of his talents, "Une finesse Parisienne avec naïveté primitif."

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

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

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

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

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

The story of Huet's decorative art is not complete without a short description of Christophe-Philippe Oberkampf and his factory where Huet and Oberkampf produced the great *toiles* that have come down to us today. Oberkampf came from a line of dyers and printers, and the secrets and discoveries of his father in the chemistry of dyes were at his



PLATE V—THE TOWN, CASTLE AND OBERKAMPF FACTORY AT JOUY.
ENGRAVING (ABOUT 1785) FROM LABORDE'S *Voyage Pittoresque de la France*.



PLATE VI—SANGUINE DRAWING.
JEAN-BAPTISTE HUET.
FROM THE COLLECTION OF THE MUSEUM FOR THE ARTS OF DECORATION,
COOPER UNION, NEW YORK.

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

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

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

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

Though Huet was very versatile in the mediums he used—oils, water colors, pastels, sanguine, and pencil—no happier medium could be found

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

Huet's last cartoon, designed in his third style, was inspired by the antique. It was the exquisite one, reproduced here (Plate VIII), of *Psyché et L'Amour*. Jean-Baptiste Huet died in 1811, four years before his associate, Christophe-Philippe Oberkampf, the great industrialist, with whom he had worked for twenty-eight years. After the death of Huet and Oberkampf, the printing on cotton continued in the factory at Jouy until 1830, but it must be said that with the death of Jean-Baptiste Huet ended the brilliant flowering of this decorative art which has given us beauty of design, perfection of engraving, glowing color, and artistic and intellectual interest.





PLATE VIII—PSYCHÉ ET L'AMOUR.
MONOCHROME IN SEPIA FROM COPPERPLATE, 1810. HUEI'S THIRD STYLE AND LAST DESIGN.
FROM THE AUTHOR'S COLLECTION.



PLATE IX—OFFRANDE À L'AMOUR.
MONOCHROME IN RED FROM COPPERPLATE, ABOUT 1804. A RETURN TO HUET'S EARLIEST
STYLE. THE PIECE SHOWS THE FACTORY MARK—"MANUFACTURE DE OBERKAMPF À JOUY
PRÈS VERSAILLES, BON TIENT." FROM THE AUTHOR'S COLLECTION.

CATALOGUE OF EXHIBITION OF THE DESIGNS OF
JEAN-BAPTISTE HUET FOR COTTONS PRINTED AT
THE OBERKAMPF FACTORY AT JOUY

From the Collection of Agnes J. Holden

February 1, 1939

Held at the Brearley School through the courtesy of Mrs. McIntosh
for the Needle and Bobbin Club

- No. 116 DIANE CHASSERESSE (Diana the Huntress)
Monochrome in sepia from copperplate
French (Jouy) 1805
Designer: Jean-Baptiste Huet
Design in third style
- No. 209 LES PLAISIRS DE LA FERME (Pleasures of the Farm)
Monochrome in red from copperplate
French (Jouy) 1785
Designer: Jean-Baptiste Huet
First style
Original cartoon in Musée des Arts decoratifs du Louvre
- No. 251 OFFRANDE À L'AMOUR (Offering to Love)
Monochrome in red from copperplate
French (Jouy) about 1804
Designer: Jean-Baptiste Huet
Return to first style
With mark, "Manufacture de Oberkampf à Jouy près Versailles, Bon Teint"
- No. 265 LE PARC DU CHÂTEAU
Monochrome in red from copperplate (later dyed saffron)
French (Jouy) 1784
Designer: Jean-Baptiste Huet
Second style
In honor of the first balloon ascension in 1784, the group with the dog was changed to an ascending balloon

