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## Green Labels with Golden Elephants: Western European Printed Cottons for Malaysia and Indonesia

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**GREEN LABELS WITH GOLDEN ELEPHANTS : WESTERN EUROPEAN PRINTED COTTONS FOR MALAYSIA AND INDONESIA**

by *Frieda Sorber*

In the second half of the 19th century several Belgian cotton printing firms were involved in the production of imitations of African and Southeast Asian textiles for markets in West-Africa, the Dutch East-Indies and Malaysia. Extensive records of one firm, the Société Anonyme Texas, owned by the Voortman family in Ghent, have been preserved in the Ghent public records office and the Vrieselhof Textile Museum (Oelegem, near Antwerp)<sup>1</sup>. Frans de Vos and Abraham Voortman started a cotton printing establishment in Ghent in 1790. At that time cotton printing was a relatively new type of enterprise in Flanders. The first large scale factory, the 'Compagnie Beerenbroeck', had been set up by Antwerp business men 1753. They hired foreign specialists (mainly Dutch and German) and set up one of the first truly capitalist ventures in Flanders. At it's heyday the firm employed over 600 people. Even before the end of a 25 year monopoly, granted by the government of the Austrian Netherlands, many smaller printing workshops tried to enter the new market. The successful ones emerged mainly in Brussels and Ghent. De Vos and Voortman were among the many who started printing on imported cotton fabrics from India (1790). Unlike many other firms they remained in business for a long time. Even today the Voortman family is still involved in the Ghent textile industry. Towards the end of the 18th century they started a spinning mill, followed by a mechanical weaving mill in the 1820's. The same development occurred in many other Ghent printing firms. In the second quarter of the 19th century Ghent became known as the Manchester of Belgium. The textile industry occupied a considerable part of the workforce in Ghent and the surrounding countryside. But whereas in the spinning and weaving mills new technological developments were often followed immediately after they had been introduced in England, cotton printing often lagged behind. By 1850 many firms had stopped printing altogether. The few remaining printing workshops had relatively little machinery and all still maintained hand block printing, by now obsolete in many English textile mills. Since most of the Ghent printed cottons catered for the lower end of the local market, competition with cheaper, imported, rollerprinted cottons, became almost impossible. If a firm wanted to keep its printing operations going it had to either mechanize or explore new markets. A few firms choose the latter option. One solution was to specialize into imitations of Javanese batiks and West African textiles, destined for markets in Africa and Southeast Asia.

Non western markets had been available for Belgian cotton printers as early as the 1820's. As a part of the Dutch United Kingdom (1814-1830) Belgium enjoyed favorable conditions for the development of several industries. The Dutch king William I promoted commerce and industry. Belgium, the first country on the continent to become highly industrialized, reaped the benefits of the king's policies. Trade with the Dutch East Indies and with West Africa was promoted through the actions of organisations like the 'Nederlandse Handelsmaatschappij' (Dutch trading company) founded in 1824. Although no documents, printing blocks or samples relating to prints for the Dutch East Indies have been found to date, there are indications that the Ghent firm of Abraham Voortman, produced imitations of batiks for the Indonesian and West African markets in the late 1820's. These activities ceased abruptly after the Belgian independence (1830). The cotton printers all of a sudden lost a significant part of their foreign

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<sup>1</sup> A few pattern books are kept in the headoffices of the Union Cotonnière Gantoise, in Ghent and in museums in Ghent and nearby Deinze.

markets, while at the same time the protection they had enjoyed locally terminated with the liberal trade policy of the new Belgian government. The cotton firms successfully competed internationally with their cotton yarns and fabrics, but printing establishments - often owned by the families who also controlled the spinning and weaving mills - irretrievably lost the local and European markets. By 1850 many printing workshops had disappeared; a few had moved to the Netherlands.

The Voortman firm tried to maintain the printing workshop, not through investments in new machinery, but by finding markets where they thought their production methods would still be adequate. They renewed their interest in East Africa and the Dutch East Indies. One of the earliest documents relating to this preoccupation is a manuscript with samples dated 1866<sup>2</sup>. It is dedicated ' *Aux Amis très respectables demeurant en Hollande de la maison Behn Meyer et Co à Singapore, dédié avec le plus grand respect par Arnold Otto Meyer, Hambourg, octobre 1866*'<sup>3</sup>. It is not known how the manuscript, a French translation from a German original ended up in the Voortman archives. Judging from dated samples, added behind the text, it is clear that the manuscript was in their hands in the 1870's. From other sources we know that several members of the Voortman family were actively studying non-western markets, visiting firms in Holland involved in the production of batik imitations and corresponding widely<sup>4</sup>.

