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Upholstry Fabric for American Empire Furniture

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UPHOLSTERY FABRIC FOR
AMERICAN EMPIRE FURNITURE

BY
EDNA ANNESS

A THESIS SUBMITTED IN PARTIAL
FULFILLMENT OF
MASTER OF SCIENCE
IN
TEXTILES, MERCHANDISING
AND DESIGN

UNIVERSITY OF RHODE ISLAND

1987

MASTER OF SCIENCE THESIS

OF

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ABSTRACT

The subject of this study is American furnishing fabrics for seating furniture, primarily chairs, in rural New England, 1812-1840. It was a period when fabrics were being imported from England and France and also being woven in new American textile mills. It is the goal of this research to study textiles and motifs in museums in England and France of comparable periods and compare the influence these imported fabrics had on fabrics used on Empire chairs in rural New England between 1812 and 1840.

The objectives of the research were to determine:

1. What fabrics and designs were being used on household chairs and other seating furniture in New England between 1812 and 1840?
2. What if any stylistic changes occurred in upholstery during this period?
3. What influence French Empire upholstery fabrics and later English Regency fabric motifs had on textiles woven in New England for chair use?
4. What are the characteristics of typical New England upholstery fabrics?

Furniture fabrics from the Regency Period in two museums in England and from the Empire, Directoire and

Restauration Periods in four museums in France were examined. Twenty museum collections were examined in New England. One hundred sixty-one fabric samples were studied in the three countries. Of these forty-three examples from New England were selected for consideration in this thesis. Thirteen types of fabrics were established as original to the new England Empire Period: 1) horsehair in satin and damask weaves; 2) stencilled, block and roller printed cotton; 3) printed linen; 4) corduroy; 4) wool damask; 6) wool frisé; 7) wool rep weave; 8) tapestry; 9) needlepoint; 10) moreen; 11) plain and roller impressed plush; 12) leather; and 13) French and Italian patterned silks.

Using this data combined with information from primary documents, it appeared that upholstered chairs were not as commonly used as were fancy wooden chairs. Upholstered sofas were more common. French and English upholstery did show influence on upholstery fabric used in rural New England, specifically in the use of needlepoint, leather, horsehair, wool damask, moreen, and Toile-de-Jovy like printed linens. There were no important stylistic changes in the period. Upholstery was subdued in color, of serviceable weight and inexpensive material. The countries of manufacture in many cases are unknown, but some fabrics could have been manufactured in New England.

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CHAPTER I
INTRODUCTION TO THE PROBLEM

The subject of this research study is American Empire furnishing fabrics for seating furniture, primarily chairs in rural New England between 1812 and 1840. The American Empire period is generally acknowledged as starting later than the Empire style periods in France and England. In France the Empire Period is considered to be from 1799 to 1815, the period of Napoleon's power and influence (Grandjean, 1966, p. 21). In England Regency is an all encompassing term for the years 1795 to 1840. The period is called Regency because it includes the years 1811 to 1820 when the Prince of Wales was serving as Regent for his ill father, George III (Collard, 1985, pp. 11 & 61). In America the period of popularity of the Empire style was called the Greek Revival Period and dates from 1812 to 1840 (Iverson, 1957). Of importance to this study is the relationship between the furnishing fabrics designed in France from 1799 to 1815 and those designed for Regency between 1795 and 1840 to fabrics being used in America from 1812 to 1840. One of the objectives of this study is to see if the influence of English and French imported fabrics was reflected in the fabrics used on seating furniture made in the New England area.

Shipping difficulties between America and England affected trade during the presidency of Thomas Jefferson. England was seizing sailors of British birth from American ships and imprisoning them. The New Hampshire Patriot, a Concord newspaper, reported on May 12, 1812 under the headline, "Man Stealing", that a John Clark, who had been taken from the ship Maine in 1803, had been held for nine years as a slave on a British Man o' War and had finally gotten free in Portland, Maine. In 1808 President Jefferson introduced the Non-Importation Law banning all ships of foreign countries from entering American ports. After the Embargo Act and the Non-Intercourse Act of 1809 only English and French ships were banned. The Macon Bill #2, enacted in 1810, enabled us to resume trade with France. It is generally believed that smuggling of textiles from England and France took place during these troubled years of the Embargo and the War of 1812. It is known that trade resumed soon after Peace was declared in 1815, for the Danville, Vermont newspaper, North Star., published a large ad for "Peace Goods" at L. Parson's Store in Danville on March 17, 1815:

L. Parsons
Eng. and India Goods
GROCERIES & HARDWARE
DRUGS & MEDICINES

DYER'S STUFFS
ETC.

The above goods having been purchased since the ratifications of the Treaty of Peace with Great Britain will perhaps enable him to sell as low for cash as can be purchased in the vicinity.

Early power looms were used in America as early as 1815 (Erdmann, 1984). Jean Bowker in her thesis on cyclinder printed calicoes in America reported on one furniture fabric with a swag-pillar motif by Samuel Dunster of Warwick, R.I. She concluded that not too much furnishing fabric was copied and produced here because the English Classical designs were too complicated and time consuming and elaborate for dress calicoes. The Classical motif with "... columns overflowing with flowers and fruit" is seen in furnishing fabric in Plate I, which is a sample of a popular motif in England between 1795 and the 1830's (Bowker, 1974, p. 97).

Peter Crawford in his thesis on Peace Dale mills noted that the Gallatin Report published just prior to the War of 1812 mentions that there were twenty-four woolen mills in America. Shipping of wool was difficult " . . . because there was no complex distributive method which meant that woolen mills could be found in nearly all settled areas" (Crawford, p. 170). The Merrimack Valley Textile Museum, lists nineteen mills in operation in the Merrimack Valley between 1807 and 1840 making such cloth as satinet, woolen worsteds, cotton, wool flannels, printed cloth and ticking (Merrimack, 1978). William Bagnall lists nineteen woolen mills in Rhode Island in

1832 in Book I of The Textile Industries of the U.S. (pp. 285-295). Home woven wool was sought and domestic manufactured woolen cloth was advertised in the New Hampshire Patriot during 1813 and 1814 and in the Vermont Journal published in Windsor, Vermont in 1819. On October 9, 1821 Gilman Pritchard and Co. offered for sale American manufactured cotton and wool at their warehouse in Boston in an ad in the New Hampshire Patriot, Isaac Green advertised American and English cloth available for the season on July 9, 1819 in the Vermont Journal published in Windsor. It is therefore known that both American manufactured fabrics as well as imported English and French fabrics were available during the Empire Period for upholstery.

OBJECTIVES

The researcher's purpose was to study the fabrics being used on American Empire/Greek Revival chairs in New England between 1812 and 1840. Emphasis was on the smaller rural historical society museums although larger State museums were contacted for often it is to those that chairs are donated as representative of a certain geographical area's production. Specifically, research was done to determine:

1. What fabrics and designs were being used on household chairs and other seating furniture in New England between 1812 and 1840?

2. What if any stylistic changes occurred in upholstery during this period?
3. What influence French Empire upholstery fabrics and later English Regency fabric motifs had on textiles woven in New England for use on chairs?
4. What are the characteristics of typical New England upholstery fabrics?

Webster's Dictionary defines chair as "a seat with four legs and a back for one person."

LIMITATIONS

There were two limitations to this study: temporal and geographical. With regard to the temporal, it is generally accepted by furniture historians that the American Empire/Greek Revival period was from 1812 to 1840. In France the research for style sources was on textiles for chairs between 1799 and 1815 and the first part of the Restauration period, 1815-1830. Viaux regards the period 1804 to 1815 as the pure Empire. The research in England was in the Regency period, 1795 to 1840. In America those chairs or fabrics which can be documented to the years 1812 to 1840 were studied. The second limitation was geographical: England, France and New England. The North was the center of furniture craftsmen and furniture was sent as venture cargo up and down the Atlantic seaboard. In New England, Providence, Boston, Plymouth, Portsmouth and New London were urban centers from which finished goods were sent North (Stillinger, 1972). Some historical societies in Northern New England are listed in The Official Museum Directory as having original upholstery still in place or in storage. It was hoped that several of these extant fabrics could be located to reveal what types of fabrics were in use in the

CHAPTER II

REVIEW OF LITERATURE

Interest in researching chairs and chair upholstery of the American Empire/Greek Revival Period began in earnest only some forty years ago. Thomas Ormsbee summed up the general feeling of furniture historians in 1937 in his The Study of American Furniture when he used the descriptive words "decadent", "gross" and "graceless" to describe furniture of the Greek Revival Period in the chapter on that period.

One of the first to study furniture of the American Empire Period in depth was Nancy McLelland who published her book, Duncan Phyfe and the English Regency in 1939. This was research limited to the cabinet maker, Duncan Phyfe, but it did give some insight into the type of upholstery that Phyfe was using on his chairs. McLelland made note of original upholstery still existing on pictured pieces and what type was used. Two of Phyfe's nephews, J. and W.F. Phyfe, were upholsterers "who . . . may possibly have arranged some family combination to permit them to complete the Phyfe chairs and sofas that needed upholstering and covering" (McLelland, 1980, p. 127). In 1957, Marion Day Iverson published

The American Chair 1630 - 1890. Her main interest was furniture style and construction and she only touched lightly on the upholstery. She explained that frames were made by cabinet makers but that upholsterers, the interior decorators of their day, finished them using large amounts of linen stuffing and horsehair under a canvas cloth which was then covered with a richer fabric (P. 134).

Two other furniture historians did research on the American chair, but their emphasis was on construction. In 1975 Lester Margon published Construction of American Furniture Treasures. John Kirk spent two years in England studying that country's influence on the construction of American furniture and published in 1982 his very informative American Furniture and the British Tradition to 1830. Both men's main interest was construction. Little real attention was given to upholstery fabrics until Florence Pettit, Jane Nylander and Florence Montgomery undertook their detailed research into furniture fabrics.

Florence Pettit's American Printed and Painted Fabrics 1600-1900 is a detailed study of the history of stencilled, block printed, copper plate printed textiles, the methods used and the factories engaged in printing textiles. That same year Florence Montgomery finished detailed research of England and American printed cotton and linen textiles for her first book,

Printed Textiles, English and American Cotton and Linens 1700-1850. As Assistant Curator of the textiles collection at Winterthur Museum, she had access to the collection and documented over four hundred examples of printed textiles in detail. Interest in the upholstery for the American chair had finally been sparked.

Jane Nylander's Fabrics for Historic Buildings was published in 1983 and included style periods from 1700 to 1900. Nylander explains that her book is ". . . not intended as a substitute for the careful study of period documents, secondary sources and reproduction fabrics themselves" (p. 9). The book is mainly a catalog of reproductions of original fabrics for those who wish to have their furniture upholstered in correct period fabrics. The research for the style sources for reproductions was done in prominent museums in major urban centers. These included Newport, Providence, New York, Winterthur, Williamsburg, Philadelphia and foreign sources in England and France (Nylander, 1983).

Montgomery's second book on textiles, Textiles in America 1650-1870, expanded into many varied fabrics such as wools, silks and haircloth in addition to printed cottons. The author again had access to the finest museums in England and France. In America she concentrated her attention on the larger urban museums and her research included a two hundred year time span. One

of her interesting discoveries was that "Quantities of eighteenth century ladies' dresses and gentlemen's vests and coats also provided fabrics for upholsterers" (Montgomery, 1984, p. 133). She cites research done on window hangings in Boston, on household fabrics used in Philadelphia, the textile trade in Boston and American crewel work. She recommended that much additional work is necessary in all textile areas (Montgomery, 1984, pp. 130-140). Both Montgomery's and Nylander's research covers a very broad time span and several different style periods. This leaves room for other researchers to investigate smaller geographic areas and narrower time periods using Montgomery's and Nylander's books as valuable references.

As background reading to prepare for study in England, the Victoria and Albert Museum in England sent out a "Bibliography of Reference Books on Style in Textiles, 1800-1850". Three books were marked for reading in particular. Regency Antiques by Brian Reade was one and Regency Furniture by Frances Collard was the second. Collard works currently as a researcher in the Upholstery Department of the Museum. She is in the forefront of the new attention being given to conservation and preservation of upholstery at the Museum. Over one thousand illustrations in color and black and white accompanied essays on textile design in the third book recommended, British Textile Design in the Victoria and Albert Museum,

edited by King. The latter gave new direction to the researcher in the quest for documented fabrics.

Two French authors wrote comprehensive studies of French furniture. Pierre Verlet's historic furniture survey, a study of forty pieces of Royal French furniture preserved in England and America, wrote French Royal Furniture which was published first in England. French furniture historian, Jacqueline Viaux, wrote a history of her country's furniture from the twelfth century to the Second Empire from the French point of view. The chairs and their upholstery are considered separately for each period. Henri Longnon and Frances Huard devoted an entire chapter to upholstery fabric in French Provincial Furniture.

BACKGROUND HISTORY

Seat furniture is the living expression of the society that uses them.

Viaux, p. 138

As background for the consideration of upholstery in use on chairs in the American Empire Period, 1812 - 1840, the evolution of the use and type of upholstery prior to this period must be studied and understood. The Empire Period in America must be seen in its relationship to the two comparable periods in the countries which influenced America's taste the most, France and England. In order to

understand the styles of upholstery fabrics in France and England at the turn of the eighteenth century it is necessary to step back in textile history some one hundred years to approximately 1700.

FRANCE

In early Seventeenth Century France, seating usually consisted of folding metal or wooden stools and wooden thrones with arms and sometimes cushions (Viaux, 1964, p. 69). A great innovation took place near the end of the Seventeenth Century

when carreaux (cushions) are discarded and replaced by fixed upholstery, nailed straight on to the (chair) framework. A layer of horsehair covered by some coarse material or sheepskin acts as a foundation for this upholstery which might take the form of cowhide or embossed leather, - either gilt or painted a la mauresque (in the Moorish manner).

(Viaux, 1964, p. 79)

Large headed nails were employed which could be placed around the edge of the chair to create a pattern. The use of cane seats also appeared at this time (Viaux, 1964, p. 80.)

As the eighteenth century commenced the style known as Louis XIV was in vogue. The only armchairs which were in use were immense, high-backed throne-like seats to be used only by the king, Louis XIV. They were almost completely covered with upholstery. The rest of the royal court used low stools which were also upholstered (Viaux, 1964, p.

94). The upholstery materials consisted of tapestry, needlepoint, heavy silk textiles such as silk damasks, leather and plain and brocaded velvets (Whiton, 1974, p. 154). The silk factories at Lyons and Tours had been established under Louis XIV and his orders for silks were frequent and lavish. Less expensive chairs " had seats in caning, rush and straw " (Whiton, 1974, p. 164).