- No. 266 LE MARIAGE DE FIGARO
 Monochrome in rose from copperplate
 French (Jouy) 1785
 Designer: Jean-Baptiste Huet or his school
 Inspired by the Beaumarchais play, "Le Mariage de Figaro," written in 1775 and produced in 1784. Beaumarchais was accused of being one of the first instigators of the Revolution.
 Mozart's opera was not produced until 1793
- No. 275 SCÈNES ANTIQUES
 Monochrome in sepia from copperplate
 French (Jouy) about 1805
 Jean-Baptiste Huet's third style
 One curtain exhibited from a complete bed set
- No. 283 AU LOUP
 Monochrome in sepia from copperplate
 French (Jouy) 1785-1790
 Jean-Baptiste Huet's first style
- No. 320 L'HOMMAGE DE L'AMÉRIQUE À LA FRANCE
 Monochrome in red from copperplate
 French (Jouy) 1785
 Jean-Baptiste Huet
 68 inches wide by 38 inches deep
 Jean-Baptiste Huet's first style
 This plate is among those produced between 1785 and 1790, and is one that was subjected to several alterations. In this print, the second state of the plate, the Indian is draped. As originally designed the trapper bears the Stars and Stripes, America the Liberty Pole and Cap. After the deposition of the King and Queen, the plate was changed a second time by removing the crown from the head of the figure of France, the fleur-de-lis from the orb and flags.
- No. 332 FONTAINE ET ANIMAUX
 Monochrome in rose from copperplate
 French (Jouy) about 1796
 Jean-Baptiste Huet's second style



PLATE X—SCÈNES ANTIQUES.
MONOCHROME IN SEPIA FROM COPPERPLATE, ABOUT 1805. HUET'S THIRD STYLE.
FROM A BED SET OWNED BY THE AUTHOR.

- No. 345 OCCUPATIONS VILLAGEOISES
 Monochrome in blue from copperplate
 French (Jouy) 1785
 Jean-Baptiste Huet's first style
 Inspired by *La Kermesse Flamande* of Teniers now in the Munich Museum
 Mark of factory on back of *toile*—"de Oberkampf à Jouy Bon Teint"
- No. 359 PAUL ET VIRGINIE
 Monochrome in sepia from copperplate
 French (Jouy) 1802
 Jean-Baptiste Huet's return to first style
 Scenes from the novel most widely read just before the Revolution, written by Bernadin de St. Pierre (1737-1814)
 The opera *Paul et Virginie* was presented in Paris, January 13, 1794, at the Theatre Feydeau
- No. 388 MEDALLIONS
 Two-tone printing in plum and gold from copperplate
 French (Jouy) around 1804
 Jean-Baptiste Huet's third style
- No. 407 AMOURS ET ATRIBUTS
 Monochrome in rose from copperplate
 French (Jouy) 1810
 Jean-Baptiste Huet's third style
- No. 441 LA LIBERTÉ AMERICAINE
 Arabesques, figures, and medallions with Franklin Peace Medal
 Monochrome in rose from copperplate
 French (Jouy) about 1784
 Jean-Baptiste Huet
 In the original cartoon of this design in the Barbet Collection of the Musée des Arts decoratifs, the medallions frame *amorini*. The interest of France in the young American Republic is recorded in the replacing of the *amorini* of the medallions by designs from the Franklin Peace Medal. The first one shows Minerva (France) protecting the infant Hercules (America) from the onslaught of a leopard (England). The second shows the head of Liberty. These medals, suggested by Franklin, designed by Gibelin, were executed by Dupré in 1782.
- No. 444 DÉLICES DES QUATRE SAISONS
 Monochrome in red from copperplate
 French (Jouy) 1785
 Jean-Baptiste Huet's first style



PLATE XI—THE HARVEST.
FROM A SET OF PASTORAL TAPESTRIES FROM THE COLLECTION OF PRINCE MURAT, DESIGNED BY JEAN-BAPTISTE HUIET
AND WOVEN AT THE BEAUVAIS MANUFACTORY FROM 1786 TO 1790. COURTESY OF FRENCH AND CO., NEW YORK.