The Behn Meyer manuscript describes about 60 types of printed, and a few plain cottons destined for the Malaysian market. For each fabric Arnold Meyer gives a name, the local use, sometimes the specific destination, the desirable size, specifications in terms of colors and design, the way the fabrics had to be folded and packed, instructions for labelling, and occasionally prices paid in Singapore. Arnold Meyer must have been posted in Singapore, and evidently knew the local market well. Although no further information is currently available on the Hamburg firm, most likely they were an import export firm. The French translation was probably made for the Voortman family. Although the translator was not familiar with the typical textile terminology, the translation was evidently carefully made, words he could not translate, are left in the original language. The Behn and Meyer firm probably compiled the manuscript with samples for their suppliers of printed cottons in the Netherlands, and probably Belgium. Gaining enough insight into another culture, to be able to compete with local traditional goods like textiles, on their own terms, must have been a hard task. Arnold Meyer's study of local markets, and of the way the local population reacted to western copies of locally used textiles, must have been a valuable help for printing firms who wanted to enter this field. The manuscript's value lies in its detailed description of so many different textiles.

In 1866 Singapore must have been a relatively new market. Sir Stamford Raffles marked the site of Singapore as a free port in 1819. It was ceded to the British East India Company by the sultan of Johore in 1824. It became a British crown colony in 1867, when it also became capital of the Straits Settlements on the Malayan peninsula. At that time the British controlled a number of areas on the coast of the

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<sup>2</sup> Textile Museum Vrieselhof, inv.T3789

<sup>3</sup> To our respectable friends in Holland, from the firm Behn Meyer and Co in Singapore, dedicated with the utmost respect by Arnold Otto Meyer, Hamburg, October 1866

<sup>4</sup> Parts of a correspondence are kept in the Dutch Textile Museum, Tilburg, with the papers of the Dutch textile printer and textile historian Louis Driessen, who corresponded with Jean Voortman in the 1930's and 40's.

Malacca Straits. The inland and the coastal areas on the China Sea remained independant. Visiting Singapore in 1879 the British traveller Isabella Bird described it as 'a gigantic distribution point'. She goes on to say : 'The city is ablaze with colour and motley with costume... Every Oriental costume from the Levant to China floats through the streets -robes of silk, satin, brocade, and white muslin, emphasised by the glitter of "barbaric gold"; and Parsees in spotless white, Jews and Arabs in dark rich silks; Klings in Turkey red and white; Bombay merchants in great white turbans, full trousers, and draperies, all white, with crimson silk girdles; Malays in red sarongs; Sikhs in pure white Madras muslin, their great height rendered nearly colossal by the classic arrangement of their draperies; and Chinamen of all classes, from the coolie in his blue or brown cotton, to the wealthy merchant in frothy silk crepe and rich brocade, make up an irresistibly fascinating medley.'<sup>5</sup>

The textiles mentioned in Meyer's manuscript were destined mainly for the Malay population, some were traded and/or used by the Kling (inhabitants from South India, Tamil)<sup>6</sup>. Turkey red printed handkerchiefs and shawls with floral borders (p.11) are used by the Kling. A few, like the handkerchiefs just mentioned have western designs. The majority are imitations of batiks. A lot of those were imported in Malaysia from Java. A few copy ikat textiles from Cambodia. The Voortmans used the empty pages behind the Meyer text to include samples of imitation batiks and other textiles received from printers and import-export firms in England, Scotland, Switzerland and the Netherlands. Most of these are dated in the 1870's.