Jacqueline Viaux explains that the eighteenth century was the Golden Age of French furniture (p. 96). Foreign artisans apprenticed in furniture making in Paris. Foreign countries, recognizing France's supremacy, placed orders for furniture from Paris to fill their palaces (Viaux, 1964, p. 96). During the Regency Period at the beginning of the century the heavy lines of Louis XIV had begun to soften and by 1730 the style known as Louis XV was born. This style adapted itself more to the comfort and pleasure of the society (Viaux, 1964, p. 109). The backs were lowered and the seats were molded to conform to body shape (Viaux, 1964, p. 109). Other styles of chair also were developed. Lounging chairs covered with upholstery became popular as well as bergère open arm chairs, tête-à-tête or conversation chairs, wing chairs and desk chairs" (Viaux, 1964, p. 112). During the period of Louis XV style, which lasted until 1765, a very important development took place in 1759 when Christoff Oberkampf founded his cotton and linen cylinder printworks outside

Paris on the River Jouy. Now a more affordable upholstery material was available for non-royals and the Provinces away from Paris. Plate II is an example of a Jouy pattern.

Between 1765 and 1775 there was a Transition Period, a subtle shifting of the style away from Louis XV to a more Classical influence. This interim period was followed by Louis XVI Period which was an "artistic phase . . . called 'a return' to antiquity" (Viaux, 1964, p. 117). One origin of this phase has been considered the occasion when Mme de Pompadour sent her brother to Italy to serve an apprenticeship as designer (Viaux, 1964, p. 117). This trip encouraged many to study in Italy. The discovery of the two buried towns of Herculaneum and Pompeii aroused much enthusiasm in furniture designers such as Georges Jacob in 1785, Le Queu in 1786 and in painters such as David in 1789 (Viaux, 1964, p. 133). Viaux wrote, "Louis XVI furniture is certainly modeled on a foreign art, but it manages to retain a charming and decidedly French originality" (p. 125), Viaux further explains,

From 1748 onwards the shape, colour, and ornamentation of this furniture, which had just been dug up from under the ashes, becomes common knowledge through the medium of widespread publications (p. 118).

There was a definite division of labor in the creation of a chair as evidenced in the following:

When the joiner, the carver and the painter-decorator had finally completed the frame of a chair . . . it was handed over to the upholsterer . . . Few chairs still retain their original upholstery. (Watson, 1973, p. 59)

In many cases the fabric was so deteriorated that it was hard to appreciate how splendid it once was (Watson, 1973, p. 60). Chairs not made on order for royalty were usually sold by the upholsterer who was a member of a very important group of artisans. Two hundred and eighty master upholsterers were listed in the Almanach de Paris in 1789. Watson explained that although many Louis XVI chairs today are upholstered in Aubusson, Beauvais or Gobelins tapestry, this was not originally the case. Watson continues;

In fact, exactly the contrary is true . . . An immense range of materials-silks, patterned and striped, velvets . . . painted satin, printed cotton, embroidery, damask, leather, material similar to tapestry were all used, but tapestry itself is barely mentioned. (p. 60)

Upholstery which has survived is usually tapestry, where chintz printed linen and silks rarely are found, which gives us an incomplete picture of the fabrics used (Verlet, 1963, pp. 36-37). From the archives of the "Garde Meuble" we find almost no chairs done in tapestry for royal chateaus and Gobelins tapestries were rarely used for furniture (Verlet, 1963, p. 38). The Beauvais factory made upholstery for private parties and as gifts for the King to give to foreign royalty and dignitaries (Verlet, 1963, p. 38). One historian commented that, "It

is curious to note that the Garde Meuble which made so much of tapestry hangings at Gobelins disdained the same product when it came to chairs " (Verlet, 1963, p. 38). Watson also explains that during the 1780's there was a constant exchange of influence between England and France. One country was not the sole leader in classical taste and each took fashion cues from the other (p. 88).

After the French Revolution we enter the Directoire Period. There are few extant pieces of this style period (Viaux, 1964, p. 139). One of them may be seen in Plate III. Empire or Napoléonic style in France applies to two consecutive periods, the Consulate of Bonaparte, 1799-1804, and the Empire of Napoléon, 1804-1816 (Nicholson, 1826, p. 21). Serge Grandjean, conservator at the Louvre Museum in Paris says, "The last of the great French styles was the Napoléonic Empire style " (p. 53). Napoléon entrusted C. Percier and P.F.I. Fontaine to create a special decorative art. Viaux explains:

Furniture design by Percier and Fontaine and their imitators retains the artificial academic character which springs from an over-exact simulation of foreign art. (p. 140)

The Empire style sprang from a dictator's desire to leave his "imprint on the art of his reign" (Viaux, 1964, p. 140),

Whiton wrote,

Napoléon encouraged the inventor, Jacquard, in the development of the first mechanical loom to

weave multicolored patterns [which] eliminated the more costly handwoven textiles of the royal period. (p. 178)

He also encouraged production of tapestries at the Gobelins, Savonnerie and Beauvais factories (Coural, 1980, p. ii). He greatly boosted the production of silk with his orders for damasks and velvets, decorated with design patterns of victory wreaths, torches, rosettes, palm branches, bees and swans (Whiton, 1974, p. 178), Plate IV is an example of Jacob's design and damask selection and Plate V is an example of the War motif with the helmet, quiver and sword. In 1798 during the Egyptian campaign textile decorations featured sphinxes, pyramids and carytids and in 1799 there were martial decorations using trophies of arms, bundles of spears, helmets or crossed Roman swords. The real creator of pure Empire were the young craftsmen who had never worked under the royal crown (Viaux, 1964, p. 133).

In the French Provinces outside Paris, Louis XV and Louis XVI furniture was copied in simpler fashion. Louis XV and Louis XVI furniture remained prominent in the Provinces even after Empire came into fashion. Empire was completely ignored in the Provinces and never had any definite influence on provincial furniture. Longnon wrote, "A student of rural furniture will very quickly discover that what is known as the style Empire does not exist in this branch of cabinetmaking" (p. 154).

Oberkampff's invention of toiles de Jouy had a great acceptance in the provinces. Longnon explains that "...it had a tremendous vogue and we find [these pieces] throughout the length and breadth of the land" (p. 145). Longnon also describes another fabric, "Canvas embroidered tapestry - gros or petit - point, charming in effect, easy to make, durable beyond belief" (p. 147). It is very difficult to find out how ordinary but well-to-do people furnished their homes and "... museums have been slow to make collections of the humbler type of furniture." (Viaux, 1964, p. 85).

After 1815 and enduring until about 1830 is the period of the Restauration. "It is the last period before furniture manufacture was taken over by machine tools" (Viaux, 1964, pp. 156-157). Plate VI shows a Restauration chair upholstered in gold and blue velour.

ENGLAND

Wool fabrics had been known in England since the twelfth century (Lewis, 1953, p. 221). Sheep raising and wool weaving had been the most lucrative industries in England since that time. By the thirteenth century the art of embroidery of wool and imported silks was an important development (Lewis, 1953, p. 222). Flax was grown in Lincolnshire and later in the fourteenth century, King Edward III established silk weaving in London (Lewis,

1953, p. 223). In the sixteenth century tapestries and velvets were imported for cushions. In the seventeenth century leather and embroidered velvets were in use (Lewis, 1953, p. 227). At the end of the seventeenth century petit-point and gros-point embroideries were popular and crewel work was becoming a fashion. "True to tradition England's embroideries continued to be more noteworthy than her woven textiles right up to the eighteenth century" (Lewis, 1953, p. 233).

The furniture style known as Queen Anne, the first style of note as we enter the eighteenth century, was the last furniture style in England known by a monarch's name. Most of the eighteenth century is known as the Georgian Period because three Royal Georges lived in that century. Most of the fabrics were imported from France and Italy. Velvets, silk damasks and brocades were popular and local petit-point and gros-point embroideries were made to look as much like brocades as possible. No one designer was outstanding enough to influence the choice of upholstery until Chippendale. The feeling of the Queen Anne fabrics was understated in keeping with the personality of the Queen whose style it was to avoid "... all display and ceremony as far as it lay in her power to do so" (deBlese, 1929, p. 237). Queen Anne furniture was popular in England from 1714-1750. The style extended into the reign of George I who ascended the throne in 1714 and from whom

is derived the name Georgian Period.

Thomas Chippendale, Jr. was born in England in 1709 and was the first cabinetmaker to have a furniture style identified by his name. In mid-eighteenth century it became the custom for cabinet makers and designers to publish books of their designs for furniture and upholstery. Chippendale published in 1750 The Cabinet Maker's Director. His early work was a development from the Queen Anne style and he used the same type of silks, damasks and patterned wool on his chairs that had been used on Queen Anne chairs. He also liked hand tooled leather from Spain and needlework that was so finely executed that it resembled brocade (Lewis, 1953, p. 279). In his book, although he indicated certain fabrics be used on certain pieces of furniture, he never mentioned cotton or linen fabrics (Lewis, 1953, p. 280). Davidson states that "In this period, chair seats are either removable or stuffed over rails and finished with brass nails" (p. 33).

Also of importance in eighteenth century English furniture development was George Hepplewhite. Hepplewhite's Cabinet Maker's and Upholsterer's Guide was published in 1788 by his wife two years after his death (Lewis, 1953, p. 280). Hepplewhite's styles coincide with the transition period from Louis XV to Louis XVI in France. His chairs were on the dainty side and he preferred striped

silks, brocades, satins, silk damasks with small patterns of daintily swagged flowers, ostrich feathers or dainty beards of wheat to enhance them. The patterns might be tied ribbons or festoon or tassel motifs. The upholstery extended over the sides of the chair and was held in place by either straight or swagged rows of brass nails (Lewis, 1953, p. 281). In addition to the previously mentioned textiles, he suggested "Mahogany chairs should have horsehair, plain, striped or checkered . . ." as can be seen in Plate VII (Collard, 1985, p. 289). He also suggested " . . . caned seats with linen or cotton cases . . . Stuffed chairs might be done with red or blue morocco leather. For an elegant drawing room the coverings should be of 'tabberray or morine' in pea green or other light color" (Lewis, 1953, p. 281). He also suggested a new idea of painting or printing silk with a medallion to accommodate the size of the chair seat or back (Lewis, 1953, p. 281). Ruth Davidson wrote:

Chairs with upholstered backs were sometimes provided with little extra flaps which hung down the back and could be pulled up and over it to protect the delicate coverings from face paint and hair powder (p. 37).

Thomas Sheraton's Cabinet Maker's and Upholsterer's Drawing Book was published by the author in London between 1793 and 1802 and reviewed earlier pattern books including Chippendale's Director (Collard, 1985, p. 61). Collard notes that;

Among 700 or so subscribers in the first edition were cabinetmakers, upholsterers, joiners, carvers and gilders, chairmakers . . . However there are no wealthy patrons . . . a sign of Sheraton's position as an interpreter of fashionable taste to the trade rather than as a supplier of fine furniture to the rich. (p. 69)

Lewis describes his furniture style as very close to that of Louis XIV (p. 282). Sheraton did not devote too much space to furniture fabrics, but in Part III under "Furniture in General" he suggests, "French printed silk or satin, sewed on to the stuffing, with borders round them" (p. 387). In the Appendix to the Cabinet Makers' and Upholsterers' Drawing Book is an explanation of chairs appearing in Plate VI and Sheraton writes, "The covering of the seat is of printed chintz, which may be had of various patterns on purpose for chair-seats, together with borders to suit them".

The brothers, John and Robert Adams, although primarily architects, were so very impressed by the newly found art of Pompeii and Herculaneum that their designs stressed classical motifs and left an impression on their furniture. They were more interested in fabrics which could be used on Louis XVI furniture. Everything in their design had very Classical motifs such as flaming torches, musical instruments and signs of the zodiac (Lewis, 1953, pp. 283-284). These motifs could be incorporated into silk damask and brocades. Cotton prints were not suggested because the material would not be fine enough for Adams'

designs (Lewis, 1953, p. 284). Colors suggested were "all pale and subtle, the off tones of green, grey and white" (Lewis, 1953, p. 284).

Henry Holland, an architect and furniture designer, was destined to exert an influence on the development of the Regency period when he was appointed by George III, then Prince of Wales, in 1783 to supervise the construction of a new palace on Pall Mall in London. Collard wrote:

Since the new building owed so much of its architectural inspiration to France it seemed obvious to obtain furniture and fittings from that country, either by obtaining pieces from emigres since there was an established trade in smuggled goods or by ordering items to be made especially in Parisian workshops. (p. 31)

Holland's designs were copied for use by more ordinary cabinet makers (Collard, 1985, p. 57). However Watson adds:

. . . inception of Regency style cannot be specifically credited to Henry Holland or confined to England. The archeological influence appears earlier in France. The furniture design by Georges Jacob in 1785 from designs by the painter, David, leads directly to the Directoire. Holland's furniture can be considered a parallel to the development to that of Jacob. (p. 40)

Thomas Hope was born in Amsterdam of wealthy parents who financed a grand tour of Spain, Italy, France, Germany, Egypt, Syria, Turkey and Greece for eight years between 1787 to 1795. He was tremendously taken with Classical antiquities and created a large collection which he brought back to England. Hope was convinced that

"France was the center of European civilization" (Collard, p. 86). He was friendly with Percier and Fontaine in France who had been appointed by Napoléon in 1799 to refurbish French Royal Palaces which had been damaged during the French Revolution. In 1799 he bought a house which had been designed by the Adamses and had rooms especially designed to display his collection of antiquities. David Watkin explained that living in Hope's home was akin to living in a museum and that Hope's Regency designs existed as if in a fantasy world (p. 232). In 1807 he published a book of his room and furniture designs called Household Furniture and Interior Decoration not only to the taste of cabinet makers but also to influence the English economy by providing work for cabinet makers and silk weavers (Collard, 1985, p. 101). Hope explained in the Introduction of his book that he hoped to help raise England's national pride in the work of her artisans and to increase" . . . the welfare and the commerce of the nation . . . and farther claims to respect in our own eyes, as well as farther titles to consideration in the eyes of foreigners" (p. 70).

Watkins wrote, "Architect and furniture designer, George Smith, was the single most prolific imitator of Hope's work" (p. x). Beginning in 1806 he produced plates and texts about fashionable upholstery for Ackerman's Repository of the Arts illustrating designs which stressed

Grecian style. He also published A Collection of Ornamental Designs in 1812 and The Cabinet Maker's and Upholsterer's Guide in 1826. Ackerman featured a Greek design of Smith's in its first issue in January, 1809. Not only were designs for furniture featured, but also swatches of material which were considered appropriate for upholstery.