- No. 454 **LES QUATRE PARTIES DU MONDE**
 Monochrome in red from copperplate
 French (Jouy) 1785
 Jean-Baptiste Huet's first style
- No. 474 **MEDALLIONS IN ANTIQUE STYLE**
 Two-tone printing in amaranth and yellow from copperplate
 French (Jouy) about 1804
 Jean-Baptiste Huet's third style
- No. 476 **SCÈNES DES CROISADES**
 Monochrome in grey from copperplate
 French (Jouy)
 Jean-Baptiste Huet's third style
 Coat of arms of the Visconti family is shown in the design
- No. 496 **LE LION AMOUREUX**
 Monochrome in red from copperplate
 French (Jouy) 1798
 Jean-Baptiste Huet's third style
- No. 506 **PSYCHÉ ET L'AMOUR**
 Monochrome in sepia from copperplate
 French (Jouy) 1810
 Jean-Baptiste Huet's third style—said to be his last cartoon
 A specimen at the Metropolitan Museum of Art has the mark of the factory
- No. 507 **LE COURONNEMENT DE LA ROSIÈRE**
 Monochrome in red from copperplate
 French (Jouy) 1785-1790
 Jean-Baptiste Huet's second style
 The Crowning with Roses was a village fête popular in a number of places in Europe—in Italy as well as France. The crown was bestowed upon the village maiden whose beauty of character entitled her to the honor. The figures in this design are beautifully engraved in every detail. The floral motives recall the flower prints of Monnoyer.
- No. 508 **PLAISIRS CHAMPÊTRE**
 Monochrome in blue from copperplate
 French (Jouy) 1785(?)
 Jean-Baptiste Huet
 After Teniers
 A specimen is in the Paul Vignon Collection



PLATE XII—SCÈNES DES CROISADES.
MONOCHROME IN GREY FROM COPPERPLATE. HUET'S THIRD STYLE. THE COAT OF ARMS
IS THAT OF THE VISCONTI FAMILY. FROM THE AUTHOR'S COLLECTION.

