

Art of the Block:
Modern Misses: English ladies
The Barron and Larcher Partnership

INTRODUCTION

Barron 1880-1964

Larcher 1884 – 1952

78 years ago the Stroud textile industry was joined by a new member: the hand block printed textiles of Barron and Larcher. With its heritage of cloth and felting, this represented a new and interesting addition to the scene.

The relationship as we shall see, worked both ways; with Barron and Larcher bringing with them another world – that of London's radical Hampstead which in the early decades of the 20th century was a hot-bed of political and social radicalism with strong intellectual, artistic, musical and literary associations. Barron was a graduate of the Slade School of Art and a former member of the London Group which included such celebrated artists as Augustus John, Paul Nash, Jacob Epstein and Roger Fry. This world brought to Painswick a vast network of friends and new ideas.

Stroud in return gave something to them. There was a valued exchange of knowledge and expertise with the local textile industry and a workforce was established based on a team of talented local women. Not least of all, Phyllis Barron appreciated that important all-component of the industry, a good local water supply. She wrote:

But Painswick was a luckier place than we had known, because Stroud, near by, had the West of England cloth mills, and water especially good for dyeing madder, though they themselves used German red, and supplied me with some. "We export dyes to primitive countries, and can let you have some, and we should like to see your methods: it can be an exchange", they said. So the chemist dropped in when passing and welcomed reciprocal calls. We also had an arrangement with Stroud laundry, which collected every afternoon on its round, and arranged for us to see the girl who actually did the steaming, in case there were special instructions'.

It is therefore fitting that this talk should mark the link between the lives and work of these two remarkable women and the international textile festival held here at Stroud today.

First to set the context of the Barron and Larcher collection that you will be seeing today, every image of which is based on an item from the Crafts Study Centre collections.

Phyllis Barron and Dorothy Larcher formed part of a small band of hand-block printed textile artists working in the interwar period at the height of the modern movement. In terms of originality and quality their work was utterly unique, and it is widely acknowledged that the likes of this work will never be seen again.

The Crafts Study Centre was most fortunate at the time of its founding in 1970 to have inherited through one of its most distinguished founding members, the etcher and educationalist, Robin Tanner, a vast archive of material from the Barron and Larcher partnership. Robin Tanner had met Phyllis Barron and Dorothy Larcher in 1938 and the Tanners had bought their printed lengths at their exhibitions, mostly in Gloucestershire. This was swelled by more material when Barron died in 1964 leaving all her work to Robin with the words

I leave all my work to Robin. He will know what to do with it.

In 1978 an exhibition of their work was held at its home in the Holburn Museum of Art in Bath. This was curated by Robin Tanner and the Centre's curator Barley Roscoe and set the scene for its role in the public domain. Three memorial exhibitions had been held after Phyllis Barron died in 1964, also curated by Robin Tanner.

- the first was in Painswick in 1965
- the second at the Royal West Academy in Bristol in 1966
- Cheltenham Art Gallery in 1967

The importance of these exhibitions was to galvanize public opinion in a campaign to save the work of Barron and Larcher and prevent its dispersal and loss. Robin Tanner wrote:

There was a large attendance at all three, and many people begged us not to disperse the textiles. Our own collection which we had bought from time to time, now added to it, made it of course very impressive. And together with the blocks and the impressive collection of 18th and 19th century printed stuffs that Barron and Larcher had amassed and cherished over the years, and also the buttons they collected, we saw that it was impossible to ensure its safety for all time.

In 1970 the Crafts Study Centre was founded to do just this and their work was saved for posterity. The exhibition in 1978 marked its arrival in the public domain.

The collection includes nearly 200 lengths, hundreds of samples, scarves and accessories, a small collection of costume and a catalogue of their work. The latter which is held in two massive volumes was the product of a joint collaboration between Phyllis Barron and Robin Tanner, begun in 1964 and completed in 1968. It has over time assumed an iconic status within the Crafts Study Centre collections. Again in the words of Robin Tanner

Nowhere else in the world can such a collection be seen.

In 2000 the Centre moved to Farnham to form a new partnership with the Surrey Institute of Art and Design, now University College for the Creative Arts, where it now enjoys its own purpose-built museum and study centre.