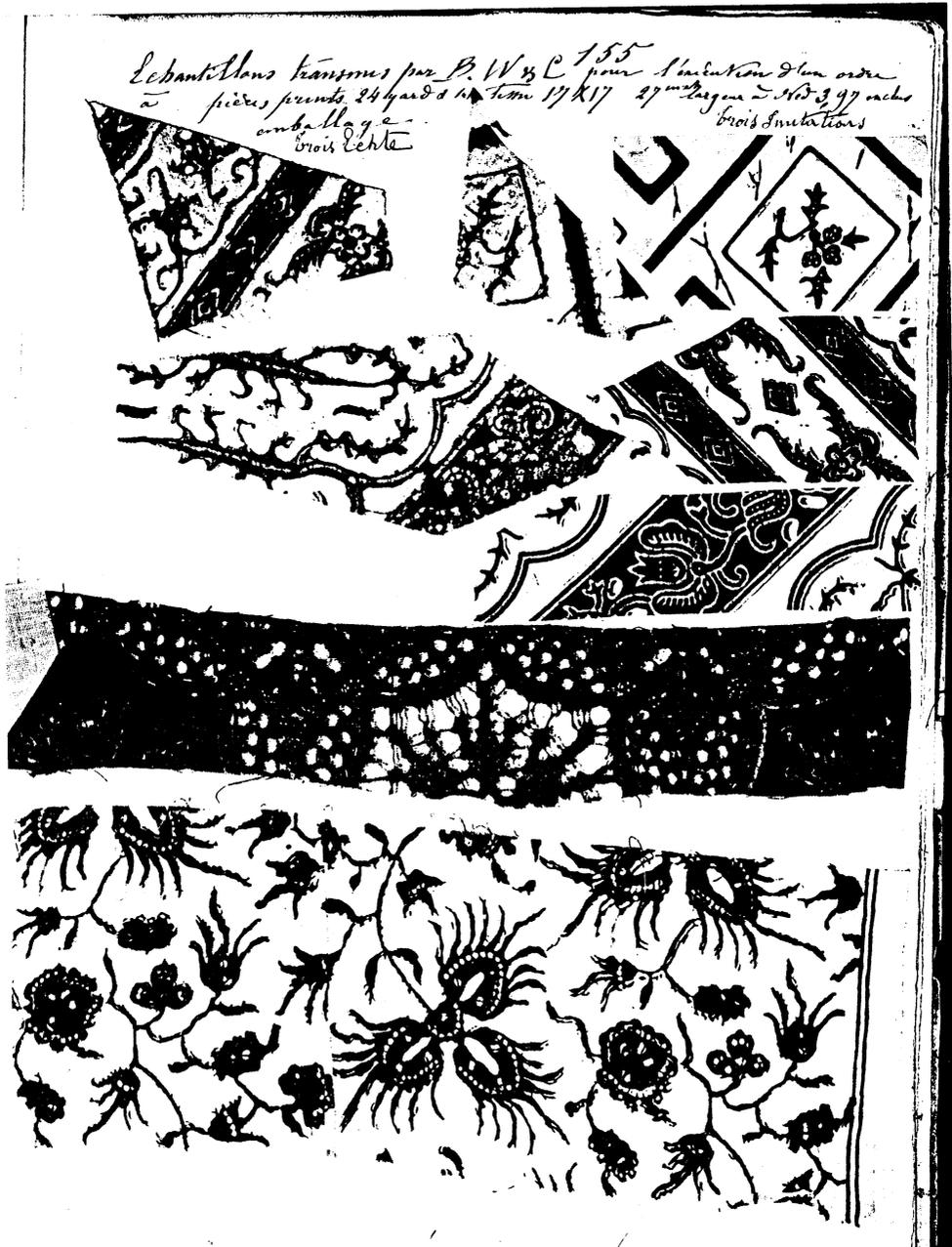
From Voortman's production books giving details on chemicals and dyestuffs used for the orders, order books with the names of clients and samples of the fabrics ordered, and the printing blocks we learn what Voortman actually produced. The bulk of their cottons were destined for the West-African market. From the samples and printing blocks one gets the impression that they thought West-African textiles, with their less refined (at least for contemporary Europeans) designs, would be easy to copy. They assumed that an exact copy of the original reserve dyed textiles would not be necessary. Next in importance are the batik designs for sarongs and kains. Some of these are more or less exact copies of Javanese originals, both in design and in color scheme. Judging from the order books these went to the ports of Batavia, Soerabaya and Macassar, on Java and Sulawesi. Many are cruder than the originals. These were intended for the West-African markets. West Africans served in the Dutch army in the East-Indies at the end of the 18th and the beginning of the 19th centuries, and they returned home with a marked taste for the exotic batiks from Java. Batiks have remained popular there ever since. Small quantities of simple western designs were exported to a variety of other destinations as far apart as Hongkong and Peru. Voortman's orderbooks were filled by trading firms in Holland, Germany, England, France, and to a very small extent Belgium. The firm was reasonably successful in the late 1870's. By the late 1880's however orders became scarce. In the beginning of 1890 the printing workshop printed it's last orders. For the next few years Voortman still accepted orders, but had them executed by a Dutch firm. To the very last most of the textiles were hand printed with wooden blocks. Only a small amount was done either with a rollerprinting

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<sup>5</sup> Bird I., " The Golden Chersonese", Oxford University Press, Singapore, Oxford, 1990 (first edition 1883), p. 112, 114

<sup>6</sup> One label in the manuscript bears an inscription in English, Arabic and Tamil.

press or a perrotine<sup>7</sup>. The Voortman family kept spinning and weaving mills in Ghent, and through the UCO (Union Cotonnière Gantoise) retains an interest in the Ghent textile industry today. Many records concerning their printing activities (1790-1890) remained in the family for several generations, until they finally ended up in the Ghent city records office, the Vrieselhof textile museum, and a few other museums and archives in Flanders.