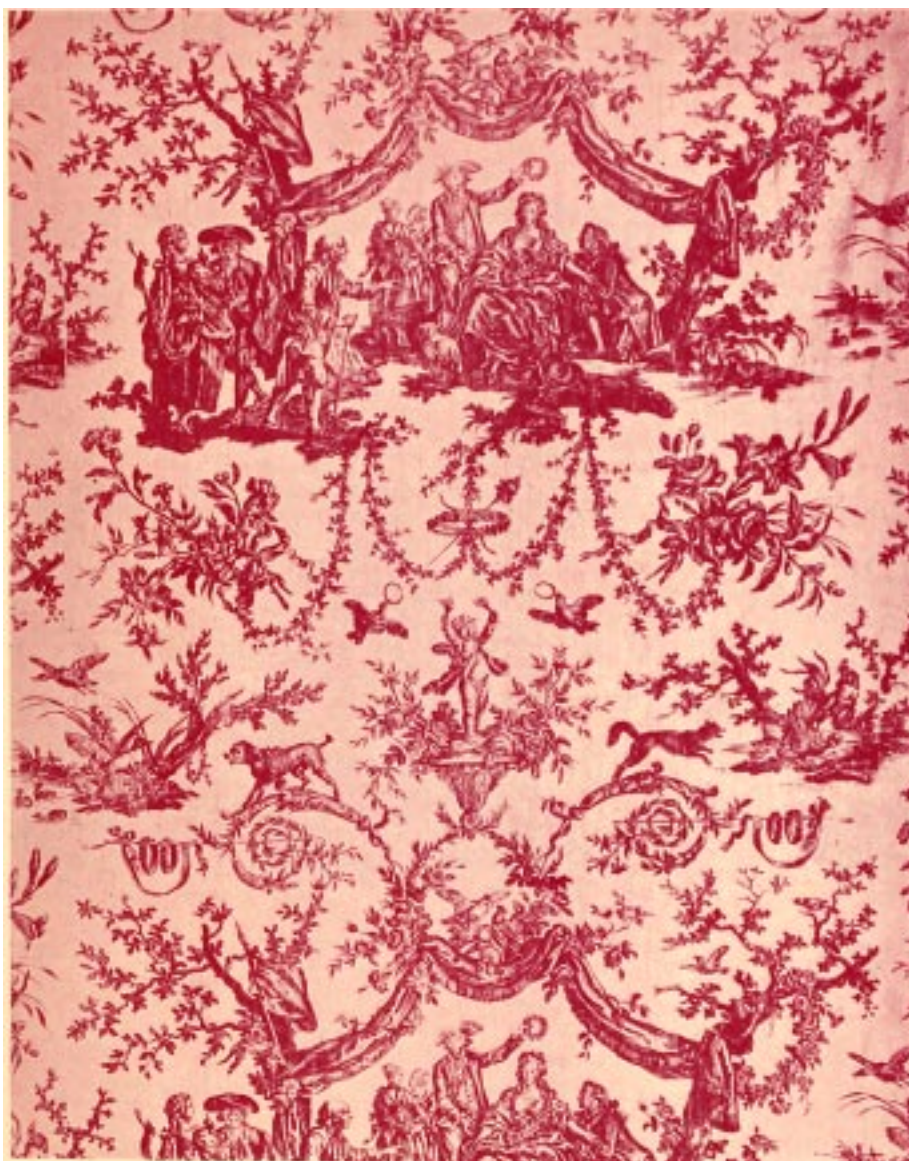


PLATE XIII—LE COURONNEMENT DE LA ROSIÈRE.
MONOCHROME IN RED FROM COPPERPLATE, 1785-1790. HUET'S SECOND STYLE.
IN THE CITY ART MUSEUM, ST. LOUIS. FORMERLY IN THE AUTHOR'S COLLECTION.



PLATE XIV.

PASTORAL SCENE IN OILS. SIGNED AND DATED: HUET, 1787. EXHIBITED AT THE SALON OF 1787. COURTESY OF FRENCH AND CO., NEW YORK.



PLATE XV—LE PARC DU CHÂTEAU.

MONOCHROME IN RED FROM COPPERPLATE. HUET'S SECOND STYLE.

IN HONOR OF THE FIRST BALLOON ASCENSION OF 1784, THE GROUP WITH THE DOG WAS CHANGED TO ADMIT THE INTRODUCTION OF AN ASCENDING BALLOON. FROM THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. FORMERLY IN THE COLLECTION OF MISS FRANCES MORRIS. SEE FOLLOWING PLATE.



PLATE XVI—L'AEROSTAT DANS LE PARC DU CHÂTEAU.
FRAGMENT SHOWING IN REVERSE ALTERATION OF FIRST STATE OF PLATE WITH THE INTRO-
DUCTION OF AN ASCENDING BALLOON. (NO. 265 B OF CATALOGUE, P. 17.)

No. 509 LE MEUNIER SON FILS ET L'ÂNE

Monochrome in red from copperplate
French (Jouy) 1806
Huet's return to his first style

No. 510 LES TRAVAUX DE LA MANUFACTURE

Monochrome in red from copperplate
French (Jouy). Original design made in 1783
Jean-Baptiste Huet

The design shows various phases of the industry: "the bleaching of the cotton on the meadow and along the walls of the great drying-room; the threshing of the cotton on the raft; the dyeing vats; the block printer at work, his color-boy at his side; the preparation of the colors; the copperplate printing; the bell for calling the employees to work; the village of Jouy with its old church; the cylinders for the madder bath; the mill for calendering; the *lisseur* for glazing; the retouchers at their table supervised by Bossert; the milling in the Bièvre; the designer (Huet himself, no doubt) working under the eyes of Rordorf, while Oberkampf in person, walking with his son Christophe, is silhouetted against a landscape walled in by the aqueduct of Buc." (From *Painted and Printed Fabrics*, by Clouzot and Morris, p. 32.)

A modern reproduction of the original, owned by the Metropolitan Museum of Art,* was exhibited at the Brearley School.

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

LOUIS XVI RESTORATEUR DE LA LIBERTÉ

From copperplate, 1789
First style

LA FÊTE DE LA FEDERATION

From copperplate, 1791
First style

L'ESCARPOLETTE

From copperplate, 1789
Second style

LE LOUP ET L'AGNEAU

From copperplate, about 1804
Third style

* Most of the important examples designed by Huet for the Oberkampf factory are in the collection of the Metropolitan Museum of Art.