At the time we were funded by the Joint Information Systems Committee to create 4,000 images from our collections. Many of the images that you are seeing today were the outcome of this project and most can be accessed on this address

Through the digitization of our collections therefore, I am also able to illustrate this presentation lavishly. I have used images of their work in our collections and photographs from the archives which give us an insight into their life and the context of their times.

BIOGRAPHIES

Barron and Larcher have attracted much attention over the years from craft historians. The fullness of time has generated an awareness of the unique contribution they made to the modern textiles, with the quality and the timeless sense of their designs.

They have also attracted historians writing on the theme of womens' studies, their social networks and support. For Phyllis Barron and Dorothy Larcher are a prime example of how women could set up and run a business successfully in the 1920s and 30's – from marketing, creating their own designs, research and production. They also represent how womens' networks operated successfully to co-operate in the crafts – such as Muriel Rose who as owner of the Little Gallery in London, did much to promote the most outstanding crafts practitioners of the time. And the weaver Ethel Mairet who greatly admiring Barron's printed designs in the early years,

gave her help, advice and encouragement on selling and exhibiting them.

Their lives are well documented, although Phyllis's life is better known than Dorothy's. This is due in part to the fact that Barron, after Dorothy had died in 1954 was encouraged in the early 1960s by Robin Tanner and others to deliver lectures at the courses run by the Ministry of Education at Dartington Hall in Devon, under the auspices of its founders Leonard and Dorothy Elmhirst. Dorothy Elmhirst had displayed her collection of Barron and Larcher's textile in the great banqueting hall there, from gallery to floor, in great folds which had excited interest in their work. Transcripts of the lectures somewhat reluctantly delivered by Barron, give an insight into a woman with wit, freshness and zestful pungent mind.

But the main source of our knowledge comes directly from Robin Tanner who had known them since 1938 and has left with us an unpublished biography on the life of Phyllis. He wrote eloquently and warmly of them, particularly of Barron who survived Larcher by twelve years. It was shortly before her death in 1964 when she died quiet unexpectedly of influenza that they embarked upon the mammoth project of putting together a catalogue of their work.

Barron saw the usefulness of having a largely chronological record with many examples of her work to show at schools. It was to be in duplicate, one copy for her and one for Robin. They met at her home and at Robin's and discussed in detail, every page. She prepared the material and Robin assembled it with her notes, in book form. She had fortunately saved examples of her earliest attempts at block cuttings and the fundamental ways of printing with them and had built up a sequence of the landmarks in the development of her craft.

According to Robin Tanner:

To peruse these pages is, in effect, to read her life and Dorothy Larcher as block printers

They had finished only 24 sheets in duplicate when she died. But her careful preparation had made it possible for Robin to complete it himself by 1968. The outcome – two monumental volumes, each 66 cm (26 inches) x 55 cm (21 inches) and containing over 400 pages between them. These contain examples of their designs, descriptions of processes, dyes and materials used. There is a seemingly infinite number since there was no limit to the number of new designs that could be created by over-printing one pattern with another. All of this

is meticulously described and represent a body of knowledge for textile artists and historian which had it not been captured at source from the artist would have been lost forever.

EARL YEARS 1923-1930

The years 1923 to 1930 before the move to Painswick were years of early experimentation and the first big commissions. By 1930 their reputation as leading textile artists was established.

Both women had trained as graphic artists. - Barron at the Slade School of Fine Art and Larcher at Hornsey School of Art. The use of the printing block was not part of the art school education which made their work all the more pioneering.

By the time that they met in 1923 however, textiles held an attraction for both women. Dorothy had travelled to India with Christiana, Lady Herringham in 1914 on a project to document and draw the Buddhist frescoes in the Ajanta caves. The outbreak of WW1 had prevented her from returning so she had stayed on as a teacher, living with an Indian family. This exposed her to the indigenous textiles of the country and gave her an opportunity at first hand to see time-honoured methods of block printed textiles and embroidery. Of the partnership, Dorothy was the embroiderer.

By the time they met in 1923 Barron had embarked on her first experiments, had begun to establish herself as a recognized textile designer and was in the middle of her first big commission which was to furnish the Duke of Westminster's yacht, the Flying Cloud.

Her inspiration had begun when she was lent some historic French and Russian printing blocks by her art teacher Fred Mayer who had bought these whilst on a painting holiday with her in northern France. She thought at first that they were meant for paper.