Samples from an order by the B.W.Co. Thr 3 samples top left are real batiks, the 3 on the right are copies.

<sup>7</sup> a plate printing machine, invented by Perrot in Rouen in the 1830's

## Fabrics listed in the Meyer manuscript, Singapore 1866

The following is an overview of all the fabrics mentioned in the text, with the names listed as in the text. Comments on designs and other features are summarized. Fabric samples are mentioned if present. Unless otherwise noted the fabrics are printed cottons.

P.3 NAME : calicots rouge turcs, Turkey red cloths, Indiennes Merinos unie  
MARKET : India, Singapore  
TYPE OF FABRIC : plain red coton  
SIZE : 31/32 inch, 99/8 width Manchester and 4/4 width Switzerland  
length 24 yards, for les Indes also 24/25inch and 28 yards  
DESIGN : none  
ORDER QUANTITY : 50 pieces in a wooden box, no paper or cardboard wrappers  
MISC : green label with gold print, preferably an Asian animal, text warranted best turkey red. The absence of the right label diminishes the price.

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P.5 NAME : rouge turc imprimés 2 couleurs  
MARKET : limited, KLINGS  
SIZE : 31/31 inch, 24 yards  
DESIGN : small objects, a lot of variation  
SAMPLES : p6 red with small black and yellow or green and yellow flowers  
ORDER QUANTITY : only one color scheme per box, for example black and white, black and yellow

-----  
P7. NAME : Indiennes imprimées 4 couleurs  
Indiennes imprimées illuminées à petits dessins  
SIZE : 24/25 inch, 28 yards ; 31/32 inch, 24 yards  
DESIGN : small flowers and geometrical designs  
USE : The Malay use these for their jackets  
ORDER QUANTITY : 50 pieces in a box for the 24 yards, 60 for the 28 yards  
MISC : green label

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P9. NAME : calicots rouge turc à 4 couleurs en grands dessins  
Indiennes imprimées illuminées desins a ramage  
SIZE : 31/32 inch 24 yards  
DESIGN : large flowers of different sizes or bouquets with airy stems, small garlands  
USE : by the BUGIS<sup>8</sup>, in small quantities  
ORDER QUANTITY : 50 pieces in wooden box  
MISC : green label recommandable

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P11. NAME : articles imprimées rouge turc  
TYPE OF FABRIC : handkerchief, shawl  
SIZE : handk. 32 inch square, shawl 48 inch square  
DESIGN : 4 borders, flowers in 2 or 4 corners, 1 color (chrome yellow), or 4 colors  
USE : by the KLINGS 'douteux', in small quantities  
ORDER QUANTITY : 100 dozen or 200 dozen, each dozen tied together  
MISC : green label well received, this article is not recommended because of a small unstable market

-----  
P.13 NAME : mouchoir rouge turc colorié  
SIZE : from 27 inch square to 32 inch square, the larger are much more in demand and better paid  
DESIGN : borders with vigorous designs, tendrils in the middle, lively colors, fiery red center  
USE : Singapore  
ORDER QUANTITY : 200 dozen per case, each dozen tied together, no paper  
MISC : green label

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P15. NAME : Sarongs imprimées rouge turc, sarongs pour enfants  
SIZE : 23 x 46 inch, 24 x 48 inch, 27 x 54 inch, 28 x 56 inch, 32 x 64 inch, 33 x 66 inch ; length is twice the width

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<sup>8</sup> The Bugis are a seafaring and trading population from South Sulawesi.

DESIGN : flowers and branches, kapala<sup>9</sup> and borders  
USE : Singapore  
ORDER QUANTITY : 1 case has 50 corge<sup>10</sup> each containing 5 pieces with bouquet designs, and 15 with branches  
MISC : green label well received, a label attached to the original sample was Swiss with German text

-----  
P17. NAME : sarong rouge turc colorés  
SIZE : 44 x 80 inch, 40 x 78 inch, 42 x 80 inch, and the children's sizes  
DESIGN : florals with branches, bouquets are not appropriate anymore  
ORDER QUANTITY : 25 corge per case  
MISC : green label

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P.21 NAME : salendangs rouge turc colorés  
SIZE : length is 3 times the width  
25 x 75 inch, 32 x 80 inch (the manufacturer has cheated a bit)  
DESIGN : end borders 7 1/2 to 8 inch wide, not smaller, sideborders depend on the size of the slendang, floral branches as central design  
SAMPLES : p22 red, green.blue, yellow, white designs  
ORDER QUANTITY : 25 corge per case  
MISC : green label