Reade in Regency Antiques wrote:

Presumably most Regency furniture was covered, when covered, in silk of English manufacture, though old French silks have been found on some English pieces. In spite of parliamentary legislation against textile imports of any kind, French coverings were held in great esteem by the sort of people who read Ackerman's Repository.
(p. 139)

Reade explains that England never was pre-eminent in the weaving of silks for upholstery. Silk was most commonly used for clothing. The silk trade was carefully protected by the government and prospered between 1773 and 1824 in Spitalfields on the outskirts of London (p. 139). There was also silk weaving in Norwich, Manchester, Macclesfield, Coventry, Paisley and other Northern towns (Reade, 1953, p. 139). Smith's upholstery designs in his style book were quite vivid and bold in color, - mostly crimson, mandarin blue, lilac or dark green with a plain ground (Reade, 1953, p. 58). Reade goes on to state that in his opinion these plain grounds suggest to him that the "... popularity of stripes in the Regency has been greatly overestimated" (p.58). To these plain seats could be

added frets cut into black Manchester velvet and applied as borders, or black or gold fringes could be added (Reade, 1953, p. 58). Borders might also be printed on cotton causing a specialty printer group to be formed known as "furniture printers" (Reade, 1953, p. 58). Plate VIII is a page from a Dudding's pattern book showing printed cotton borders printed at Langely Prints, Ltd. around 1811.

Collard wrote:

That during the Regency period between 1790-1840 . . . the importance of the role of the upholsterer can be . . . seen in the expansion of their profession in trade directories and the growing numbers of designs which appeared in Ackerman's Repository of the Arts (p. 274).

The upholsterer had become an important craftsman as in Paris and was " . . . no longer subordinate to the cabinetmaker" (Collard, 1985, p. 274).

In addition to French, English and Chinese silks, embroidery in tent stitch, woven wools, painted and embroidered velvets, there were many ". . . Chintzes, block or roller printed cottons, with colorful, some times large designs which were then glazed" (Collard, 1985, p. 289). An example of block print can be seen in Plate I. A roller print is illustrated in Plate IX (Collard, 1985, p. 289). Leather and horsehair were used principally on dining chairs (Collard, 1985, p. 289). Plate X is one of the dining chairs in leather at Apsley House in London.

When explaining furniture styles and choices of

fabrics in the Regency Period, furniture historian John Harris wrote, "Regency brought together various eclectic tastes within a small compass of time. At no other period were there so many co-existing styles" (p. 3). When Ackerman stopped publishing archeologically inspired styles in 1825, it marked the beginning of the end of Regency (Harris, 1961, p. 6). Harris wrote further,

. . . before the style got into its stride it was doomed. A decade before the accession of Queen Victoria in 1836, typical Victorian forms were creeping into the design repertory (p. 6).

AMERICA

In America at the beginning of the eighteenth century there was the promise of Colonial expansion and a need for joiners and coopers to do the building. The first large houses for the newly wealthy were built in the Georgian style. Books for architectural patterns were sent from England. Most building was done at the location of major trade shipping ports: Newport, Providence, Boston, and Portsmouth, New Hampshire. Whiton wrote, "The new immigration of the Eighteenth century brought many craftsmen from England. From 1750 onward, the furniture of the popular cabinetmakers of England was both imported and reproduced" (p. 244). Pattern books of Chippendale, Sheraton and Hepplewhite were owned and used to design furniture, upholstery and bedhangings (Montgomery, 1984,

p. 2). "Soon individual cabinetmakers in the Colonies became prominent for their remarkable ability to reproduce Queen Anne, early Georgian and Chippendale" (Whiton, 1974, p. 244).

In the early eighteenth century leather was a commonly used material (Montgomery, 1984, p. 99). Plate XI shows an American Queen Anne chair with the original leather upholstery still intact. Mrs. Tritsch of the Dedham Historical Society said that Brock Jobe noted on examination that it was very rare because it is undyed leather in its natural color. The chair is one of a pair in the collection of the Dedham Historical Society in Dedham, Mass. Montgomery noted:

Woolen needlework on canvas has survived as the covering on a few colonial easychairs where it was used to cover the inside of the chairs while the outer back and side surfaces, which showed less, are covered with practical watered worsted.
(p. 100)

After 1750 needlework on canvas was hand embroidered to imitate flowered damasks or patterned velvets which were being imported from France and England. Seats done in crewel embroidery were also popular (Montgomery, 1984, p. 100). Haircloth was commonly used after 1750. "Durable, and not subject to moths, it could be woven in patterns that shone like silk damask" (Montgomery, 1984, p. 100). Popular colors were black, green, red and blue. Plate XII, Fig. 1 is a Hepplewhite chair with the original black horsehair upholstery. Figure 2 is a closeup of brass swag

work described previously when discussing England's Hepplewhite designs. This chair is also in the Dedham Historical Society.

After 1785, Americans formed a Federal government and the furniture styles of Chippendale, Hepplewhite, Phyfe and Empire became identified as Federal styles of furniture. As most Americans in the Federal Period were from England or of English descent, it was natural for their furniture and upholstery tastes to be in the English tradition. French influence surfaced in the latter part of the eighteenth century because of the "... influx of French refugees who were inclined to follow the French interpretation of neoclassicism" (Iverson, 1957, p. 185). Honore Lannuier arrived from France in 1803 and opened his cabinetmaker's shop in New York at about the same time that Sheraton's book reached the city. Benjamin Latrobe of Philadelphia was an important cabinetmaker in that area.

One of the foremost designers in the neoclassical Federal style was Duncan Phyfe from Scotland who settled in New York in 1784. Phyfe's work spanned Hepplewhite and Sheraton periods and his chairs were "... graceful, sophisticated and trim" (Iverson, 1957, p. 181). His seats had either upholstered slip-seats or were caned and used with cushions. The upholstery was haircloth, cut velvet or imported rich silk fabrics. Roller impressed

plush is on the Phyfe sofa in Plate XIII.

Nathalie Rothstein, Deputy Keeper in the Department of Textiles at the Victoria and Albert Museum in London, delivered a paper entitled "Imported and Domestic Textiles in Eighteenth Century America" at the Irene Emery Round Table on Museum Textiles in 1975 explaining that, although English silk was a very important import in the Colonies, most of it was used for clothing and not for furniture. Only the very wealthy or the governors of Colonies would use silk upholstery and then it was usually Italian silk or velvet. Boston, Newport and Salem were major ports of English silk importation as well as Philadelphia and New York. The American Revolution coincided with the new popularity of muslins and printed cottons so it is difficult to analyze the effect of the Revolution on the silk trade (Rothstein, 1980, p. 22). Rothstein wrote:

While French silks could have replaced English ones in the new United States of America, it is not likely that they did so to any great extent because of their own Revolution, which certainly did not help the Lyons silk industry. (p. 22).

Toward the end of the eighteenth century with the mechanization of textile production, many homes could finally afford cotton upholstery. From 1790 to 1815 "Chintz was favored in parlors and drawing rooms, while wool was considered more suitable for dining rooms" (Nylander, 1983, p. 54). Imported silks were used by the wealthy. Wool, horsehair and leather continued to be used

for chair upholstery (Nylander, 1983, p. 54). Nylander claims "...recent research has shown bright colors of yellow, crimson, orange, scarlet and blue arranged in bold combination were popular" (p. 545). Between 1815 and 1840 special panels of horsehair were woven for the backs of sofas (Nylander, 1983, p. 74). McLelland noted:

The styles that evolved in the Nineteenth Century were nothing more nor less than American Regency. They have been called Post Colonial, Federal and Style of the Early Republic. After all, names are of little moment.

(p. 89)

The style has come to be known as American Empire or Greek Revival. "Plain satins, velvets and leather set off the simple lines and dramatic decoration of late Sheraton and Empire furniture" (Davidson, 1949, p. 40). Davidson also mentions the bright colors described by Mrs. Nylander. Davidson wrote that "Napoleon always chose crimson for upholstery, while his Empress preferred the pastel tones, particularly light blue" (p. 40). The colors of the American Empire period "... went now to strong tones of crimson, maroon, purple, gold, emerald green and olive, now to the 'off' shades of pale blue, mauve, yellow, green or buff" (Davidson, 1949, p. 40).

A few extant upholstery samples are located in museums in France, but Provincial examples are more difficult to find. Many samples of silks and toile are in catalog storage in the museums in Lyons and Mullyhouse to

give one an idea of motifs during the Empire Period. Fortunately the sample books of famous cabinetmakers and Ackerman's Repository are available in England for study where there is not much extant upholstery on the furniture. America adopted the styles of furniture from the English Regency and French Empire and did import their fabrics. The influence these imports had on New England Empire furniture and upholstery will be discussed in Chapter IV.

CHAPTER III

METHODOLOGY

LOCATION OF MUSEUMS

In order to meet the objectives of this study it was necessary first to obtain experience in recognizing the fabrics from England and France that possibly had an influence on the upholsterers in New England during the Empire Period, 1812-1840. Because of an unusual opportunity for the researcher to spend time in England and France during the year of research, it was decided that applications would be made first to museums in those countries. Experience recognizing eighteenth century upholstery fabric would help the researcher to identify any motifs in New England fabrics that were copied from English and French motifs or might have been imports. Using Lubbell's Textiles of the World as reference, museums were selected when it was indicated in their description that they had collections of Regency and/or Directoire, Napoleonic Empire or Restoration fabrics either on chairs or in flat storage. As a result five museums were selected in England and nine in France. The letters to the French museums were written in French. For European letters, see Appendix A.

For the New England phase of the research The Official Museum Directory located at the Rhode Island Historical Society was used to compile a mailing list. Those museums and historical societies located in New England were selected where it was indicated that furniture, flat textiles or primary documentary reference materials were held from the American Empire Period. Later, institutions outside of New England were contacted on the recommendation of curators. Documents included wills, inventories, correspondence, newspapers, sample books and ledgers. Ninety-eight institutions were selected and a letter (Appendix B) along with a reply post card to facilitate response were sent to each. A letter of introduction from the Major Professor of the thesis committee, Dr. Welters, accompanied every letter. Appendix C contains the lists of institutions contacted. These lists are divided into four groups; those who had extant fabrics, those with primary source documentary material, those who had nothing for study and those who did not reply at all.

To record observations in the systematic manner a study worksheet was created for the recording of data. To determine if the study worksheet was workable, two trial visits were made to two museums, the R.I. Historical Society in Providence and the Lyman-Allyn Museum in New London, Connecticut. As a result of these two trial

visits, the study worksheet was revised to appear as found in Appendix D.

Several libraries and Probate record offices were visited for review of books, periodicals, magazines, newspapers, wills and inventories (Appendix E). Appendix F lists experts in upholstery and fabrics who were contacted in person, by phone or mail and from whom advice and valuable information was received.

RESEARCH TOOLS

Two sets of research tools were assembled for use at each institution visited. To facilitate fabric examination, a small case was outfitted with a pair of scissors, a pair of tweezers, a pair of white gloves and a magnifier. Small self-sealing plastic bags were included in case it was permissible to take fiber samples. A small stapler and blank labels were also included.

In order to photograph the samples when permission was granted, two cameras were taken. One, a 35 mm Pentax with a Macro lens for detail study was used for color. Color slide film with an ASA400 exposure number was used to eliminate the need for flash plus a filter for polarizing light, a tungsten filter and a fluorescent filter. The second camera was a 35mm Pentax used with ASA 400 black and white film. Also included was a yard square piece of black linen for background use when needed, a

Kodak gray exposure card and a tripod with rubber-tipped legs.

DATA COLLECTION

As each museum was visited and each fabric sample or chair seat was viewed, several color slide photos and black and white pictures were taken. When photography was not permitted, black and white prints or slides were purchased from the institution. All the photos would later be attached to the study worksheet. The date, name of the museum or library, city, state and country were first recorded. If the fabric was in a sample book or in a collection, this information was noted. Background information provided by the museum such as the accession numbers, provenance, if known, and related additional information were noted. The fabric description included the color, type of weave, decoration, name of fabric and the motif. If there was a repeat motif, the size of the repeat was measured or the size of the seat. The condition of the fabric such as holes from acid burn or fading and any insecurities such as wear or rips were noted. None of the museums allowed fiber samples to be taken. One museum did their own burn test to determine fiber. In many cases, no testing had ever been done and a determination of fiber content had been made according to feel or "hand" and visual appearance. In several cases

upholstery fabric had not been removed or lifted to determine if it was fabric original to the chair. Judgment to originality had been made by the staff according to provenance and appearance. One museum curator removed fabric from the furniture while the researcher observed and remnants of one original fabric were found. The warp and weft fibers were recorded as provided by the museum. It should be noted that the researcher had to rely on these attributions and information as provided by the museum staffs as being true to the best of their knowledge. Research is constantly being updated by the curators.

When Study Work Sheets were completed with photographs and follow-up correspondence, they were divided into categories by country. In the American category they were further divided into type of fabric such as haircloth, (plain and damask weave), cotton (roller print, block print, stencilled, damask and corduroy), plush-plain and roller impressed, wool damask, leather, frise, French silk lampas and Italian silk damask, warp faced rep weave, roller printed linen, wool tapestry, needlepoint and wool moreen.

When sofas or stools were the only fabric source they were included for study because it is known that very often chairs and sofas were upholstered in the same fabric en suite for one room (Nylander, 1983, p. 54). If good

examples of extant eighteenth century upholstery were found, they were also recorded as representative of the background history of furniture mentioned in Chapter II.

This collected data will be discussed in the next chapter beginning with upholstery fabrics seen in England and France, followed by those found in New England. Also there will be a summary of information found in the primary documentary sources available at the museums and libraries.

CHAPTER IV

FINDINGS

During the preparation of this thesis, the researcher studied twenty-six museum collections in England, France and New England. In addition, fourteen museum and public libraries were visited to examine primary documentary materials. Some of the museums had probated wills and inventories in their collections. These were also examined in two town probate offices in Taunton and Dedham. In all, 304 slides were collected along with 96 black and white prints. Nine pictures and eight slides were purchased when photography was not allowed.

ENGLAND

The study of ancient upholstery is still in its infancy and it is not at all easy for those who are interested to obtain information about it.

Victoria & Albert Museum

Victoria and Albert Museum in London, England communicated that it had remnants and sample books of cotton and roller print fabrics and French silks available in storage for study purposes. There were only two types of fabric and one unusual animal pelt on chairs from the

Regency Period in the collection at the Victoria and Albert Museum. There was also a set of original leather upholstered chairs in one of their affiliated museums, the Wellington Museum at Apsley House in London.