Well I was mad to know how they really worked

She began experimenting with printing on textiles but the breakthrough came when her friend Therese Lessore described how, during the etching process she had accidentally splashed nitric acid on her indigo smock and they had bleached out causing spots appear - in other words - the principle of nitric acid discharge. From then on it was a quest to discover how to create an indigo vat and manufacture her own dyes for printing. She cut her first block Log in 1915 when she discovered that linoleum could be used as a material in the process and was able to produce a repeat pattern.

This period was highly experimental. Setting aside William Morris's experimentation, the art of hand-block dyeing was a neglected area of research. Based on researching historic sources at the British Museum and Victoria and Albert Museum libraries and talking to people in related textile industries, she began experimenting, sometimes disastrously with the creation of an indigo vat. She also learnt how to print with 'iron-liquor' (acetate of iron) on natural Holland steeped in oak galls. She printed with cutch on unbleached linen and cotton and experimented with iron discharge. She produced enough material in the form of lengths and made-up garments to exhibit and sell on a limited scale.

She was given much encouragement and support at this time from the pioneering weaver Ethel Mairet who Barron originally approached for advice from in the use of dyes. It was the beginning of a long friendship for Mairet admired her work, sold two suitcases of material at exhibitions for her and from that time on gave her advice and encouragement on how to market and exhibit her work.

In Hampstead Barron had connections with an avant-guard and influential group of artists and designers. Her first show

which she held with Noel Gilford was in the home of Boris Anrep, a Russian émigré artist seeking refuge from the 1917 revolution. It was here that Eve Simmonds, a close friend of Ethel Mairet and Dorothy Larcher bought a piece of indigo cloth printed with the design 'Lizard' which was to connect her with Dorothy Larcher. Dorothy Larcher was still in India but later saw the print in the home of Eve Simmonds and was so enamored with it that she asked to be introduced to the woman who had created it. It was not until 1923 that they were introduced.

Phyllis began to exhibit more widely in London and elsewhere and by the time that the two women were introduced Barron was beginning to forge her reputation as a designer in wealthy, avant-guard circles through a number of important commissions. The first and most important of these was for the fabulously rich Bendor, Duke of Westminster when her work was spotted by the Duke's architect Detmar Blow at one of the exhibitions that Barron had shared with Ethel Mairet at the Brook Street Gallery in London. Phyllis describes the meeting when:

Mrs Detmar Blow (a very large lady) accompanied by two fashionable young girls spent the whole afternoon at my stall and bought nothing by Mairet who was rather annoyed! 2 or 3

days later she appeared at Haverstock Hill with her equally large husband

Detmar Blow recognized the architectural possibilities of her designs and how these could be used in different settings.

The commission was for the Duke's newly-built yacht, the Flying Cloud which was nearly 300 yards long, had 40 cabins, each with divans, bunks and curtains with an enormous saloon in the middle, all of which required furnishing.

Designs were produced in black, rust and indigo and a later design was produced specially to please the captain of the yacht. Barron recalls:

We met the captain, and were shown all over the yacht. He was an awfully sweet man. 'Everyone got your curtains except me' he said wistfully, 'I did so want some of your stuff'. We were afraid it might be too expensive for him, but we showed him a design I'd just done. 'Yes, it's very neat' he said. So the next time the yacht was equipped we saw that he had some. It was in the smaller version called 'Small Captain'

This was a big commission to undertake with limited space and resources. Frances Woolard and other friends helped with

the printing for £1 a week. By this time Dorothy had joined the team on printing the commission, also at £1 per week and was designing her own blocks. They were later asked by the Duke to refurbish the yacht and it was during this period, in 1926 that they were joined by the block printer Enid Marx who trained with them for about a year before striking out as a distinguished designer in her own right. Setting up a studio in 1927, she designed book jackets, illustrated books on popular art and designed for the London Underground in the 1930s.

Other commissions followed, including more from the Duke of Westminster which included a series of commissions for the interiors of his houses in both England and France and these represented the mainstay of business for several years.

One of these was for the Duke's daughter's coming-out dance which was unconventionally held in his offices in Davies Street, London. This offered a vast space once cleared of its desks, telephones and electrical fittings. Black and white curtains were made for 3 enormous windows in the design *Elizabethan* with broad buffy braid and red cording all down them. The sofa covers were in 'Peach' in blue for Eton (slide). The design was named after Harry Peach of Dryad Press, Leicester. Two to three dozen enormous cushions were also made up and covered with Chinese silk dyed with madder and trimmed with red and white fringes for the dancers to sit on.