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P.23. NAME : Kain Panjang rouge turc coloré  
SIZE : 44 x 96 inch  
DESIGN : not too many bouquets in the center, rather branches with flowers ; capala and border small floral designs  
SAMPLE : p24, red, designs white, yellow, blue, green, black  
USE : market is small  
ORDER QUANTITY : 25 corge per case

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P.25 NAME : shawl merinos illuminées  
SIZE : 36, 40, 46, 54 or 60 square inch  
DESIGN : small flowers, palmtrees, never bird designs  
4 corner designs are recommendable. Clients like a crown design in the middle. A case can contain a few pieces printed in chrome yellow only, but not too many.  
SAMPLE : p26 red with European looking border and flowers, in yellow, white, black, blue, green

-----  
P27. NAME : Shal merinos illuminées, LANGIT-LANGIT  
SIZE : 60 x 90 inch, 10 dozen, 52 x 80 inch 15 dozen, 48 x 76 inch, 15 dozen  
DESIGN : borders, like shawl borders, no kashmir type borders, but vigorous designs  
center : 4 corner designs and a large circular bouquet in the middle  
USE : The Malay use the fabric as the upper part of their mosquito nets

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P.29 NAME : Damas rouge turc, brocades  
TYPE OF FABRIC : damask  
SIZE : 30/31 inch x 24 yards  
DESIGN : floral  
SAMPLE : weft floats on plain weave  
ORDER QUANTITY : 50 pieces per case  
PRICE : \$3.50 to \$4 per piece  
MISC : green label

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P31. NAME : damas rouge turc, brocades  
TYPE OF FABRIC : damask  
SIZE : 30/31 inch x 24 yards  
DESIGN : small  
SAMPLE : diamonds, weft foats on plain weave  
ORDER QUANTITY : 50 pieces per case  
PRICE : \$3.55 to \$3.70 per piece  
MISC : green label

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<sup>9</sup> Sarongs and kains usually have a separately decorated panel, the kapala, which often has designs with rows of elongated triangles, bordering a field with an overall design different from the one on the main field.

<sup>10</sup> measure indicating twenty pieces of fabric

P33. NAME : Sarong battick bleu avec rouge garancienne  
 SIZE : 45 x 82 inch  
 DESIGN : The red of the capala border has to be very bright  
 Bird designs do not sell with the Malay. Their religion defends the use of  
 clothing with animal designs. They are much more strict than Javanese in their  
 religion. Large designs are not appropriate for kain badju.  
 SAMPLE : p.32, brick red and indigo blue, more samples on p.34-35  
 -----

P37. NAME : sarong battick jaune avec noire et garancine rouge  
 SIZE : 45 x 82 inch  
 DESIGN : black capala, red border. A red capala would not do.  
 USE : limited, this style is not convenient for kain badju  
 SAMPLE : p.36, black, red, cream  
 -----

P39. NAME : sarongs battic, rouge avec jaune et noir  
 SIZE : 45 x 82 inch  
 DESIGN : black capala, red border  
 USE : This style is not convenient for kain badju. This article is only added  
 to other orders in small quantities.  
 -----

P41. NAME : sarongs battick, bleu et rouge  
 SIZE : 45 x 82 inch, or 41 x 80 inch  
 DESIGN : red border and red or black capala, but preferably red  
 USE : The style can be used separate or added to mixed orders.  
 ORDER QUANTITY : 25 corge per case, 5 to 8 different designs  
 PRICE : \$13,75 to \$14 per corge  
 -----

P43. NAME : sarongs battick bleu avec noir et cachou  
 SIZE : 45 x 81 inch, 41 x 80 inch  
 DESIGN : capala always black  
 SAMPLE : p.42, black and cream  
 USE : limited  
 -----

P45. NAME : sarongs battick rouge, garancienne avec bleu et noir  
 SIZE : 45 x 81 inch, 42 x 80 inch  
 DESIGN : black capala, red border  
 SAMPLE : p.46, dark brown, red, cream  
 USE : could be used in mixed styles or in separate orders  
 ORDER QUANTITY : 25 corge per case, 5 to 8 different designs  
 PRICE : \$13,5  
 -----

P49. NAME : sarongs battick bleu avec rouge garancienne  
 SIZE : 42 x 80 inch  
 DESIGN : border and capala half red, half black  
 SAMPLE : p.46, brick red, cream, dark blue  
 USE : very much in demand  
 PRICE : \$14 to \$14.5 per corge  
 -----