The Victoria and Albert, also known as the National Museum of Art and Design (hereafter called the V and A), had four superb reference collections. Although there were many pieces of furniture from the Regency period on display in the main museum, all with textile fabrics had been reupholstered with fabric which the curators considered to be correct except for two which will be described later. There was one piece of special import to the Keeper, Plate XIV, which was reupholstered in fabric copied from a fragment of original fabric found on the frame of the sofa when it was stripped to be restored in 1980. Samples of the fabric were saved in the department of Historic Restoration and Furniture. Extensive research had been conducted on the torn remnants of fabric found on the frame. Collected recorded data is in Book # 13, of the Department Catalog under "Seat - Eng. - Book 19/1." When the sofa first arrived in 1980, it was covered in pink and cream striped material. When stripped it was found to have had three other fabrics during its lifetime. The original fabric was a bright red and gold silk damask in a rosette design. The country of manufacture is not mentioned, but it most likely was France. The next fabric

over that was green wool and above that red wool. The mattress had had two previous covers beneath the outer fabric. Both had been calico, the earlier one a printed calico. The sofa had been made by Gillows of London in 1805 for a Col. Hughes of Denbighshire. Plate XIV shows the restored Gilded Beechwood sofa with the exact copy of the original fabric made of 100% silk damask woven by Warner & Sons, England, in 1980. This reproduction is shown here to illustrate the vivid fabric in style for the wealthy consumer in the Regency Period, because of the importance of the research done on this sofa at the V and A and because Gillows was a well known furniture firm (Collard, 1985, p. 84). Other Regency furniture pieces on display were covered in reproduction silk damasks; one in turquoise and red stripes with gold wreaths in the turquoise stripes, one in yellow and white silk taboret, another in gray and pink striped silk damask with rosettes alternating stripes, and one in black and gold silk damask with the central design of the seat being a lyre intertwined with ribbons.

Cane seated chairs such as that in Plate XV were very popular in the Regency Period. The seat would have had a removable cushion or squab such as that seen in Plate XVI. This squab is on temporary display in the "Ancient Upholstery Section, Division of Furniture Display." The squab is in its original condition and gives one a good

idea of the construction of chair pillows which were so commonly used in the Regency Period. The squab is stuffed with horsehair and covered with canvas. Stiff grass is placed around the inside edges of the canvas. Multiple rows of hand stitches secure the padding and produce square edges. The squab was one of many made for chairs belonging to the Duke of Northumberland in 1823 by Morel and Hughes.

Plate X pictures one of the set of banquet chairs in the Regency style which was made for the Duke of Wellington in 1819 and is on display in Apsley House. The chairs are in a room called the Waterloo Dining Room which was designed by Benjamin Dean Wyatt. The chair is made of oak and the original upholstery is brown morrocan leather. The leather is in fair condition, but worn in places on the surface and cracked. Plate XVII is an unusual chair which is dated 1820-1830, well within the dates of the Regency Period. This chair, however, shows the influence of the Gothic Revival style which was just being felt at the end of the Regency Period. Harris wrote:

Gothic chairs of the 1820's were the result of a correctness of form aided by writings of such scholar-artists as Thos. Rickman and the drawings of the French emigré draughtsman, Augustus Charles Pugin, who from 1825 produced designs for the very first serious Gothic Revival chairs. (p. 4).

Of more importance is the upholstery which is original to the chair. The background fabric is silk velvet which has been embroidered with wool and silk yarns. Harris explains:

Chairs with tracery have an element of the favored 'decorated' style translated from an ecclesiastical to a domestic use. Church windows were reduced for chair backs. (p. 3)

The design on the back is in the Gothic motif and the medallion on the seat is similar in design to those which were seen in France and America. The Gothic motif never took hold in French textiles (Adrosko, 1986).

The rest of the fabrics studied were in flat storage in the Study Collection. There were three examples of horsehair fabric closely resembling the checkered horsehair mentioned previously in a quote from Hepplewhite's Cabinet-Maker and Upholsterer's Guide. Montgomery in Textiles in America explains that "...the most popular colors for the fancy woven horsehair were black, green . . . examples of blue-green, gold, red and white, and two shades of green are known . . ." (p. 255). The horsehair sample in Plate VII is an example of the blue-green shade. This shade is produced by using undyed cotton thread in the warp and combined undyed horsehair and pale blue silk in the weft. The fabric is very stiff, prickly and heavy to the hand. This sample had never been used and was in excellent condition. It had been woven in the early nineteenth century by the Lavesham

Company in Suffolk, the county of Sussex. In addition to this sample there was a piece of red and gold horsehair fabric woven by the same company at the same time in a diamond design. The center of each diamond had a rosebud design. The two colors were achieved by weaving undyed cotton and undyed horsehair (which gave the appearance of a gold color) with red silk. The third sample, also by the same company, was designed in a vine motif and woven of unbleached cotton and horsehair and gold silk. This sample had been used and was worn. No indication was given as to its use on a chair or a sofa.

Plate XVIII is known as a calimanco and dates to the latter years of the eighteenth century. This fabric was woven in England and other countries and was used for upholstery and waistcoats (V and A). The woven worsted fabric consists of red, green, black, blue, pink, brown and yellow wools. The textile piece was 14 1/2" x 26" and retained its original colors.

A very unusual seat cover is pictured in Plate XIX. It is not a textile wrapped around the seat of the Regency chair, but a strip of leopard skin. This method of covering a wooden seat is suggested by Thomas Hope in his design book published in 1807 (Plate XXXIII).

Printed cotton textiles did not survive on the chairs seen at the museum, but many cotton block printed and roller printed examples were in flat storage. English

cotton textiles have been well researched by Florence Montgomery, and other researchers, but two will be included here as background reference for later observations in New England. Plate I, referred to in Chapter 1, is a cotton chintz furnishing fabric on display in the V and A Study Collection. This is the type of "pillars and capitals" prints which Bowker referred to as the classical motif too difficult technically to reproduce in America. Floral patterns with classical pillars were popular from 1760's to the early 1830's (V and A exhibition notation). A set of bedhangings and slipcovers now in the Winterthur Museum were made of this same fabric. The cotton chintz fabric is woven in simple basket weave and has been block printed. The colors are madder, brown, white and light blue. Used fabrics of this type rarely survive particularly if they were exposed to the sun (Montgomery, 1970, p. 131).

The chintz fabric in Plate IX was selected in particular because it bears an Excise Stamp for 1812. The cotton fabric was roller printed at the printworks of Peel & Co., Church, near Accrington, Lancashire. The pattern repeat is every 15 inches. The bridge motif is gold with green and brown palm tree designs on a white background. This type of chintz was used on bedroom chairs, as bed hangings and draperies as Collard explains:

The patterns for bedroom chintzes were printed in three ways . . . the furniture print for the curtains, the "filling", a small overall print used indiscriminately for the background and the chair seat with the flowers of the curtain design rearranged either as a bouquet or as a wreath. Borders were printed with matching or dissimilar patterns in vertical stripes to be cut apart and applied. (p. 296)

Some of these borders are pictured in Montgomery's Printed Textiles on p. 359. The chintz was also found on footstools and on squabs for chairs such as that pictured in Plate XVI.

Many silks were imported from Lyons, France for upholstery for furniture in elegant drawing rooms. Several of these Lyons silks are on display in the study room and will be considered later in the chapter when discussing Lyons silks. By 1800 "There were hardly any patterns on silks or on the muslins that replaced them" (Newton & Young, 1986, p. 8). Plain silks had silk borders stitched as the seat edges. Cotton borders for plain wool or cotton seats as seen in Plate VII could be block printed or stencilled and sewn to the seat as borders. The cotton borders in this picture are dated 1811 and block printed at Langley Prints, Ltd., later Brocklehurst Fabrics Ltd. and pictured in Dudding's Pattern Book for Furniture in the Print Collection at the Victoria and Albert Museum.

Furniture historian Read wrote,

It is odd that so little is left to us of the textile arts of the Regency - of the many dresses, curtains, carpets and cushions that must have been used in that rich, industrializing age. (p. 139)

Only three extant examples of Regency upholstery still on chairs were found. It has only been since 1980 that upholstery fabric from the Regency has been preserved and carefully researched. There were many samples of English block printed and roller printed cottons, but only two have been included here for study because they are so completely documented in studies by Montgomery, Lewis and Nylander. Leather, embroidered velvet and leopard skin were included in the study. Three colored pieces of horsehair are considered as well as a sample of calimanco.

FRANCE

The few years separating the period of Louis IV and the Napoléonic Period are known as the Directoire Period. The research years in France start in 1799 in the Directoire era. There were some extant upholstery fabrics still on the original Directoire chairs located in collections of the Musée de la Ville de Tours in Tours. Plate III shows one of a pair of chairs in very good condition on display in a second floor gallery. The fabric is a light weight striped silk damask. The warp fibers are gold silk and the weft fibers are pale green

silk. The flower motif gives the fabric a grayish green color from a distance. The chair is painted pale yellow with green trim. Considering its age and fragility, it is in very impressive condition. The chair is stamped with the cabinet maker's mark, "Chardin" which the curators are still researching.

A second set of Directoire Period chairs is also at the Musée de la Ville de Tours. The set on display consists of four armchairs and two armless chairs. Plate XX, Fig. 1 and 2 show examples of each chair. The chairs are painted in pale white with aqua trim. The boxy seats are original needlepoint executed in petit-point and gros-point wool stitches. Plate XXI, Fig. 1 and 2 are close-up views of the handiwork on the chair in Plate XX, Fig. 1. The pattern on the chair in Plate XX, Fig. 2 is different, but the yarn colors are the same. The upholstery is original and in excellent condition.

The chair created by Jacob in Plate IV is one of two located in the Musée de Papier Peint in Rixheim which is about five miles south of Mullhouse, France. In two vignette settings for wallpaper were two matching Jacob chairs in their original condition. The fabric is red and gold silk damask with medallions in the center of the seat and back and a leafy diamond border motif. The border around the edges of the seat and back are gold and red silk damask which have been stitched onto the fabric. The

upholstery is fragile and worn. The chair is mahogany and the museum dates it 1826 - out of the Directoire Period and into the Napoléonic Empire. The chair reflects the later Napoléonic Empire motif with rolled arms which is also noticeable in the Restauration chair in Plate VI.

This mahogany chair in Plate VI is one of a set of eight arm chairs, six occasional chairs, a sofa and a firescreen on display in the Musée de la Ville de Tours. The year of manufacture is indicated by the museum as c. 1825. The set is upholstered en suite in a silk velour fabric woven in blue and gold. The motif varies for each type of furniture piece. The chair in Plate VI has a lyre-within a wreath on the back, a medallion in a larger wreath on the seat, and a border of bellflowers on the seat front. These selections often were woven as one long piece of fabric which could be cut into sections and applied to the chair. Several samples of the weaving of three sections on one strip of material were displayed at the V and A Museum in London. The sofa is pictured in Plate XXII. The lyre is larger and there is an urn in the center of the central wreath on the seat. The fireplace screen has a war helmet motif very similar to Plate V and it is in the center of the screen. The trim is white silk tape. The set is in remarkably good condition. All the blue and gold fabric in one room gives a very rich elegant appearance to the set.

The last original textile still on a piece of furniture is seen in Plate XXIII. The sofa is of the Restauration Period and is dated 1824. The wood is mahogany and the fabric is gray silk velour which is a thick short pile velvet. The decoration has been handpainted onto the fabric and resembles stenciling. Fruit is in the center design and flowers are in the side circles with flowers in the panel across the front. The fabric appears to be heavy, but is short napped. Considering the fact that the fabric was painted, the velour and the colors are in very good condition.

Lyons, although not the only silk manufacturing location in France, is the most famous silk center in France. The Musée Historique des Tissus et des Arts Decoratifs in Lyons is the site of a library filled with sample books of silks made in Lyons. There was no extant fabric on chairs in the display rooms of the museum, but the catalogs provided a wealth of research information. Plates XXIV through XXX were selected from many available to represent the various brilliant colors and the various designs of the first quarter of the nineteenth century. Plate XXIV is the rosette design of gold and emerald green silk satin. Plate XXV is a brilliant blue silk lampas with the bee motif in white silk. This bee is also seen in a more stylistic form in Plate XXVI. One of Napoloneon's logos was the bee. When he was removed from

cover measures 15" x 14" and is in excellent condition. Again the rosette is the main motif and is surrounded by mini rosettes.

Plate XXX is a border weave of red, white, and blue on blue velour. The design is very patriotic showing the peace wreath and flags with Liberté imprinted along with the rooster standing on a bugle. Many patriotic designs were created during the early part of the 19th century in keeping with the spirit of revolution abounding at this time.

Plate XXXI shows some examples of gourgourons or stripes. This striped silk damask was more economical to produce than the satins, lampas, and velours and was lighter in weight. They were used on chair seats with borders around the edge. They were affordable for the middle classes.

Between 1815 and 1830 in Lyons there was an increase in exports and a great increase in manufacture. Every season new designs were made making many patterns quickly out of style and making the new styles increasingly desirable, thus perpetuating the business and giving work to the weavers. After 1831 the weaving began to be done on machinery, the silk industry began to move out of Lyons and by 1839 interest in silk was in decline (Bezucha, 1986).

The museum previously mentioned in Mullhouse

possessed an enormous library filled with sample books containing silk damasks, satins and velours in addition to one of the most complete collections of pattern books from the Oberkampf Jouy factory. Plate II is a toile de jouy cotton fabric which was on display in the museum in Mullhouse. It is the famous "Les Travaux de la Manufacture de Jouy" designed in 1783 picturing the different processes in the cylinder printing of a toile pattern. This type of printed cotton fabric was very popular in the French Provinces for French Provincial style furniture. It was more easily affordable to the masses outside of Paris who did not have the finances to purchase silk fabrics. Only one example is included here as the alternative to silk. This toile style was extensively copied in England on roller printed cottons and for basically the same reasons.

Thus many examples of silk satin, velour, damask and lampas were available for examination. The study rooms in Mullhouse and Lyons contain hundreds of volumes of sample silks. Only a few of each type of fabric are included here along with motifs which appeared most often in catalogs in order to provide an idea of what was available for upholstery during the Directoire, Empire and Restoration Periods. The chance of finding extant fabric still on some original chairs was an unexpected bonus in the research as Viaux had warned of the scarcity of extant

pieces (p. 139).

NEW ENGLAND

In New England twenty museum collections were visited and eighty-six extant upholstery fabrics were studied. Of that number forty-three were determined to be from within the period, 1812-1840. The remainder were examined and not included in the analysis because they did not fit the criteria of the study. Some were found to be not of the period which the curator had at first indicated. Some fabrics were found unexpectedly while examining the collections. Forty-three fabrics included in the analysis for the American Empire Period were horsehair (plain and damask weave), cotton (roller print, block print, stencilled, damask or corduroy), plush (plain and roller impressed) wool damask, frisé, tapestry, needlepoint, moreen or warp faced rep weave, leather, printed linen, French silk lampas and Italian silk damask.