PAINTINGS AND DRAWINGS BY JEAN-BAPTISTE
HUET IN VARIOUS MUSEUMS

Musée du Louvre, Paris:

TWO DOGS

Museum at Orleans:

A SHEPHERD GUARDING HIS FLOCK, 1775

FIDELITY AND LOVE, 1773

FOUR QUARTERS OF THE DAY, 1773

Museum at Nantes:

CATTLE AT PASTURE

HORSES AND SHEEP GRAZING

Museum at Rouen:

PASTORAL TROPHY, 1777

RETURN FROM THE MARKET

Museum at Rennes:

STAG KEEPING HOUNDS AT BAY (etching)

Museum at Versailles:

BULLDOG ATTACKING FLOCK OF WILD GEESE

(Reception picture at Academy)

British Museum:

ENGRAVINGS OF HIS WORK

Albertina Museum, Vienna:

DRAWINGS

Museum for the Arts of Decoration, Cooper Union, New York:

A colored drawing, GOAT STANDING IN A BROOK

Sanguine drawing reproduced in this article (Plate VI, p. 12)

A FEW BOOKS OF REFERENCE

- BAKER, GEO. P.—CALICO PAINTING AND PRINTING IN THE EAST INDIES IN THE XVIITH AND XVIIITH CENTURIES. London, 1921.
- CHABAUD, LOUIS.—MARSEILLE ET SES INDUSTRIES: LES TISSUS, LA FILATURE ET LA TEINTURERIE. Marseilles, 1883.
- CLOUZOT, HENRI.—LA TOILE PEINTE EN FRANCE; LA MANUFACTURE DE JOUY. Versailles, 1912-1914.
- CLOUZOT, HENRI.—LE METIER DE LA SOIE EN FRANCE, SUIVI D'UN HISTORIQUE DE LA TOILE IMPRIMÉE. Paris, 1914.
- CLOUZOT, HENRI.—LA TRADITION DE LA TOILE IMPRIMÉE EN ALSACE, LA RENAISSANCE DE L'ART FRANÇAIS. July, 1919.
- CLOUZOT, HENRI.—LES TOILES IMPRIMÉES DE NANTES, LA RENAISSANCE DE L'ART FRANÇAIS. November, 1924.
- CLOUZOT, HENRI.—LA TRADITION DE LA TOILE IMPRIMÉE AU MUSÉE GALLIERA, ART ET DÉCORATION, vol. 23 (1908), pp. 61-68.
- CLOUZOT, HENRI.—LES TOILES PEINTES DE L'INDE AU PAVILLON DE MARSAN, GAZETTE DES BEAUX-ARTS, ser. 4, vol. 8 (1912), pp. 282-294.
- DAUPHIN, V.—LES MANUFACTURES DE TOILES PEINTES ET IMPRIMÉES EN ANJOU. Angers, 1924.
- DEPIERRE, JOSEPH.—L'IMPRESSION DES TISSUS, SPÉCIALEMENT À LA MAIN, À TRAVERS LES ÂGES ET DANS LES DIVERS PAYS. Mulhouse, 1910.
- DEPÎTRE, EDGARD.—LA TOILE PEINTE EN FRANCE AU XVII^E ET AU XVIII^E SIÈCLES. Paris, 1912.
- GARSONNIN, DR.—LA MANUFACTURE DE TOILES PEINTES D'ORLÉANS. Paris, n. d.

- GERVAIX ET ARVERS.—RECHERCHES SUR LA FABRICATION DES TOILES IMPRIMÉES À ROUEN. Rouen, 1816.
- HISTOIRE DOCUMENTAIRE DE L'INDUSTRIE DE MULHOUSE ET DE SES ENVIRONS AU XIX^e SIÈCLE. Mulhouse, 1902.
- HUET, J.-B.—DESSINS ET DÉCORATIONS POUR LE MANUFACTURE DE JOUY. Paris, n. d.
- HUET, LES.—JEAN-BAPTISTE ET SES TROIS FILS, LES ARTISTES CÉLÈBRES. Paris, n. d.
- LABOUCHÈRE, ALFRED.—OBERKAMPF. Paris, n. d.
- LAFOND, PAUL.—L'ART DÉCORATIF ET LE MOBILIER SOUS LA RÉPUBLIQUE ET L'EMPIRE. Paris, 1906.
- MORIN, LOUIS.—RECHERCHES SUR L'IMPRESSION DES TOILES DITES "INDIENNES" À TROYES. Troyes, 1913.
- MUSÉE DES ARTS DÉCORATIFS. Plates.
- MUSÉE GALLIERA.—LA TRADITION DE LA TOILE IMPRIMÉE EN FRANCE. Paris, 1907.
- NANTES: MUSÉE MUNICIPAL DES ARTS DÉCORATIFS. CATALOGUE DE L'EXPOSITION DES TISSUS ANCIENS, . . . JUIN À OCTOBRE, 1926. Nantes, 1926.
- NOUVELLES COLLECTIONS DE L'UNION CENTRALE DES ARTS DÉCORATIFS, vol. IX and IX bis. OEUVRES DE HUET ET DE SON ÉCOLE POUR LA MANUFACTURE DE JOUY. Paris, 1908.
- OBERKAMPF, C.-P.—TOILES IMPRIMÉES DE LA PERSE ET DE L'INDE D'APRÈS LES DOCUMENTS RECUEILLIS PAR OBERKAMPF. Paris, n. d.
- PERCIVAL, MACIVER.—A BOOK OF PRINTED COTTONS, THE CONNOISSEUR, vol. 50 (1918), pp. 13-20; vol. 54 (1919), pp. 13-24.
- PERCIVAL, MACIVER.—THE CHINTZ BOOK. New York, 1923.
- PERCIVAL, MACIVER.—OLD PRINTED AND PAINTED COTTONS, THE CONNOISSEUR, vol. 46 (1916), pp. 27-34.