P51. NAME : sarong battick avec noir et cachou  
 SIZE : 42 x 80 inch  
 DESIGN : capala always black  
 SAMPLE : p.50, dark blue, brown, cream  
 USE : mostly sold in march in Trengano  
 ORDER QUANTITY : 25 corge per case  
 PRICE : \$13.5 to \$14 per corge  
 -----

P53. NAME : sarongs battick noirs et blancs  
 SIZE : 42 x 80 inch  
 DESIGN : capala always black  
 USE : good for Trengano  
 ORDER QUANTITY : 25 corge per case  
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P53. NAME : Kains badju  
 SIZE : 44 x 96 inch  
 DESIGN : like the matching sarongs  
 SAMPLE : p.52, dark brown, cream  
 ORDER QUANTITY : 25 corge per case  
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P55. NAME : sarongs battick pour enfants  
 SIZE : 27 x 54 inch  
 DESIGN : capala black, border red, sample  
 SAMPLE : p.55, black, red, cream

ORDER QUANTITY : 60 corge per case  
PRICE : \$6 per corge

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P57. NAME : langit-langit, long shawl  
SIZE : 90 x 65 inch, 82 x 58 inch, 76 x 52 inch  
DESIGN : orange ground (ginga) 4 pieces, lemon yellow (cooning) 6 pieces, medium green 3 pieces, medium blue 2 pieces, red 2 pieces, white 3 pieces. 4 corner designs and a crown in the middle, the background filled with flowers, in lively colors  
USE : The Malay use them as the top parts of mosquito nets. The nets are sewn on to the 4 sides.  
ORDER QUANTITY : 15 corge per case

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P59. NAME : Siam shawl  
SIZE : 36 x 104 to 105 inch  
DESIGN : an assortment has, 3 pieces with white ground, 3 with red, 3 with bright yellow, 5 with green, 6 with blue. Colors don't have to be fast.  
ORDER QUANTITY : 25 corge per case  
PRICE : \$13.5 per corge

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P61-63. NAME : Siam Shawls, or Kain Siam or Pati(?) legs  
SIZE : 36 x 105 inch most currant, 42 x 125 inch, 28 x 64 inch children's size  
DESIGN : assortment : 7 pieces blue ground and red capala, 6 pieces with green ground and red capala, #3 with red ground and green and yellow capala, 3 with brown ground and red capala, 1 with yellos ground and red capala  
In the ground are several places were the printing is defective because the blocks don't match. This is not a mistake of the European printers but an exact imitation of the Bombay shawls they copy. Recently the customers don't want this feature to be too obvious.  
SAMPLE : p.60, red with black, white, blue, green, yellow  
Echantillon de scarf 34 x 116 inch sans bord sur les cotes, envoyé par Hannan Watson et co de Glasgow, le 1 9bre 83  
p.62 different color ranges  
PRICE : \$13.5 to \$13.75, \$15.5 and \$6.25 per corge

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P65. NAME : kain badju, bleu indigo avec blanc  
SIZE : 44 or 42 x 96 inch, 3 x 85 inch  
DESIGN : dark blue ground with clear white designs  
ORDER QUANTITY : 25 corge per case

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P67. NAME : kain badju fond rouge avec blanc  
DESIGN : small one color, white should be yellowish  
SAMPLE : p.66 reddish brown, cream  
SIZE : 42 x 96 inch, 37 x 85 inch

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P69. NAME : mouchoir battick  
SIZE : 32 x 32 inch  
DESIGN : in an assortment of 100 corges 30 should be black, yellow and cachou, 70 should be red border with white and black. They should not be cut but left with 10 together.  
SAMPLE : p.68, black, red brown, cream

-----  
P71. NAME : Mouchoirs Battick  
SIZE : 32 or 36 inch square  
DESIGN : border red, interior blue and soga. Red is more trendy than blue right now  
SAMPLE : p.70, red, cream, brown borders, dark blue, cream, brown interior  
PRICE : \$ 3 5/8 per corge, 36 inch are not sold higher

-----  
P73. NAME : battick bleu avec blanc sarongs  
SIZE : 43 x 80 inch  
DESIGN : only small designs; 7 or 8 different ones in an assortment, no branches or large designs ; interior blue and white ; capala blue  
ORDER QUANTITY : 25 corge per case  
PRICE : \$12 to \$12.25

-----  
P73. NAME : battick bleu avec blanc, Kains badju  
SIZE : 43 x94 inch  
DESIGN : 6 designs are enough  
rest sames as sarongs  
SAMPLE : p72, blue and white  
ORDER QUANTITY : 25 corges per case