Another commission was for the Duke's hunting lodge in Bordeaux where Barron travelled alone with two suitcases full of patterns. It was here that she met Coco Chanel. She recalls how:

Mademoiselle Chanel, who was then living with him, was very interested. I think she thought I was a very queer sort of person – she couldn't understand why I should want to do this strange thing. I was dressed as usual entirely in my own stuff, all made by myself, and I don't think that she had ever in her life seen so much hand sewing, which she really quite appreciated. She thought the whole affair rather amazing, and ordered cushions for her Paris garden. Lovely folding sort of mattresses things, describing minutely how they were to be made.

By the end of the 1920s Barron and Larcher were producing considerable quantities of printed fabrics for sale at exhibitions and to commission and since meeting they had moved twice in Hampstead.

They were also exhibiting widely as the decade drew to a close. In London for example, they were showing at their new premises at Park Hill Studio, Hampstead, at the Arts and

Crafts Exhibition Society, Roger Fry's Omega Workshop, Dorothy Hutton's Three Shields Gallery, Muriel Rose's Little Gallery and the English Women's Crafts Society held in the Central Hall in Westminster. Barron likened the latter exhibition to some "terrible sort of Christmas bazaar", where "Mrs. Mairet was somewhere right across the hall, and I felt lost" and had to console herself by consuming copious bottles of Guinness concealed beneath her stall. They were also exhibiting outside of London in such venues as the Red Rose Guild of Artworkers in Manchester and in 1925 Barron had her work shown at the International Exhibition in Paris.

In order to expand their business and to further the experimental nature of their work, they looked naturally to the countryside which would offer space and other resources, and of course a good water supply, which was always an issue in their various premises in Hampstead.

They had flirted with idea of moving to Dartington, but on 19th March on Barron's 40th birthday 1930 they moved to Painswick - in a terrific snowstorm.

PAINSWICK

In 1930 Phyllis Barron and Dorothy Larcher set up a studio in Hambutts House, a beautiful Georgian property in Painswick.

Here they converted a stable block into a studio and dye house for the production of their two to three colour designs using natural dyes – iron, rust and oak gall on linen and cottons. By now Barron was ‘thirsting’ for more colours, and also for, as she described:

a really big lovely dye vat – partly also as a respite from the unpleasantness of nitric, but indigo has been the greatest thrill of printing life’

Later the dye-house and studio was converted into a dwelling for them when they sold off Hambutt House.

There was also a beautiful walled garden. Eight years later in 1938 Robin Tanner recalled his first meeting with them at Hambutts House:

Well: I shall never forget that meeting in their home, Hambutts House in Painswick. Round the doorway and along the walls of that beautiful Georgian house, on that cold spring morning,

there were wonderful blooming plants: Daphne odora, Iris reticulata,, sweet-scented sarococca, Lenten hellebores – mostly greenish white ones with dark spotted hearts -, and up the wall the fragrant flowers of wintersweet.

Production was lavish. The walled garden across the road was packed with treasured plants which Barron tended with fastidious care and considerable knowledge, and which often inspired new designs.

It was during the Painswick period that synthetic dyes entered their vocabulary. The use of a limited numbers of colours was due in part to personal taste and a mark of their restrained colour palette. However, reds were added in the 1930s when a German firm of dye makers supplied them with small quantities of dyes and gave them technical advice. Although one colour continued to be generally used, small blocks were often combined for scarves and dress fabrics.

Both women designed their own blocks which were either cut on wood or linoleum mounted on wood. The wood blocks were mainly mahogany and many were cut by Fred Gardiner, a local builder. They would supplement their designs with corrugated card, rubber mat or pastry cutters. The spotting

on the small items such as velvet scarves was done by Dorothy with a rubber nailbrush.

At the beginning, the dyeing and printing was divided between them but as the business expanded they built up a team of women recruited from the local area. Barron led on the dyeing processes and managed business matters, whilst Larcher devoted herself to the training of the women in the printing and sewing stages.

Peggy Burt was taught by Dorothy Larcher how to print. Most of these names are unrecorded in our archives but we know that Daisy Ryland did the fine hemming the scarves and making up of garments whilst Emily Edzall did the sewing for the upholstery that customers had ordered

The next 10 years was to be their most prolific both in terms of creativity and output. Working in linen, cotton, silk they produced furnishings and costume for a largely wealthy and progressively-minded clientele that had been cultivated in the Hampstead days.

