

**Zeitschrift:** Textiles suisses [Édition française]  
**Herausgeber:** Office Suisse d'Expansion Commerciale  
**Band:** - (1952)  
**Heft:** 4

**Artikel:** Living pictures  
**Autor:** [s.n.]  
**DOI:** <https://doi.org/10.5169/seals-792557>

### **Nutzungsbedingungen**

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

### **Conditions d'utilisation**

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

### **Terms of use**

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

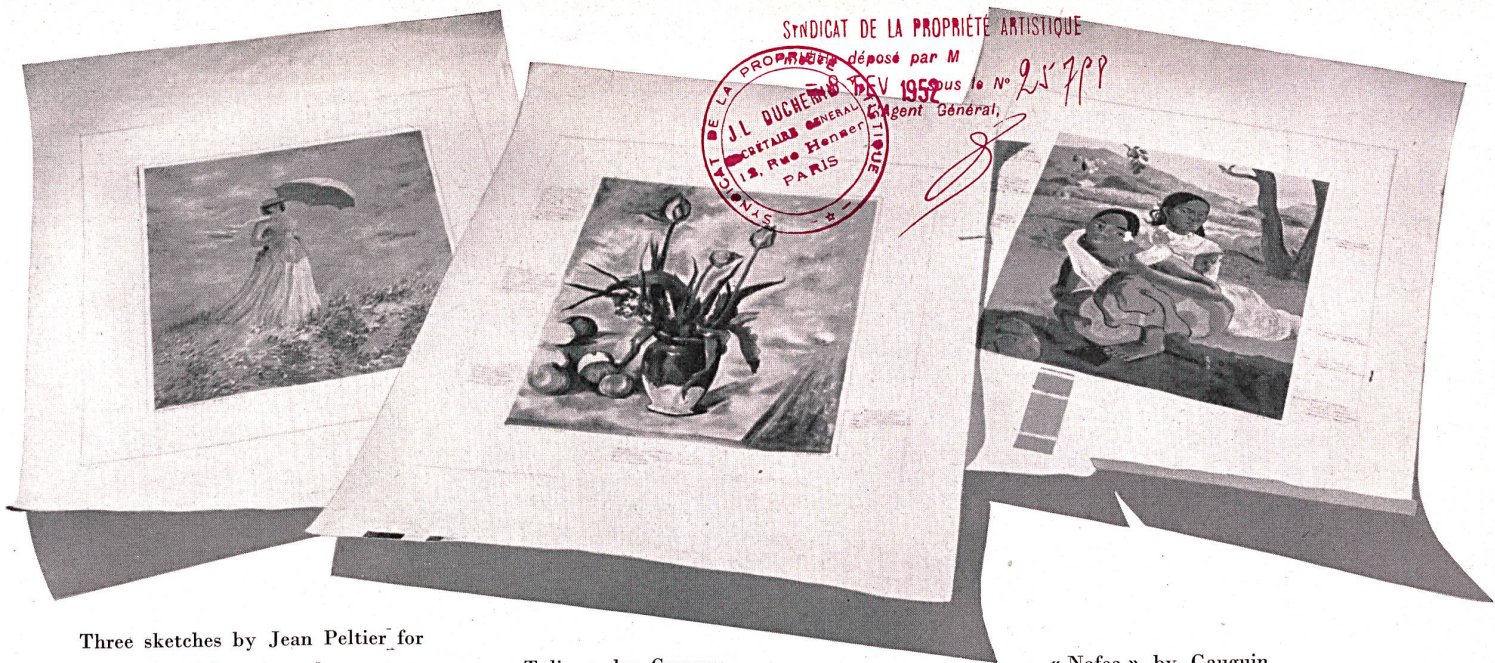
**Download PDF:** 17.08.2025

**ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>**

# Living pictures



« Sun flowers » by van Gogh ;  
« Dancer on the stage » by Degas.



Three sketches by Jean Peltier for  
« Woman with a parasol »  
by Monet

« Tulips » by Cezanne

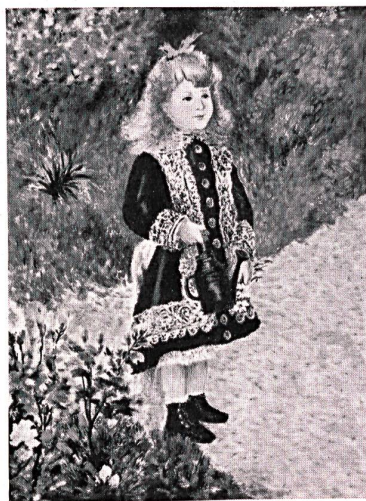
« Nafea » by Gauguin

Must the masterpieces of the great painters remain forever in the silence of the museums, as if surrounded by too formalist a respect cutting them off from all contact with life, stifling their call and cancelling their message? It is possible to think not, without it being considered a crime, and a Zurich silk manufacturer and admirer of impressionist painting, Mr. Rudolf Brauchbar, has gone even further. Feeling that certain painters would not object to seeing one or another of their works reproduced for other purposes than that of decorating a gallery or salon, he has chosen eight masterpieces and used them to adorn silk squares. No, this is not sacrilege, for this manufacturer possesses a genuine and enlightened love not only of impressionist painting but also for his profession. That is to say that he could never have been satisfied with anything less than the best and that he has consequently taken every artistic precaution necessary. Once a choice had been made of the paintings — after first considering their suitability for reproduction on silk twill, it was necessary, before setting to work, to overcome certain difficulties of an administrative nature: obtaining the necessary authorisations and copyrights from the directors

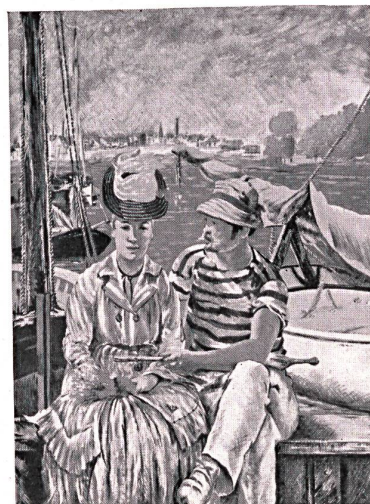
of the Museum of Fine Arts, and making the necessary arrangements with the organisations for the protection of artistic property, (for certain works are still legally protected and the heirs of the painters receive certain royalties on the proceeds of the sale of the scarves). Next, the Parisian artist, Jean Peltier, set to work in the museums making faithful copies of the eight paintings, taking care to use only a specific scale of colours, in order to make it possible for the pictures to be printed on fabric by means of sixteen colours. There is no need to dwell on the technical difficulties, the extreme precision of the work demanded by the preparation of the sixteen stencils and the colours, and the care that had to be taken in the printing. Each painting is left in its original colours — simplified only as we have just described—but exists with four different tones for the frames. Whether one likes or dislikes the subjects chosen, whether one appreciates seeing them reproduced in the form of scarves or not, one cannot but admire the artistic integrity and technical skill of this undertaking. Our main object in writing these few lines has been to call attention to the artistic, technical and commercial success of this venture.



« Memories of Marissel »  
by Corot



« Small girl with a watering  
can » by Renoir



« Rowers at Argenteuil »  
by Manet



Photo Matter.

**Stehli & Cie, Zurich**

Taffetas shantung imprimé pure soie.  
Pure silk printed shantung taffeta.

*Modèle Algo, Zurich*

Tafetán Shantung estampado, de pura seda.  
Bedruckter Taffetas Shantung aus reiner Seide.