PRICE : \$13

-----  
P75. NAME : mouchoirs battick bang miniak  
SIZE : 32 x 32 inch  
DESIGN : interior divided by the diagonal, one side brown with white designs ;  
other side other way round ; borders white with narrow stripes  
SAMPLE : p.74 white ground, separate blue designs  
ORDER QUANTITY : 60 corge per case  
PRICE : \$3.50 to \$3.62  
-----

P77. NAME : Battick mouchoir  
SIZE : 36 x 36 inch  
DESIGN : red with white designs, not too much white  
two borders have stripes  
SAMPLE : p.77. 2 red and yellowish cream, one blue and white  
USE : in demand right now  
ORDER QUANTITY : 50 corge per case  
PRICE : \$4;12 to \$4.50  
-----

P79. NAME : toile Kain Cooly  
TYPE OF FABRIC : plain cotton white or grey  
SAMPLE: tissue paper and glazed black paper used to wrap the fabric  
SIZE : white 34 inch x 26 yards  
grey 36 inch x 30 yards  
ORDER QUANTITY : 100 pieces per case  
MISC : wrapped in tissue paper, bound with two silk ribbons, and in glazed  
paper the label should be in the middle  
-----

P81. NAME : Batticks Kains Badjus, sogas, blue and black  
SIZE : mouchoirs 32 x 32 inch  
salendangs 33 x 90 inch  
Sarongs 43 x 80 inch  
Kain Badju 43 x 94 inch  
DESIGN : small flower branches, borders narrow stripes  
Designs should be clear, well made in bright colors  
A sample in the original German manuscript was real batik imported in Singapore  
from Java.  
SAMPLE : p.80, blue, sogas, cream  
USE : much in demand  
PRICE : mouchoirs \$3. 7/8 tot \$4  
salendangs \$ 11  
sarongs \$12.75 to \$13  
kain badju \$13.5 to \$13.75  
MISC : 10 pieces together tied with bast to imitate real batik  
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P83. NAME : Salendang  
SIZE : 30 x 86 inch  
DESIGN : blue and sogas, the sample has a bird, this is sometimes in demand in  
Singapore  
SAMPLE : p.83 with bird, white ground, blue and sogas  
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P85. NAME : Sarong battick  
SIZE : 43 x 80 inch  
DESIGN : red and blue in the interior are dyed, the cachou in the border  
printed  
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P87. NAME : Salendang  
SIZE : 32 x 85 inch  
DESIGN : white ground, interieur bajou, bord bangminiak  
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P91. NAME : batticks fond blanc avec brun et noir  
SIZE : sarongs 43 x 80 inch  
kains badju 43 x 94 inch  
DESIGN : capala always black. In kain badju the border should have irregular  
lines and so called breakages in the wax.  
ORDER QUANTITY : 25 corge per case  
PRICE : sarongs \$12.75 to \$13.25  
kain badju \$14 to \$14.50  
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P107. NAME : Kain Badju  
SIZE : 43 x 94 inch  
DESIGN : dark blue ground with white, light blue and beige; the border should

have wax breakages in the design. An assortment has 3 pieces red with beige design and 3 pieces red with yellow design.  
4 pieces brown with yellow and red design  
4 pieces blue with white design  
6 pieces blue with white, light blue and beige design  
ORDER QUANTITY : 1 case has 25 corge  
PRICE : \$14.5 per corge

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P109. NAME : Assortiments Kains Badjoo  
DESIGN : small repetitive; red-beige; red-dark yellow; brown-red-yellow; blue-white; blue-beige-white-light blue  
SAMPLE : p.109, black, cream, blue  
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P127. NAME : battick mouchoirs  
SIZE : 34 x 34 inch  
DESIGN : dark blue, light blue and soja  
SAMPLE : p.126-127, blue, soja and cream  
PRICE : \$ 3.5 to 3.75 per corge  
MISC. : very much in demand  
DATE : 7/6/1866  
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P129. NAME : Indiennes bleu avec dessin blanc  
SIZE : 24 inch - 28 yards  
32 inch - 24 yards  
DESIGN : dark indogo blue ground, clear white designs, small  
SAMPLE : p.129. dark blue and white  
ORDER QUANTITY : 60 pieces per box  
MISC. : must be sized but not too stiff  
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P131-133. NAME : Indiennes merinos imprimées deux couleurs  
SAMPLE : p.131-133, red, black, white  
SIZE : 24-25 inch x 28 yards  
31-32 inch x 24 yards  
DESIGN : red ground, black and white or black and yellow designs, small, colors never mixed in one case  
designs in one or three colors are not in demand  
ORDER QUANTITY : 50 or 60 pieces in a case  
MISC. : green label on each piece necessary warranted best turkey red, and Asian animal  
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P135. NAME : Indiennes imprimées illuminees à petits dessins  
SAMPLE : p.135, red, with green, blue, yellow, black, white  
SIZE : 24/25 inch x 28 yards  
31/32 inch x 24 yards  
DESIGN : Designs with very small flowers used to be in demand. Because these need a better quality for the ground, for wich the buyers are not willing to pay, we do not advise their production.  
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P139. NAME : Kain Badju rouge avec jaune  
SIZE : 37 x 85 inch  
DESIGN : small designs blue and white, yellow border on 4 sides, ground 3rd quality  
SAMPLE : p.139, rust brown, cream  
ORDER QUANTITY : 25 corges per case