Twelve examples of horsehair fabric, also known as haircloth, were studied. Horsehair was by far the most prevalent probably because of its long-wearing durable quality. The horsehair-covered furniture was usually used in the parlor for best and did not get a lot of wear. No information could be located as to what fibers were mixed with the horsehair when woven. In England, the Victoria and Albert Museum indicates that horsehair was combined

with cotton, wool or silk. Silk was probably not used in New England because of scarcity and expense.

The horsehair sofa in the parlor of the Barrett-Byram Homestead in the Chelmsford Historical Society can be seen in Plate XXXII. The sofa is not original to the house, but was given to the Society by Adelaide Wright Ball, a Barrett descendant. The sofa is in the Classical Empire style and has been examined by Robert Mussey of the Society for the Preservation of New England Antiquities. In his report to the Society he wrote that the sofa was a perfect example of Empire furniture and that the upholstery was original. The woven medallion on the back is rarely found (Poland, Nov. 5, 1986). The chair has been signed by the maker, Samuel Augustus in three places. A panel with a similar horsehair pattern is in the collection of Old Sturbridge Village. The upholstery on the Chelmsford sofa is in excellent condition. The medallion measures 23 inches in width and is woven as part of the whole fabric.

Figure 1 in Plate XXIII is a second horsehair example presented here because it is on a classic Empire Greek Revival gondola chair (there were three in the Sprague Mansion in Cranston, Rhode Island). Figure 2 is a closeup which shows orange-colored threads combined with the black horsehair. Samples could not be taken to determine fiber. The shiny weave gives the impression from a distance that

the upholstery might be silk. The horsehair has been woven in a satin weave with the floating yarns in the weft direction to give the smooth shiny appearance. There is a similar chair in the Shelburne Museum in Shelburne, Vermont. There is a plain horsehair fabric on a sofa in museum storage at the Connecticut Historical Society in Hartford. Robert Trent, the curator, believed that the sofa had been made either in Springfield, Massachusetts or Hartford between 1830 and 1840. The Dedham Historical Society in Dedham, Massachusetts has a sofa with plain black horsehair upholstery. The sofa dates from 1821 and was first used in the First Church in Dedham. The New Hampshire Historical Society in Concord has a Grecian sofa in the library which is from the Bradley House in Concord and dates from 1825-1840. The haircloth is black and has a buttoned seat. Unfortunately it is being used by the public in the library.

Jane Nylander, Director of Strawberry Banke, Portsmouth, New Hampshire in a letter pertaining to this study wrote that while she was Curator of Textiles at Sturbridge Village, that museum acquired upholstery fabric from a late Empire couch. She described it as "...woven horsehair in blue with white cotton warps. Flower motifs were woven onto the fabric in brilliant red, green and cream horsehair." These pieces were not available at Sturbridge for study. It is known, however that colored

horsehair did exist, but not the method of dyeing it. Mrs. Nylander also noted that there was a horsehair factory in Deerfield, Massachusetts in 1833, but its location and owners have not been established as yet. More research on American horsehair fabric is necessary. (Nylander, Feb. 9, 1987)

There is a music stool covered in black horsehair in a satin weave in the Louisa May Alcott collection in the Orchard House Museum in Concord, Massachusetts. The stool is edged in brown leather and is in worn condition. It dates between 1830-1840. The Fall River Historical Society, Fall River, Massachusetts has a Grecian style rocker c. 1840, which is upholstered in black horsehair and buttoned. It was given by Miss Flora Mosher.

The second most commonly found textile is cotton decorated in various ways. The Museum of Fine Arts in Boston has an unusual chair which is seen in Plate XXXIV. The fabric is pale green cotton in a plain weave. Each section was stenciled in patterns to match the stenciling of the wood. This stenciling on the wood and cotton is called Trompe L'Oeil, "Fool the Eye", which is in imitation of carved wood and woven silk. The Museum of Fine Arts defines Trompe L'Oeil as:

. . . decoration to simulate elaborate carved ornament-bridges the gap between neo-Classical Empire painted furniture and cottage furniture that became popular in the 1840's. The original upholstery echoes effect of painted surface

pattern and plays upon contrasting colors and tones in imitation of nail heads, grape leaf clusters and classical rosettes. No other documented furniture exists to compare.

There are matching chairs in the set: two are in the Denver Art Museum and two are at the Virginia Museum of Fine Arts in addition to another at the Boston Museum of Fine Arts.

The Col. Black House Museum in Ellsworth, Maine is a Greek Revival mansion built in 1828 and completely furnished in the Empire style along with some pieces from the Federal Period inherited by the Black Family. The house was used in the summer by only one family and has not been lived in since 1928. Plate XXXV shows one of a set of five bedroom chairs which appears to be block printed. This chair is the only one of five where color is observable. Each of the other four chairs is permanently placed in its original position in front of floor to ceiling windows whose shutters are never closed - hence, they have faded almost to white. This chair is very faded but must have once had vivid blue flowers by the appearance of the two blue flowers at the front edge of the chair. There is also another Empire style chair in another bedroom which has the feel and appearance of cotton damask. The bedhangings, drapes, and this chair are made of the same fabric. Unfortunately, exposure to the sun has caused fading, rotting and splitting of the fabrics. There were also three matching Empire chairs in

the upstairs hall which appeared to be roller printed cotton, but did not photograph well because of their poor condition.

A sample of cotton corduroy came into the Museum of the Rhode Island Historical Society recently. (Acc. # 1986.25.2). It is a small footstool cover measuring 12" x 9 1/4" which has been roller embossed in a scroll and ogive design. The piece is very soiled so it is hard to tell if it was originally light brown or green. It is dated c. 1840.

The only example of plain plush found was also in the Col. Black Museum (Plate XXXVI). As Col. Black was from Boston, the Museum Committee assumes that most of his Empire furniture was made and upholstered in Boston and shipped north to his new mansion. Col. Black developed a lumber business in the Ellsworth area. The plush, originally a vivid green (observable on the underside of the loose mattress), has faded to a light olive green. The plush on the buttons is worn to a gold color. The sofa is caned on the seat, back and sides. The maker is unknown and the sofa has not been researched.

Plate XXXVII, Fig. 1 is an Empire sofa in the hall of the Col. Black Mansion. The fabric is plush which has been roller-impressed to create a flowered design. This pressed velvet is similar to a Phye sofa in John Brown House in Providence, Rhode Island which is also the same

color. Figure 2 is a closeup of the Brown Phyfe couch fabric showing the fibers pressed flat into the surrounding plush. Two other chairs with roller impressed plush were found during the study but are of the Federal Period. One chair, a Chippendale, is in the Fall River Museum and Plate XXXVIII is a Chippendale chair in the Black Museum. Roller impressed plush was the inexpensive version of cut-velvet.

A sample of wool damask fabric is on a newly acquired cushion, (Fig. XXXIX), at the Harrison Gray Otis House in Boston which is part of the Society for the Preservation of New England Antiquities. The curator, Richard Nylander, is preparing an article on this cushion which is to be published and discussed at the Upholstery Council in 1988. The cushion is of special import because the cabinet maker's label is still attached. It reads:

Made By
WILLIAM HANCOCK
UPHOLSTERER
39, 41 & 45 MARKET STREET
BOSTON
where may be had all kinds of
upholstery goods - and the business
as usual attended to in all its
branches.

Mr. Nylander's research has shown that Hancock worked as an upholsterer in Boston from 1819 to 1849 and his place of business was at this address from 1825 to 1829. To quote from a report he sent to this researcher,

The red wool damask of this cushion is placed directly over curled hair and coarse linen is used at the bottom. All the edges are brought to the outside and bound in a solid red woven tape. Tufts of red wool are used instead of buttons beneath the tufting threads which stabilize the stuffing.

This cushion, along with four others of two different sizes, were found in the attic of the Jacobs Farm in Norwell, Mass. Mr. Nylander believes that they were not made for hard wear because there is no inner linen lining. The lack of lining has caused the acids in the stuffing to eat into the wool damask. The cushion is 49" long, 11" wide, and 3" deep. He also suggests that the cushions were possibly used for pulpit furniture or deacon's seats in a church.

A second piece of wool damask of upholstery weight was found in the University of Rhode Island Textile Collection, Plate XXXX. The piece was a gift of Emma Howe and she indicated that it was imported from England or France. It dates from c. 1827. The fabric is of heavy duty quality and is woven in two shades of greenish gold and rust-rose.

One leather upholstered chair was found from the Empire period in Plate XXXXI at the Orchard House in Concord, Mass. Nothing is known about the chair except that it was owned by the Alcott family while they were living in Orchard House. The leather was originally black, but is now worn and split open with age. In this

chairs were owned by Daniel J. Hoyt of Concord and Manchester and dated 1840. The manufacturer and country of origin are unknown. The tapestry woven fabric is machine made and measures 16" x 18". The curator conducted a burn test on fibers and determined that they were wool. The museum considers the fabric to be original to the chairs. The fabric is in poor condition as is indicated in Fig. 2.

The needlepointed chair seat in Plate XXXXV is in flat storage in the Rhode Island Historical Society. It was stitched by Elizabeth Southwick Burnett in America c. 1840 for a chairseat. The gros-point tent stitch was used with wool yarns on a linen canvas. The background is black. The museum labels the piece "canvaswork". There is an almost identical needlepoint of the same colors on a stool in the Deshon Allyn House, Lyman Allyn Museum, New London, Connecticut. It is also dated 1840, measures 18' x 11 1/2" and is in the floral rose design. There is also a needlepointed American seat cover (Acc. # 31,426) in flat storage in the Rhode Island School of Design Museum in Providence, Rhode Island. It is a gift of Mrs. Gustave Radeke and is dated "Early Nineteenth Century". The design consists of alternating rows of geometric designs done with many colored wool yarns in the gros-point tent stitch.

The fabric removed from the seat in Plate XXXXVI is

in flat storage in the New Hampshire Historical Society in Concord, New Hampshire. The country of manufacturer is designated England and it is dated 1820 by the Museum. The fabric feels and looks like linen in a plain weave. The roller printed fabric, blue on white, depicts a favorite story of the time, "The Adventure of Dr. Syntax". "Dr. Syntax" was a literary character popularized in England on Staffordshire china and fabrics and its popularity found its way to New England. It is a sample of England's imitation of a French Toile style. Its condition is poor, faded and worn.

Two imported silk upholsteries were found, one from France and the other one from Italy. Figure 1 in Plate XXXXVII shows one of a set of our chairs on display in the Museum of Fine Arts, Boston. This chair is also pictured and described in Fairbanks' and Bates' American Furniture, 1620 to the Present. The set originally belonged to Col. James Swan of Boston and Dorchester. Swan was an importer of fine French furniture during and after the French Revolution. This furniture had been confiscated from French noble families and sold in New York, Baltimore and Boston (Fairbanks and Banks, 1981, p. 256). The chair is in the Greek Revival style with arms closely resembling those of Jacob's chair in Plate IV and the chair in Plate VI. The Classical style border is stitched on. The medallion is white, gold, black and orange silk as seen in

fig. 2, Plate XXXXVII. From a distance the medallion appears to be all white.

The Peabody Collection in the Essex Institute, Salem, Massachusetts owns a set of Italian furniture which consists of two chaise lounges, a sofa, two window settees and six side chairs. All have been re-upholstered and are in storage. The original silk lampas upholstery was carefully removed and put in flat storage. (Plate XXXXVIII, Fig. 1 is a print from a slide taken by the Essex Institute of one of the chairs before it was stripped. The fabric was in very poor condition and will survive better in flat storage. Plate XXXXIX is a bolster cover and piece of original fabric from the sofa. The original set of furniture was given as a wedding gift to Catherine Peabody in 1826 when she married John Gardner. The donor was Patrizio Fillichi who imported the set from Italy. The fabric was woven of aqua and gold silk. The background is a satin weave and the decoration is similar to the French lampas in Plate XXVI. The fabric has been reproduced by Scalamandre and now replaces the original. The last sample studied was a wool moreen fabric recently acquired in the Connecticut Historical Society which Robert Trent, the curator, is including in an upholstery article to be published soon. The samples consist of the back of a sofa, a bolster cover and a fragment of a seat cover which was removed from the sofa in 1910 and

conserved by the family. The fabric is wool and dates between 1820-1830. The moreen fabric had been roller impressed to give a moire affect.

Chairs were hard to find so sofas stools and kneeling rests were studied as similar upholstery was used on them too. A varied selection of fabrics was found in New England which included horsehair, wool, moreen, needlepoint, imported silks, plushes, cotton, linen and leather -- a very broad spectrum. One unexpected fabric was the wool frisé which appeared to be hand created. A majority of the fabric studied was horsehair with one, the horsehair damask on the Chelmsford sofa, being a rare find. The most exciting discovery was the furniture in the Col. Black Mansion in Maine which has never been published.

DOCUMENTARY SOURCES

In areas which provided no upholstery fabrics to study, primary documentary resources were studied. No extant upholstery was found in the Bangor, Maine area. Bangor originated as a frontier outpost on the Penobscot River. It was not until 1820 when Maine separated from Massachusetts that Bangor emerged as a center of wealth and commerce. Timber was the basis of the economy and Bangor was on its way to becoming a rival to the city of Boston in financial importance, a trend which continued

for many decades. In the Bangor Library is a collection of the Bangor Daily Whig and Courier, a newspaper, beginning in 1837. At that time shipments of fine textiles were being received from Boston. A.D. Lowell & Co. advertised figured velvets on May 4, 1837. Hiram & Parker, a draper and tailor (a draper made curtains, bedhangings and upholstery) advertised broadcloths and cassimeres, A.D. Lowell advertised, "We have this day received at the Furnishing Store 12 High-Post and French bedsteads...also five cases rich French, English and American prints, furnitures." Boston companies also advertised in the Bangor Courier:

Oct. 15, 1839

New British and French goods recently received per steamships and packets from London, Liverpool and Havre.

Prints and furnitures

French, English & American

Superchintz furnitures

Silk, Velvet and Woolen velvet vestings

Tabby velvet

For SALE in Boston by W & S Phipps Co.

Plain and fancy chairs of every pattern were advertised.

There was evidence of a strong home weaving industry.

An ad for Sept. 24, 1837 read:

WANTED 5000 yds of all wool and cotton and wool flannel

A.C. & A.D. Godfrey.