Orders and important commissions flowed in. In 1932 they were commissioned by Girton College, Cambridge to furnish the Fellows Combination Room and the Dining Room. The commission was one of the broadest they had undertaken because it included designing the entire decorative scheme by choosing tables, chairs, carpets, light fittings and so forth. They chose Edward Gardiner to design the table and chairs.

The neo-Gothic architecture of Girton College was not particularly to Barron's taste and she wrote:

"there were awful Gothic windows and bats. I didn't mind the bats - I wanted fresh air"

Sales outlets continued to expand through regional venues notably the Gloucester Guild of Craftsmen. However, one of their most important outlets at this time was the Little Gallery in Ellis Street, off Sloane Street in London. Co-owned by Muriel Rose and Margaret Turnbull this was probably the most ground-breaking retail outlet for the crafts in the inter-war period. Dedicated to the pursuit of excellence in the crafts and to supporting the leading names of the day, Muriel Rose recognized the importance of Barron and Larcher's work. The Little Gallery became their main sales outlet in London and

they were given solo exhibitions nearly every year. The Gallery also kept a stock in trade of small items such as scarves made of silk or velvet, often over-printed with more than one design and in several colours.

Through her exacting standards of selection and display, Rose did a great deal to raise the status of British crafts during this period. And Barron and Larcher's designs enjoyed the benefit of being displayed alongside the names of other distinguished artist/designers of the time such as Paul Nash, Lavat Fraser, Edward Bawden and Enid Marx.

THEIR DESIGNS

As Modern Misses: English ladies their designs are up for me by Robin Tanner in that transcription noted earlier, which describes his first meeting with them in Painswick. The meeting was prompted by Tanner's strongly held belief in the new educational philosophy that children have an innate creativity and that if allowed to develop, this would find expression. The handicrafts were seen as an appropriate vehicle for this in schools and gave childrens' art a new dimension and value. Tanner recognized the intuitiveness in the work of Barron and Larcher that corresponded with this

primitiveness and had parallels with non-European and non-representational art. He describes that meeting:

Barron was wearing a long linen garment printed with 'Guinea', one of her own designs on galled iron black. All down the front were old silver Dutch buttons. She was wearing mens' brogues and he later learn that she had a passion for buying boots and shoes wherever she went – she had hundreds of them.

..a tall, large, handsome, commanding figure, with fine eyes and brow, cropped silver hair, a beautiful outgoing expression and a warm voice.

Dorothy Larcher in contrast:

.... Was small, yet of equally strong personality. She had rather a sad quiet voice and a series manner, though her sense of humour was every bit as keen as Barron's. She too was beautifully dressed. She wore cotton printed in iron rust in her own design called 'Old Flower', the very first she ever cut

Dorothy Larcher was at once a distinguished embroideress. I observed at once the immaculate stitchery and the embroidered collar and cuffs of her dress and the amber glass buttons chosen with perfect appropriateness. Her embroidery was immediately recognizable, for its subtle, personal, very free style

that was a distinct breakaway from the customary practice of the time.

Robin came away with a “rag bag” of printed cottons, linens, silks and velvets to show in the schools. He wrote:

Here in one rag-bag, was a whole world of experiment and trial and error of a subtle understanding of an age-old craft.

Carrying forward an ancient tradition in a refreshing way into this century with difference of emphasis and idiom natural to our own time. It was never folksy-arty or backward-looking. Indeed it was always very fashionable and up-to-the-minute.

The hand printed cottons, linens, silks and velvets which she and her partner Dorothy Larcher printed at Painswick were a revelation at the time and have a been source of wonder ever since; for at their best they have a timeless quality, a peculiar Englishness and rightness exactly fitted for the upholstery, curtains and clothes for which they were designed . Moreover, the stuffs upon which the designs were printed and the dyes used were so completely and sensitively understood that there was an inevitability about the work: it was like that because it could not have been done in any other way – there was always perfect harmony between the fibre, the dye and the block.