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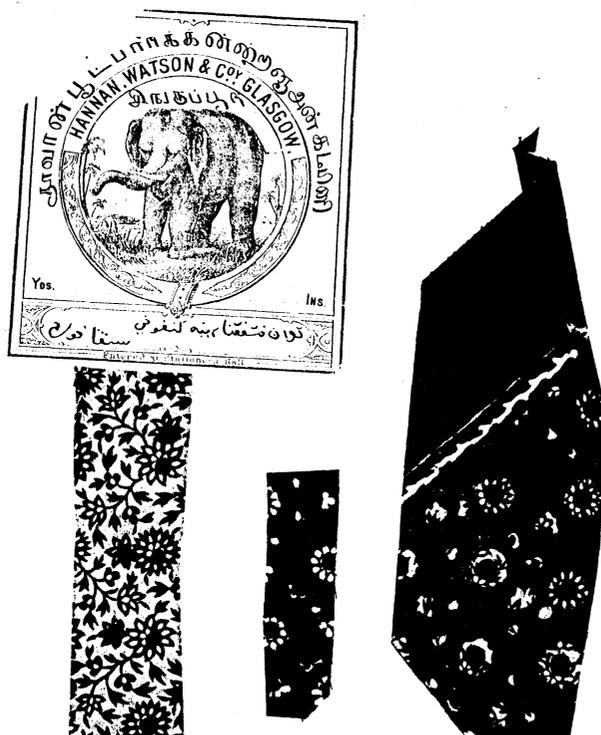
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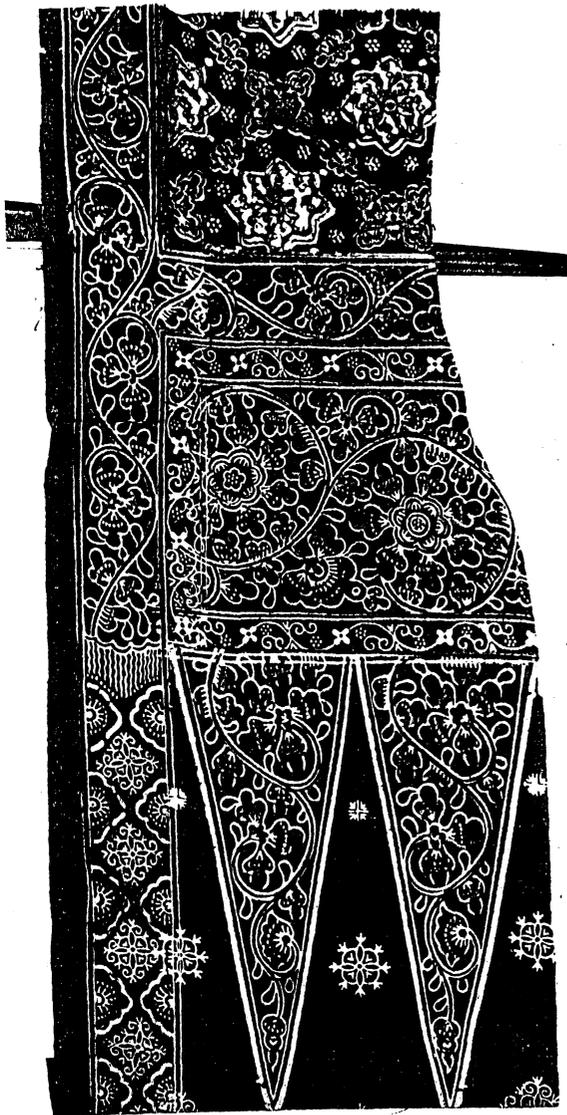
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Kain Serami (p.173), with a label from the Hannan, Watson Co, Glasgow, with Tamil and Arabic texts



Batik, red and blue (p.48), top left  
Kain Serami dated 1879 (p.145), top right  
Langit Langit (p.26), bottom