The earliest city directory printed for Bangor appeared in 1834 and was printed by James Burton, Jr., Printer. There were eleven cabinet makers listed, one upholsterer and one draper, plus one maker of fancy

chairs. Six of the cabinet makers worked for one company. E. & A. Dole. The next directory was not printed until 1843.

The Bangor Courier of July 3, 1838 carried an ad for the Sebec Woolen Factory:

Cloth in exchange for woolen shares. Or at so much per yard or if it is preferred the wool can be left until it is manufactured. Well finished and warranted to be durable. Cassimere. J.A. Cushing & Co., Company agents in Bangor.

Much emphasis in both the papers and the city directory was advertising for foundries to supply machines for use in the lumber camps around Bangor and for huge saw mills, tool and dye makers and ships to haul the lumber to distant ports.

The earliest directory for Portland, Maine, in the Maine Historical Society is dated 1823. This was the first year of publication. In that year there was one merchant of English and French goods and nine merchants listed as selling only English goods. There were seventeen cabinet makers, three chair-makers and only one upholsterer. In 1834, which is the next year available, fourteen cabinet makers were listed, two drapers and a furniture warehouse. In that ad an Empire couch served as a logo for Jacob A. Card, Cabinet Furniture. In both issues the predominance of ads listed were for ship carpenters and ship masters and lumber with which to build the ships.

Kennebunk, Maine was a strong shipbuilding area with a very busy port. Dozens of ships were listed every month entering and leaving in the Kennebunk Gazetteer's issues dating from 1825 to 1842. There was evidence for the existence of a home weaving industry with large ads for homewoven wool and socks to be traded for other goods. There were also many ads for carding and oiling of wool. There were ads for cabinetmaking and chair-making, but no upholsterers. Some examples:

Lauriston Ward of Saco, Maine advertised on June 30,

1832:

Fashionable mahogany and other furniture consisting in part of Grecian, dining, Pembroke and worktables. Secretaries, bureaus, portable writing desks, French and other bedsteads. Also FANCY FLAG BOTTOMED CHAIRS.

On May 11, 1833 Miller and Hall in Kennebunk advertised:

Miller and Hall have constantly on hand and for sale cheap FANCY CHAIRS of various patterns, toilet tables and washstands.

On May 18, 1833 Hubbard and Brooks of Doughtys Falls advertised:

Has a quantity of furniture such as bureaus, common and FANCY chairs, Scroll seat and common rocking chairs, work and washstands,...

Much cloth was being received from England and France. There seemed to be no problem obtaining textiles.

Winn and Payne of Wells, Maine had a prominent ad in The Gazette on May 28, 1833:

Winn and Payne offer a few pieces of calicoes of superior quality, most elegant style of print and newest Boston fashion at only one half cent per

yard profit, cash pay, not barter or trust -
Ogunquit Village-Wells, Maine.

On October 19, 1833 Isaac Furbish advertised:

Fall and winter goods, Isaac Furbish has just received a handsome assortment of English, French, and domestic piece goods.

No drapers or upholsterers were advertised, but ads for draper's materials were included:

Miller and Hall-New good...silk and tabby velvets, buckram and canvas padding, tickings...cords, braids, bed binding. Apr. 4, 1834.

Of interest was an ad for an auction sale which appeared on November 21, 1825:

Auction sale at house of John Larrabie in Kennebunk on November 24-flag bottomed and painted chairs. One Grecian and one work table. One French bedstead. Above articles are a very recent purchase in Boston and all of the latest styles and not in least injured by use.

On January 7, 1826:

Lord and Kingsbury-New goods, plushes and silk velvets, elegant furnitures, broadcloths, cassimeres, kerseys.

On October 14, 1828 Joseph Moody advertised "Florence Silk".

Further evidence of a home weaving industry is evident in frequent ads such as this one appearing on October 17, 1833:

WANTED: 2000 yards cotton and wool and all wool cloths, yard wide, good quality for which the highest price will be given in exchange for goods at cash prices.

The first Concord city directory, printed by the Observer, a newspaper, in the New Hampshire Historical

Society Library, was not published until March, 1830. Only two cabinet makers and one draper were listed, but five chairmakers were listed. There were five retailers of English goods. In 1834 the number of cabinet makers had increased to six and one chairmaker was added who also painted the chairs. There were twelve sellers of English cloth. From an ad in the 1834 directory:

John A. Low-Wholesale & Retail
DRY GOODS STORE

Where at all times Dry Goods of the latest importations may be found, selected with care (as often as once a month) from the New York and Boston arrivals.

In the New Hampshire Patriot published in Concord, an ad appeared on February 18, 1812 announcing the sale of the Pembroke Cotton Factory which included "Machinery nearly completed to be put in operation." The newspaper noted that the opportunity to buy presented "...at present auspicious prospects of Domestic Manufacturers particularly of cotton goods". Low and Damon ran an ad in the Patriot on Nov. 23, 1813:

Chairmaking and painting-where customers can be supplied on short notice with all kinds of dining and fancy chairs and settees, painted and ornamented in a neat and elegant style and agreeably to the latest fashions.

The New Hampshire Statesman and Concord Register ran an ad for William Low on June 9, 1826:

FURNITURE

Among which are some of the most
elegant patterns
comprising
Fancy, fanback and Bamboo CHAIRS
of various patterns of Boston and N.Y.
Manufacturers
ELEGANT SOFAS
GRECIAN TABLES

The advertisements indicate that there was good supply of cloth stores in Hollis, Merrimac, Nashua and Milton. In 1816 a Mr. Rider of Goffstown announced that he was a cabinet maker who received Boston fashions and could provide chairs on short notice.

In Vermont, Walton's Vermont Register and Farmers' Almanac in 1843 listed twenty-five cabinet makers, four chair-makers and three upholsterers in Burlington. The cabinet makers and chairmakers were spread across the state. Leather and beautiful English and American cloth were advertised. An ad appearing Feb. 3, 1812 announced that Lemuel Hedge was moving to Montpelier to open a shop for the manufacture of fine cherry and mahogany furniture. He had been apprenticing in various shops in Boston and could now bring to Vermont a talent for making furniture for those who wished for the taste of a big city. Throughout all these newspapers in Maine, New Hampshire and Vermont were countless ads for wool and cotton machinery of every type, manufactured and home made woolen and cotton cloth, for sheep growers, leather tanners and numerous dry goods stores selling English, French and

American made cloth. There are almost no ads for drapers or upholsterers except as previously noted.

By contrast the list of cabinet makers in Providence, Rhode Island compiled by Antiques Magazine from ads in the Providence Gazette from 1762 to 1824 and from City Directories published intermittently after 1824 (included here are only those of the years 1812-1838) totals one hundred twenty-nine. During this same period, 1812-1838, twenty chair makers are listed along with twenty chair painters and only five upholsterers. This urban listing is in sharp contrast to the Northern New England listing. Directories in other major areas such as Boston and Portsmouth contained many cabinet makers and chair maker listings. Brock Jobe wrote concerning the chairmakers that:

Chairmakers may be divided into two major categories according to specialization; those (usually cabinet makers) who provided chair frames and bedsteads to upholsteres, and those who produced inexpensive slat-back...without upholstered seats for both local consumption and export. (p. 103)

Another primary source for getting the feel for what furniture was popular during the Empire Period is the Office of Records of Probated Wills which include detailed inventories of house furnishings, no matter what the standard of living of the deceased. For Taunton, Massachusetts, no city directories were published until 1850. Doing a spot study of wills and inventories between

1815 and 1840 some trends were noticeable. Most homes were furnished with great numbers of chairs most of which are described as wood-bottomed, having flag seats or listed as winsors, bannister backed, slat backs, fiddle back or cane seated. Upholstery is mentioned very rarely as in the inventory of Sarah Chase of Somerset who died July 21, 1840 and left "...two stuff bottom chairs". Ebenezer Draper who died on Sept. 10, 1830 left "six green and yellow winsors and 2 kitchen chairs, leather bottomed." John Baylis Reed died in 1830 leaving "one lolling chair damask", a rare citation. The inventory of Timothy Delano of New Bedford, a cabinet maker who died in 1830, lists all kinds of tools, "Quantity of lumber, mahogany, cherry, birch and pine." The only upholstery material listed was six yards of haircloth.

The Dedham Probate Records for the same time period list remarkably the same kinds of chairs. In this area more cane seated chairs are noted, but only one of the inventories read indicated a cushion was on the seat. The Dedham records covered such towns as Bellingham, Roxbury, Milton, Dedham, Stoughton, Medway, Walpole and Franklin. Electa K a n Tritsch, the Executive Director of the Dedham Historical Society, concurred with the finding that there was almost no upholstered furniture. Mrs. Tritsch had thoroughly researched every inventory in the Dedham Probate for an as yet unfinished dissertation. Celia

Oliver, the curator of the Shelburne Museum in Vermont has also done extensive, but unpublished, research on Probate Records in various Vermont towns and agrees with the findings of Mrs. Tritsch and this researcher.

Susan Prendergast when researching her thesis, "Fabric Furnishings Used in Philadelphia Homes, 1700-1775" used principally inventories in the Probate Records of Philadelphia County. This study noted a similar lack of upholstered chairs and cited the dearth of fabrics may be because of poor notations and lack of precision on the part of the person doing the inventory. The conclusions on seat coverings must remain "...tentative and subject to confirmation by further research" (p. 150). She also surmised that perhaps there was little upholstery because it was just "...too expensive to maintain and subject to sunlight, rot and mold, moths and vermin" (p. 58). Her findings as to the types of fibrous seats are valid for the Empire Period also. Rush, flag and straw seats predominated with rush being the least expensive. Flag seats (well advertised in New England between 1812 and 1840) were the cheapest because marsh grasses could be used (Prendergast, 1978, p. 161).

Cane seats are noticeable in the inventories of the wealthier people. Brock Jobe in his Master's research on the Boston furniture industry noted that cane was the most expensive because it had to be imported from the West

Indies and it required much skill because when holes were drilled around the edge of a seat, a slip of the drill could ruin a whole piece of furniture (p. 168-169). Cane was used "...as a stylish furnishing of the urban, upper middle classes" and could easily be decorated by adding cushions which would be changed easily by the reason or when soiled or worn (Jobe, 1976, p. 167).

As for the importance and prevalence of local textile manufacture in the period 1812-1840, the inventory of mills done by the Merrimack Valley Textile Museum in 1978 is of significance. In this valley alone there were nine woolen mills, six cotton mills and one that wove satinet. In Rhode Island, Erdmann in her thesis on power looms and Bowker in her thesis on cylinder printed calicoes list several factories functioning in the area producing cloth of cotton and wool.

CHAPTER V

SUMMARY

The focus of this study was American Empire furnishing fabrics for chairs in New England between 1812 and 1840. First it was necessary to study French and English classical fabrics to learn to recognize the textiles and their motifs so that their influence could be later apparent when observing fabrics used in New England. After this frame of reference was established, the emphasis for research in New England was on the smaller rural historical societies located away from the large urban trade centers. Many of these institutions did not have in their collections any extant Empire fabrics as the tendency had been to discard old fabrics when reupholstering. Only within the last few years have some curators, pioneers in preserving old fabrics, started to make it a top priority to save old upholstery. These pioneers include Robert Trent at the Connecticut Historical Society, Richard Nylander, Brock Jobe and Robert Mussey at the Society for the Preservation of New England Antiquities and Electa Tritsch at the Dedham Historical Society.

The seed responsible for the development of the American/Greek Revival chair and its upholstery was planted in Italy in the mid-eighteenth century. Interest in the Classical World as a result of the excavations at Pompeii and Greece increased to the point that prevailing English and French tastes turned to revivals of ancient Greek and Roman styles in furniture (Watkins, 1968). The Classical influence in France was translated into the Directoire, Empire and Restauration styles. The Classical influence was most effective during the Regency Period in England. Thomas Jefferson and George Washington were influential in introducing these Classical styles to America. English and French furniture and fabrics were being imported to this country in the early Nineteenth century.

Interest in researching chairs and upholstery began in earnest only some forty years ago. There was a tendency to concentrate study on the American Federal Period in which Empire comes at the very end. Research interest shifts from Phyfe to the Gothic Revival of the Victorian Era leaving little time for Empire. This Empire Period also coincides with the American Industrial Revolution and the gradual switch to machine made furniture which lessens the interest of furniture researchers and collectors.

Museums in France and England were visited to study extant upholstery in preparation for analyzing extant

upholstery in New England. Two museum collections were visited in England and four in France. Furniture fabrics from the Regency Period (1795-1840) in England and from the Directoire, Empire and Restauration Periods (1799-1830) in France were examined. Motifs and types of fabrics were photographed and data recorded for later reference and to become familiar with the fabrics of the two countries. This familiarity formed a basis for comparison later with those fabrics found in New England. Twenty museum collections were examined in New England and thirteen types of upholstery fabric were established as being original to the Empire Period, 1812-1840:

1) horsehair in satin and damask weaves; 2) stencilled, block and roller printed cotton; 3) printed linen; 4) corduroy; 5) wool damask; 6) wool frisé; 7) wool rep weave; 8) tapestry; 9) needle-point; 10) moreen; 11) plain and roller impressed plush; 12) leather; 13) French and Italian patterned silks. A total of 43 extant upholstery fabrics were studied. The sample included upholstery on sofas, stools and kneeling rests as well as chairs because of the dearth of upholstered chairs in rural New England. The popularity of painted fancy chairs with flag bottomed seats may partially account for the lack of upholstered chairs.

The most plentiful fabric was horsehair. Twelve samples were located. All of it was black satin weave except for one black horsehair damask sofa back. No

colored horsehair was seen. Cotton in plain weave was the next most commonly found fabric and it had been stencilled, block or roller printed. One embossed cotton corduroy piece which Montgomery calls velveret was also seen (1984, p. 370). Wool woven as damask, frise, rep, tapestry, needlepoint and moreen was found. One plain and a roller impressed or tabby plush in the period and three earlier examples were located. Two examples of silk were found. One was silk lampas from Italy and the other was silk damask from France.

The majority of fabrics were plain and conservative. Little of the bright colors or designs observed in the V and A cotton prints or any of the bright colors or motifs of the French silks was observable. Except for the two examples of imported silk fabrics located in the urban cities of Boston and Salem, no silks were found in the rural museums. It had been assumed that more silk would be found. The scarcity corresponds to the findings of Prendergast's research in Philadelphia County in the Eighteenth century. Napoléonic classical motifs were not found in rural fabrics. No stylistic changes were discernible as the study progressed through the Period.

Except for the two silk samples, most of the fabrics were not assigned countries of manufacture. Some were described as "probably" being of English manufacture. Except for the linen, any of the fabrics could have been

woven and/or printed in America if we can judge by the amount of advertising for American made cloth available for sale in New England newspapers and the number of factories in operation.