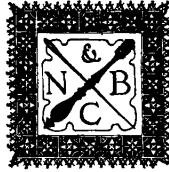
PIÉQUET, O.—HISTOIRE DE LA COLORATION DES TISSUS, TEINTURE ET IMPRESSION. Rouen, 1911.

PORTALIS, ROGER.—LES DESSINATEURS D'ILLUSTRATIONS AU 18^E SIÈCLE. Paris, 1877.

ROUSSEL, ERNEST.—UNE ANCIENNE CAPITALE, ORANGE. Paris, n. d.

VIELLES TOILES DE JOUY, XVIII^E SIÈCLE, PREMIER EMPIRE. Paris, n. d. (Matériaux et documents d'art décoratif.)

VIGNON, P. M.—TOILES DE JOUY, ANCIENNES TOILES PEINTES, COLLECTION DE M. P. VIGNON . . . TOILES DE JOUY, TISSUS ET GRAVURES DE LA COLLECTION D'ARMAND GUÉRINET. Paris, n. d. (Matériaux et documents d'art décoratif.)



CLUB NOTES, 1939

December Fourth, 1939. Through the courtesy of Mrs. Henry E. Coe and Miss Marian Hague the members were invited to the Cosmopolitan Club to hear Georgiana Brown Harbison speak on the "Evolution of Pattern in Modern Embroidery." It was most appropriate to have the season open with this well-attended lecture given by a Club member.

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

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

January Thirtieth to Thirty-first, 1940. Miss Marian Powys invited the members to a special exhibition of historic laces, from the collection of the late Mrs. Morgan. The members of the Club enjoyed the opportunity of again seeing these beautiful laces.

DIRECTORS OF THE NEEDLE AND BOBBIN CLUB
AS OF THE ANNUAL MEETING, FEBRUARY 28th, 1939

Founder and Honorary President, MISS GERTRUDE WHITING

President, MISS FRANCES MORRIS

CLASS OF 1940

MISS FRANCES MORRIS, *President*, 39 EAST 79TH STREET

MRS. CARL A. DE GERSDORFF, *Second Vice-President*, 3 EAST 73RD
STREET

MRS. HENRY E. COE, *Chairman of Expositions Committee*
610 PARK AVENUE

MRS. HOWARD SACHS, *Editor of the Bulletin*, WEBB'S HILL,
STAMFORD, CONN.

CLASS OF 1941

MISS MARIAN HAGUE, *First Vice-President*, 333 EAST 68TH STREET

MRS. FRANK B. ROWELL, *Chairman of Membership Committee*
1040 FIFTH AVENUE

MRS. DEWITT CLINTON COHEN

MRS. ROBERT MONKS

CLASS OF 1942

MRS. ALBERT B. TURNER, *Secretary*, 47 EAST 61ST STREET

MRS. CHARLES M. WILLIAMS, *Treasurer*, STONINGTON, CONN.

MRS. HENRY ALSOP RILEY

MRS. STANFORD WHITE