There designs were often quite charmingly, named after places they had been inspired by or people with whom they were connected. The design 'Carnac' for example was named after the stone carvings of Carnac church in France, 'Clifford' after the hairdresser's in Painswick where Barron thought out the design and Portarlinton after Lady Portarlinton. The latter was always hard up and they had to write off £200 she owed several years after they stopped printing. 'Hilles' was named after the Detmar Blow's house and 'Motor' after a rubber car mat used to create the pattern of the design.

There was a oneness of design outlook but Larcher's designs tend to be more delicate and floral based, whilst Barron are more geometrical, vigorous and adventurous. Barron it seems, had an antipathy towards representation. Sometimes however, it is difficult to distinguish between the two because of this oneness of design. What distinguishes their work is that the design is an integral part of the textile and not a pattern print merely laying on the surface of cloth.

CONCLUSION

In 1940 Barron and Larcher cease production. Like other crafts activities the outbreak of WW2 brought an end to

activities. Severe shortages of materials meant that material of quality could not longer be obtained. This meant also meant the closure of the Little Gallery, their all-important sales outlet in London

There was one last commission however, shortly after the outbreak of war. This came via Muriel Rose who having closed the Little Gallery, went on to curate an exhibition for the British Council. In 1942 at the height of WW2 *Modern British Crafts* opened at the Metropolitan Museum of Art in New York before touring 10 other destination in the U.S.A and five in Canada. It contained material from across the crafts, both designer-maker and those associated with rural industries and included lengths by Barron and Larcher

Ever the business woman, Barron devoted herself to local affairs and local government and became Chair of the Guild of Gloucestershire Craftsmen and shared her vast experience with schools of art and individual practicing craftsmen and women.

Dorothy Larcher, the more painterly of the two produced about 40 works on paper. These were largely floral displays based on specimens from their garden at Painswick. Sadly, she

became terminally ill before completing a project to record in paint, most of the species represented in their walled garden. The textile artist Susan Bosence recalled how when she went to see them, she remembers Phyllis bringing flowers to Dorothy's bedside where she continued to paint until the end.

She died in 1952 and was survived by Phyllis who as we have seen, had developed a close relationship with Tanners.

SUSAN BOSENCE

The mantra so to speak, was passed to Susan Bosence, who was inspired by Dorothy Elmhirt's collection of Barron and Larcher lengths at Dartington hall before WW2. Their designs were for her, a revelation after the muddled designs of the 1940s and so suited to the Cotswold domestic interior in which she found them that she wanted to furnish her own home with them. Unable to afford to do so, she set about finding out how to create her own textiles. Bosence visited them in Painswick and a close relationship developed from there, with Barron giving her encouragement and support in the art of dyeing and printing.

Robin Tanner recalls how at Dartington Hall:

I often showed some of her stuffs at these courses, and it gave Barron a very special satisfaction that, in Susan, here was a younger craftsman with a passion feeling for block-printed cloth, or a very personal approach and a rare sense of colour. She only grumbled because she produced so little. "It's all those hens she looks after that take her time". She would say"

Bosence's vocabulary varies in that it is largely based on simple spots and stripes and the techniques included stitch and wax resist as well as printing which meant that she could produce in only small quantities commercially – the reason why Barron found her approach frustratingly slow. What they shared the same heightened sensitivity.

SOURCE COLLECTION: INSPIRATION FOR THEIR DESIGNS

The inter-war period was marked by an interest in travel abroad and the collecting of historic and traditional hand-made crafts where these were still available at markets and shops throughout Europe. This brings us back to Dorothy's original interest in Indian block printed textiles and to their collecting activities on the Continent and the small flowery

prints characteristic of French Country womens' aprons and dresses.

Throughout their lives they collected textiles and built up a collection of source material of world textiles based on a love of other cultures and of travel. Some of this was exhibited at a special exhibition held at the Little Gallery in its heyday in the 1930s. Much of this was gifted via Robin Tanner either to the Crafts Study Centre or to the Textile Department at the then West Surry College of Art, now University College for the Creative Arts for their handling collection.

Tanner recalls how Barron:

From her student days, when she often stayed in the pas-de-Calais region of France, Barron had conceived a deep love for that country and she often spoke of her wanderings there: how she had bought splendid early printed stuffs very cheaply at Rouen, Arles and Marseilles and how she had made a pilgrimage at last to that Mecca of block printing – the Musee de l'impression sur etoffes at Mulhouse in Alsace where she ultimately exchanged gifts of Provençal cottons printed in madder and indigo and linens in the famous style known as Toile de Jouy

END