The fabrics found in the rural museums were predominantly subdued in color, of serviceable weight for long wear, and inexpensive. None appeared to be home-woven. Some outstanding discoveries were made: the frise kneeling rest in the Orchard House, SPNEA's soon to be published wool damask cushion, the horsehair damask sofa in the Chelmsford Historical Society and the Col. Black collection in Maine. Three other pieces are worthy of mention even though they precede the Empire Period; the Phyfe sofa in the R.I. Historical Society and the Queen Anne leather chair and the horsehair Hepplewhite chair with the brass swagged nails in the Dedham Historical society.

Documentary resources were studied in museums, historical societies, libraries and offices of Probate Records. These documentary sources include newspapers, city directories, almanacs, wills, estate inventories, catalogs, sample books and scrap books.

CONCLUSIONS

In making conclusions, we must return to the objectives established in the study. The first objective was to find what fabrics and designs were being used on household chairs and other seating furniture in New England from 1812-1840. Thirteen types of fabrics in use were established: horsehair in satins and damask weaves, stencilled, block and roller printed cotton, printed linen, corduroy, wool damask, wool frisé, wool rep weave, wool tapestry, wool needlepoint, moreen, plain and roller impressed plush, leather and French and Italian patterned silks. Silk was rare and the two examples found had been owned by wealthy families: one an importer and the other a wedding gift from an importer. The designs on the other textiles were either flowered or plain. The colors were brown, black, maroon, dark green or beige shades.

The second objective was to find what stylistic changes occurred during this period. There were no noticeable stylistic changes. This was perhaps because twenty-eight years was really too short a time for changes to occur. Considering that there were delays in arrivals of new styles because of blockades, war and distance of transport, the lack of marked stylistic change is understandable.

The third objective was to find what influence French

and English upholstery styles had on fabrics woven for upholstery in New England. Needlepoint was popular in England and France and apparently was in New England too. Four American made pieces were found. The European patterns were finely embroidered gros-point and petit-point stitches in delicately executed stylistic or pictorial patterns. The two similar pieces seen in collections in New England were done in gros-point tent stitches in a floral motif on a black background. The third was an all-over geometric pattern in gros-point stitches. The fourth example was the frisé. This was a departure from the usual tightly done tent stitch. The American patterns were much less intricate than those found in England and France. The French and English toile patterns were in use here. French toile de Jouy samples are in flat storage in the Lyman-Allyn Museum. A sample of English toile was found in the "Dr. Syntax" linen in New Hampshire. Although the brightly colored horsehair sample in Sturbridge Village which was cited in Chapter Four was not available for viewing, its existence does indicate that colored horsehair was being used in New England. It is not known if it was woven here. Very few cotton fabrics survived to establish if there was a preference for block print or roller printed cotton. Even though the cotton fabrics on the chairs at the Col. Black house are very faded, some of the blues visible do

indicate that the vivid floral cottons that were in use in England were in use in New England too. It is strange that the classical border, which were used in England and France on furniture and imported and advertised in New England, were only found on the imported French chair. Classical border trims of wallpaper or paint stencils were found as borders on plain painted or wall-papered walls in Greek Revival/Empire houses in New England during this period. There did not seem to be a carry-over of this use of trim onto leather; wool moreen and damask from England were used in New England also.

The fourth objective was to find the characteristic of typical New England upholstery fabrics. Most upholstery fabrics found were in dull, subdued colors and of durable, long wearing texture. There is a noticeable dearth of upholstered chairs, possibly because painted fancy chairs with flag bottom seats were used more in rural areas of New England. Many upholstered sofas were located, but inventories usually indicated that they were used in parlors and not ensuite with other upholstered chairs. Much French silk was being imported but was expensive and not serviceable for hard wear. New England was an agricultural, seafaring and lumber processing area and except for urban trade centers, was not known to have families of a socio-economic level owning homes furnished with rich elegant furnishings. Homes of this type were in

larger urban centers and fabrics emulating the French and English style would more likely be found in these areas such as Boston and Salem. Rural New Englanders were conservative and thrifty and used durable furniture with conservative upholstery such as horsehair or leather.

The Col. Black House is an important source for study because it was built in 1828 and contains Empire furniture in original condition. The Colonel moved to this house from Boston and it has been assumed that he bought the furniture in Boston. It is rare to find a house with a collection of furniture bearing its original upholstery.

In drawing conclusions, one must consider several factors. First is the limited sample size. One cannot make broad generalizations based on 43 examples of extant upholstery. These fabrics do, however, give us an idea of what upholstery fabrics were being used. Also, the durability of certain kinds of textiles in such fabrics (i.e. horsehair and leather) compared to others (i.e. silk damask and printed cotton) may have affected the findings. Last, this study just scratched the surface of a subject which has many avenues for further research.

RECOMMENDATIONS

This research has only tapped the surface of the study of Empire upholstery. Elizabeth Lahikainen, Head Upholstery Conservator for the Society for the Preservation of New England Antiquities, indicated in an interview that an in-depth study of the upholstery of this Period would take several researchers about ten years to do. Each state in New England, each river valley, every mill town are possible locations to concentrate separate studies of the Period. The Col. Black Museum, which has not been researched, accessioned or conserved would be a study unto itself.

The Probate Records of inventories, city directories and local newspapers conceal in their dark storage shelves a wealth of reference information. This research has only skimmed the surface to find general trends.

During this study it became obvious that much research needs to be done on haircloth/horsehair manufacture. If one mill is known to exist, there might have been others. Much has been done studying wool and cotton. Horsehair appears to be the orphan fabric and yet it appeared to be used the most. Research at the Winterthur Library turned up no information as to locations of horsehair factories.

Another area for study might be a comparison between fabric styles, wallpaper and china. It would be interesting to see stylistic change in textiles comparable to stylistic changes in wall treatment and china.

Almost no cushions are mentioned for fancy chairs in inventories and none were found. Yet it is known that they were in style. One wonders if they were in use in New England and have just been discarded along the way. These four areas for research would open up further insight into home furnishings in New England 1812-1840, a period for upholstery study as yet relatively ignored.

Before it is too late curators must realize the importance of conserving and preserving all their Empire upholstery fabrics instead of discarding them "because it was only Empire", a common feeling. All of these textiles in whatever condition give researchers and students insight into decorating trends of the past.

GLOSSARY

Following is a list of fabrics and upholstery terms which were not defined in the body of this research paper. Montgomery's "Dictionary" in Textiles in America 1650-1870 was consulted for definitions.

calimanco: a worsted fabric with a fine gloss on it, of many colors: used for furnishing and clothing: often called linsey-woolsey in American collections; in solid colors of deep indigo, light blue, green, raspberry red and pink

cassimere: a medium weight twilled woolen cloth of soft texture.

chintz: a specially designed painted or printed cotton which is often glazed.

damask: patterned fabric used for table linen, clothing and furnishings: flowers and other figures can appear in relief above the ground: mixing of twills can produce unevenness which can effect a patterning.

draper: an upholsterer who makes drapes, bedhangings and chair covers.

flag seat: seat woven from marsh grasses: fashioned to look like small pennants whose points meet in center of seat.

frisé: wool loop pile fabric on canvas; different colored yarns form pattern.

furnitures: fabric covers or upholstery for furniture.

haircloth: the long mane and tail hairs of horses on linen, cotton or woolen warp: also called horsehair: used for upholstery.

moreen: a worsted cloth which was given a waved or stamped finish by pressing between rollers.

plush: silk or wool velvet with long pile.

roller impressed plush: velvet that has been passed through a calendaring machine to give a waved appearance: flowers could also be engraved in this way; short napped

squab: a stuffed cushion for a chair: canvas cover over horsehair and grass and stitched around edge to give shape.

taberay: tabberera, tabborratt: shaded and striped worsted and silks: broad alternating stripes of plain and watered wool or silk: used for upholstery, curtains.

velour: a French term meaning short-napped velvet.

rep weave; fabric in a plain weave with a ribbed effect achieved by means of heavier weft yarns covered with finer more numerous warp yarns.

APPENDIX A

403 Greenwood Avenue,
Rumford, RI 02916, États Unis
Janvier 1986

Je serai en France en Avril et j'espère à voir et étudier le mobilier Empire de Napoléon et en particulier les tissus pour les chaises d'Empire, 1799-1815. Je visiterai quelque musées de France et voudrai voir les tissus qui sont sur les chaises ou dans les liveres de remettages dans votre musée.

Y-a-t-il des tissus de cette type dans votre musée et est-ce possible que je peux les voir et les étudier? Est-ce que j'ai besoin de prendre rendez-vous? Qu'est-ce que c'est le nom d'une personne avec laquelle je peux dire quand je suis arrivée à Paris?

Je vous prie d'agréer mes sincères salutations.

Edna F. Anness (Mme)

403 Greenwood Avenue
Rumford, RI 02916, U.S.A.
December 1985

Dear Sir,

I will be in England at the end of February and would like an opportunity to visit your museum for study. I am a Graduate Student doing research for a Master's Thesis at the University of Rhode Island. My major interest is in fabric used on New England chairs during the American Empire Period, 1812-1840.

Because of the strong English influence in America, I would like to study any extant chair fabrics from the Regency Period that you might have on display or in flat storage. I am also interested in seeing cotton print fabrics from that period and Spitalfield silks.

Would you please advise me as to the availability of this material for study and arrangements which I should make for an appointment?

Thank you very much for your consideration of my request. I am greatly looking forward to an opportunity to visit your collection.

Sincerely,

Edna F. Anness

APPENDIX B

403 Greenwood Avenue
Rumford, RI 02916

MUSEUM NAME

I am doing research for a Master's Thesis being done at the University of Rhode Island as the enclosed letter from my advisor explains.

I am particularly interested in studying upholstery fabrics of Greek Revival style chairs in New England 1812-1840, either imported or made in America. These chairs might have the extant fabric still in place or the fabric might have been removed and put in storage or it might simply be in a salesman sample book.

I am enclosing a prepaid postcard with some questions which I would appreciate you checking and dropping in a mail box. I am greatly looking forward to hearing that you have some chairs in your collection with original fabric which I might be able to study.

Thank you for your consideration of my questions.

Sincerely,

Edna F. Anness

POSTAL CARD

MUSEUM NAME:

Do you have in your collection any fabrics originally on Greek Revival furniture (1812-1840) either on the furniture or in flat storage?

Yes _____ No _____

Do you have old newspapers of that period or receipts of upholsterers or fabric salesmen?

Yes _____ No _____

Do you have household inventories or wills from that period? Yes _____ No _____

Contact person for appointment _____

Phone _____

May photographs be taken? Yes _____ No _____

ITEMS NOT INDICATED EXCEPT WHERE RELATED OTHERWISE

| 1820-1840 | Main Cotton Finishes in color |
|-----------|-------------------------------|
| 1840-1850 | 1840-1850 |
| 1850-1860 | 1850-1860 |
| 1860-1870 | 1860-1870 |
| 1870-1880 | 1870-1880 |
| 1880-1890 | 1880-1890 |
| 1890-1900 | 1890-1900 |
| 1900-1910 | 1900-1910 |
| 1910-1920 | 1910-1920 |
| 1920-1930 | 1920-1930 |
| 1930-1940 | 1930-1940 |
| 1940-1950 | 1940-1950 |
| 1950-1960 | 1950-1960 |
| 1960-1970 | 1960-1970 |
| 1970-1980 | 1970-1980 |
| 1980-1990 | 1980-1990 |
| 1990-2000 | 1990-2000 |

APPENDIX C

Andrew Historical Society
50 Main Street., Andover, Mass. 01810

11 State Street, Beverly, Mass. 01915

111 State St., Chelmsford, Mass. 01824

100 Forest Street, Danvers, Mass. 01923

100 North Main Street, Lowell, Mass. 01850

100 North Main Street, Lowell, Mass. 01850

100 North Main Street, Lowell, Mass. 01850

100 North Main Street, Lowell, Mass. 01850

100 North Main Street, Lowell, Mass. 01850

100 North Main Street, Lowell, Mass. 01850

100 North Main Street, Lowell, Mass. 01850

MUSEUMS WHO INDICATED EXTANT AND/OR RELATED UPHOLSTERY

| | | |
|--|---------------------|--|
| Andover Historical Society 97 Main Street., Andover, Mass. 01810 | 1820-1840 | Plain Cotton flowered on chair |
| Babcock Smith House 124 Granite Street, Westerly, RI 02891 | 1840-1850 | One haircloth covered chair |
| Col. Black House W. Main St., Ellsworth, Maine 04605 | 1828 | 2 sofas (plush & roller impressed plush), 7 cotton flowered seats and one cotton damask seat |
| Chelmsford Historical Society 50 Byam Road, Chelmsford, Mass. 01824 | Empire Period | haircloth damsk covered sofa |
| Connecticut Historical Society 1 Elizabeth St., Hartford, Conn. 06105 | 1820-1840 | Haircloth sofa, three wool moreen pieces of upholstery cloth |
| Dedham Historical Society 612 High Street, Dedham, Mass. 02026 | 1821 (1720-1800) | Haircloth sofa (Leather Queen Anne Chiar & haircloth Chippendale chair) |
| Essex Institute 318 Essex Street., Salem, Mass. 01970 | 1826 | Remnant pieces from 6 chairs, 2 chaises lounges, sofa & 2 window settees. |
| Fall River Historical Society 451 Rock Street., Fall River, Mass. 02720 | 1780-1845 | Four chairs, haircloth, roller impressed plush |
| Harrison Gray Otis House SPNEA 141 Cambridge Street., Boston, Mass. 02114 | 1825-1829 | Wool damask cushion |
| Lyman-Allyn Museum 625 Williams St., New London, Conn. 06320 | 1825 | Linen/wool damask remnant |

| | | |
|--|-----------|---|
| Musée de la Ville de Tours Chateau-du-Pleassis des-Tours 18, Place Francois Sicard, 37000 Tours, France | 1799-1815 | 2 Needlepoint chairs |
| Musée de l'Impression des Étoffes de Mulhouse Mulhouse, France | 1799-1815 | Numerous pieces of French silks |
| Musée de Papier peint 28, rue Zuber, F-68170 Rixheim, France | 1826 | Jacob chair with silk upholstery |
| Musée Historique des tissus 30-34 rue de la Charité, 69002 Lyon, France | 1799-1815 | French silk samples |
| Museum of Fine Arts 465 Huntington Ave., Boston, Mass. | 1810-1840 | Silk upholstery, stencilled cotton and leather - 3 chairs |
| New Hampshire Historical Society 30 Park Street., Concord, NH 03301 | 1810-1840 | One leather chair, tapestry chair Wool rep weave seat and cotton cushion cover. |
| Orchard House 399 Lexington Road., Concord, Mass. 01742 | 1820-1840 | Frisé wool kneeling rest, haircloth, stool and leather chair |
| Redwood Library Newport, RI 02840 | 1790 | Needlepoint |
| R.I. Historical Society 52 Power Street, Providence, RI 02906 | 1804-1840 | Roller impressed plush sofa, wool stool and chair |
| Rhode Island School of Design Museum Benefit St., Providence, RI 02906 | 1790-1825 | Wool needlepoint - 3 pieces |
| Shelburne Museum U.S. Rte. 7, Shelburne, Vermont 05482 | 1820-1840 | Haircloth chair |

Sprague Mansion
Cranston Historical Society
1351 Cranston St., Cranston, RI 02920

1820-1840

Haircloth chair

University of Rhode Island
Textile Collection
Quinn Hall, Kingston, RI 02881

1827

Wool damask

Victoria and Albert Museum
South Kensington SW 72RL, London, England

1805-1828

Several chairs and fabric
samples, cotton, leather, silk,
French & English

Wadsworth Atheneum
600 Main Street, Hartford, Conn. 06103

1820-1840

Haircloth chair

Winterthur Museum
Winterthur, Delaware 19735

1820-1840

Silk cushion

MUSEUMS WHO INDICATED DOCUMENTARY REFERENCE MATERIALS

Bangor Historical Soc.
159 Union Street, Bangor, ME 04401

Bibliothèque Forney
Hotel de Sens
1, rue du Figuier, Paris 4^eme, France

Bibliothèque Nationale
58 rue de Richelieu, 75084, Paris, France

Brick Store Museum
105-117 Main Street., Kennebunk, Maine 04043

Bridgton Historical Society and Museum, Inc.
Box 317, Bridgton, Maine 04009

Historic Deerfield
Deerfield, Mass. 01342

Maine Historical Society
845 Congress Street, Portland, Maine 04111

New Haven Colony Historical Society
114 Whitney Ave.
New Haven, Conn. 06510

Old Colony Historical Society
66 Church Gree, Taunton, Mass. 02780

Porter Phelps Huntington Historic Museum House
130 River Street., Hadley, Mass. 01035

Portsmouth Atheneum
9 Market Sqare, Box 848, Portsmouth, NH 03801

Vermont Museum
109 State Street, Montpelier, Vermont 05602

Victoria and Albert Museum
South Kensington SW 72 RL, London, England

Winterthur Museum Library
Winterthur, Delaware 19735

MUSEUMS WHO REPLIED, BUT HAD NO EXTANT UPHOLSTERY

Annie Woodman Institute
182-192 Central Avenue, Dover, New Hampshire 03802

Bennington Museum
West Main Street, Bennington, Vermont 05201

Bethnal Green Musuem
Cambridge Heath Road, E29PA, London, England

Blaine House
State Street, Augusta, Maine 04330

Bristol Historical Society
Box 562, Bristo, RI 02809

Brookline Historical Society
347 Harvard Street, Brookline, Mass.

Chester A. Arthur Birthplace
Fairfield, Vermont 05455

Commemorative Society of Mt. Holly
Belmont, Vermont 05455

Connecticut Valley Historic Musuem
220 State Street., Springfield, Mass. 02566

Cooper-Hewitt Museum
2 East 91st St., New York., NY 10128

Faith Trumbull House, DAR.
42 Rockwell Street., Norwich, Conn. 06360

Fort Western
Bowman St., Augusta, Maine 04330

Fuller Memorial
Brockton Art Center
Oak Street, Brockton, Mass. 02401

Gore Place
52 Gore Street, Waltham, Mass. 02154

Haverhill Historical Society
240 Water Street, Haverhill, Mass. 01830

Historic Museum of the Gunn Memorial Library
Wykenham Road, Washington, Conn. 06793

Historical Society of Santuit-Cotuit
1148 Main St., Cotuit, Mass. 02635

Justin Smith Morrill Homestead
Strafford, Vermont 05072

Lexington Historical Society
1 Beford St., Lexington, Mass. 02173

Longfellow National Historic Site
105 Brattle St., Cambridge, Mass. 02138

Manchester Historical Society
Trask House
Union St., Manchester, Mass. 01944

Mattapoisett Museum and Carriage House
Box 535, Mattapoisett, Mass. 02739

Metropolitan Museum of Art
Fifth Ave. at 82nd St.
New York, NY 10028

Mobilier National
1, rue Berier-du-Mets, 75013, Paris, France

Musée de l'Homme
Palais de Chaillot, 75116, Paris, France

Musée des Arts de la Mode
109, rue de Rivoli, 75001, Paris, France

National Museum of American History
The Smithsonian
Washington, D.C. 20560

Newark Museum
43-49 Washington St., Newark, NJ 07101

New Hampshire StoreLedgers
New London Historical Society
Seaman Road., Box 312, New London, NH 03257

Newport Historical Society
82 Trouro St., Newport, RI 02840

Noah Webster House
227 South Main Street, West Hartford, Conn. 06107

Old Gaol and Emerson Wilcox House
Rte 1A, York, Maine 03909

Old Manse
Monument St., Concord, Mass. 01742

Old Sturbridge Village
Sturbridge, Mass. 01566

Osterville Historical Society and Museum
Parker and West Bay Roads, Osterville, Mass. 02655

Paine House
Western R.I. Civic Historic Assoc.
1 Station St., Washington, RI 02904

Park-McCullough House Assoc.
Highway 67A, East St., North Bennington, Vermont 02527

Pettaquamscutt Historical Society
1348 Kingstown Road, Kingston, RI 02881

Philadelphia Atheneum
Philadelphia, Penn.

R.C.A. Textile School
Kensington Core, SW 72 EU, London, England

Strawberry Banke
Box 300, Portsmouth, NH 03801

The Design Library
1435 Broadway, New York, NY 10018

Wenham Historic Assoc. and Museum, Inc.
Box 64, 132 Main St., Wenham, Mass. 01984

Whitworth Art Gallery
University of Manchester MI 5 GER
Manchester, England

Yale University Art Gallery and Museum
1011 Chaper St., New Haven, Conn. 02002

York Institute
75 Main Street., Saco, Maine 04072

MUSEUMS WHO DID NOT REPLY

Barnet Historical Society
Goodwillie House, Barnet, Vermont 04821

Bates-Scholfield Homestead
Darien Historic Society
45 Old King's Highway
Darien, Conn. 06820

Beauport
Eastern Point Blvd.
Gloucester, Mass. 01930

Blackstone Valley Historical Society
North Gate, Louisquisset Pike
Lincoln, RI 02865

Caleb Lothrop House
Box 324, Cohasset, Mass. 02025

Chatham Historical Society
345 Stage Harbor Road
Chatham, Mass. 02633

Concord Antiquarian Society
200 Lexington Road
Concord, Mass 01742

Denison Homestead
Box 42, Pequotsepos Road
Mystic, Conn. 06355

Dr. Moses Mason House Museum
15 Broad St., Box 12, Bethel, Maine 04211

Falmouth Historical Society
Box 174, Falmouth, Mass., 02541

Gardner Museum, Inc.
28 Pearl St., Gardner, Mass. 01440

Historical Society of Brookfield
FRD Brookfield, Vermont

Isabella Stewart Gardner Museum
2 Palace Road, Boston, Mass. 02115

Josiah Dennis Manse
Nobscusset Road, Dennis, Mass. 02638

Litchfield Historical Society
Box 385, Litchfield, Conn. 06759

Margaret Woodbury Strong Museum
One Manhattan Square
Rochester, NY 14607

Museum of London
Condor House
St. Paul's Churchyard, London

New Canaan Historical Society
13 Oenoke Ridge Rd., New Canaan, Conn. 06840

North Andover Historical Society
153 Academy Road, North Andover, Mass. 01845

Pejepscot Historical Society
11 Lincoln St., Brunswick, Maine 04011

Phillips Historical Society
Pleasant St., Phillips, Maine

Plymouth Antiquarian Society
27 North St., Plymouth, Mass. 02360

Slater Memorial Museum
108 Crescent St., Norwich, Conn. 06360

Warwick Historical Society
22 Roger Williams Ave., Warwick, RI

Wayland Historical Society
190 Moody St., Waltham, Mass. 02154

Women' City Club of Boston
40 Beacon St., Boston, Mass. 02108

Woodstock Historical Society
Dana House, 26 Elm St., Woodstock, Vermont 05091

APPENDIX D

STUDY WORKSHEET

COUNTRY _____ DATE RESEARCHED _____

MUSEUM OR LIBRARY _____ ACCESSION # _____

NAME OF SAMPLE BOOK _____

NAME OF COLLECTION _____

MANUFACTURER _____ DATE _____

ATTRIBUTION _____

DESCRIPTION: _____ PHOTO _____

COLOR _____

TYPE OF WEAVE _____

THICKNESS, WEIGHT _____

NAME OF FABRIC _____

MOTIF CLASSIFICATION:

1. NATURALISTIC _____
2. CONVENTIONALIZED _____
3. GEOMETRIC _____
4. ABSTRACT _____

SIZE-MOTIF REPEAT _____

CONDITION: EXCELLENT _____ GOOD _____
FAIR _____ POOR _____

INSECURITY: SLIGHT _____ MODERATE _____
MARKED _____ EXTREME _____

WARP: FIBER _____ COLOR _____

WEFT: FIBER _____ COLOR _____

EMBELLISHMENT: _____

APPENDIX E

Research Libraries:

Bangor Public Library, Bangor, Maine

Concord Public Library, Concord, New Hampshire

Interlibrary Loan Department, University of Rhode Island

Maine Historical Society Library, Portland, Maine

Montpelier Public Library, Montpelier, Vermont

Pawtucket Public Library, Pawtucket, RI

Portland Public Library, Portland, Maine

Providence Public Library, Providence, RI

Redwood Library, Newport, RI

Rhode Island Historical Society Library, Providence, RI

University of Rhode Island Library, Kingston, RI

Victoria and Albert Library, London, England

Winterthur Library Collection, Winterthur, Delaware

APPENDIX F
SOURCES OF ADVICE AND CONSULTATION

Barbara Adams, Assistant Librarian
Winterthur Library, Winterthur, Delaware

Rita Adrosko, Curator, Division of Textiles
The Smithsonian, Washington, DC

Peter Cooke
Old Gao1 and Emerson Wilcox House, York, Maine

Linda Eppich, Registrar
R.I. Historical Society

Sandra Silver Hubka and Kevin Murphy
Brick Store Museum, Kennebunk, Maine

Alda Kaye, Curator
University of R.I. Textile Collection, Kingston, RI

Gee Krueger, author and lecturer, Conn. Historical Society
76 Hitchcock Road, Westport, Conn.

Elizabeth Lahikainen - Head of Upholsters
Society for the Preservation of New England Antiquity

Clarke Pearce, Curator
Andover Historical Society, Andover, Mass.

Helen Poland, Curator
Chelmsford Historical Society, Chelmsford, Mass.

Natalie Rothstein-Keeper of Historic Textiles
Victoria and Albert Museum, London

Milton Sunday, Curator of Textiles
Cooper-Hewitt Museum, New York, NY

Susan Swann, Assoc. Curator of Textiles
Winterthur Museum, Winterthur, Delaware

Robert Trent, Curator
Connecticut Historical Society, Hartford, Conn.

Electa Kane Tritsch, Executive Director
Dedham Historical Society



Plate I

Blockprinted Cotton c. 1790
Acc. No. T.2-1958 David McKibbon
Collection
Victoria and Albert Museum, London



Plate II

"Les Travaux de la Manufacture de
Jouy" Cotton, Cylinder Print
c. 1783-Designed by Jean Baptiste Huet
Musée de l'Impression sur Étoffes,
Mullhouse, France



Plate III

Silk Damask Style Directoire
Acc. NO. 2946.401.15 Maker-Chardin
Musée de la Ville de Tours, France



Plate IV

Silk Satin and Damask, c. 1826 Empire.
Manufacturer-Jacob
La Musée Papier Peint, Rixheim, France



Plate V

Silk Lampas Acc. No. 863, xxx, 1.
Manufacturer-Dutillieu & Theoleyre, Lyons
Book 2 d'Empire
Musée de la Ville de Tours, France



Plate VI

Silk Velour c. 1825-1845, Restauration.
Musée de la Ville de Tours, France

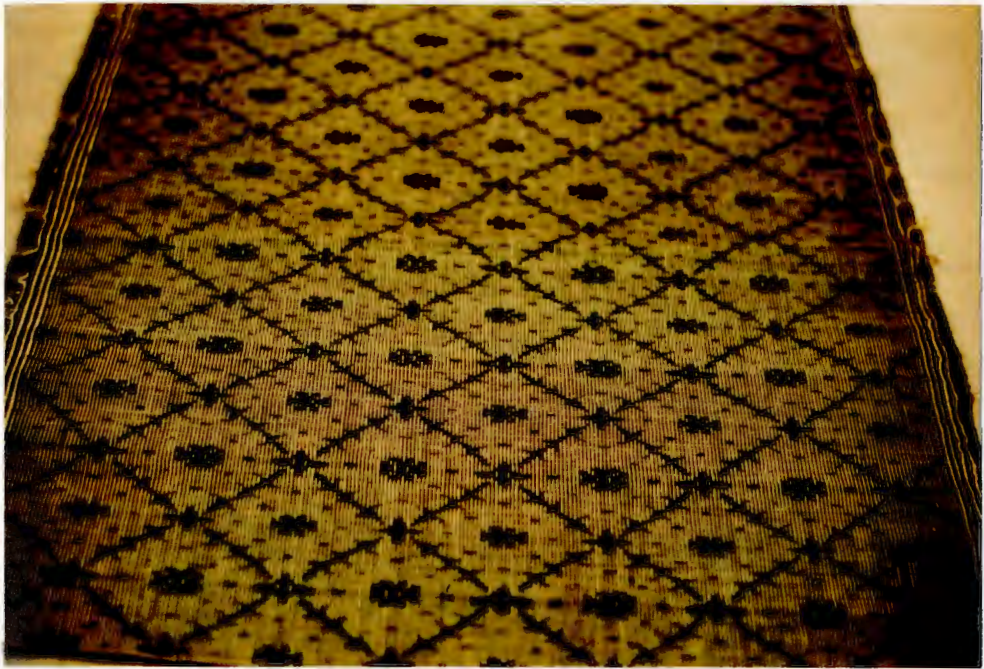


Plate VII

Horsehair-cotton, horsehair & silks-Acc. No. T7-1949
Manufacturer-Lavesham, Suffolk, Sussex, England
Early Nineteenth Century
Special Collections, Victoria and Albert Museum, London

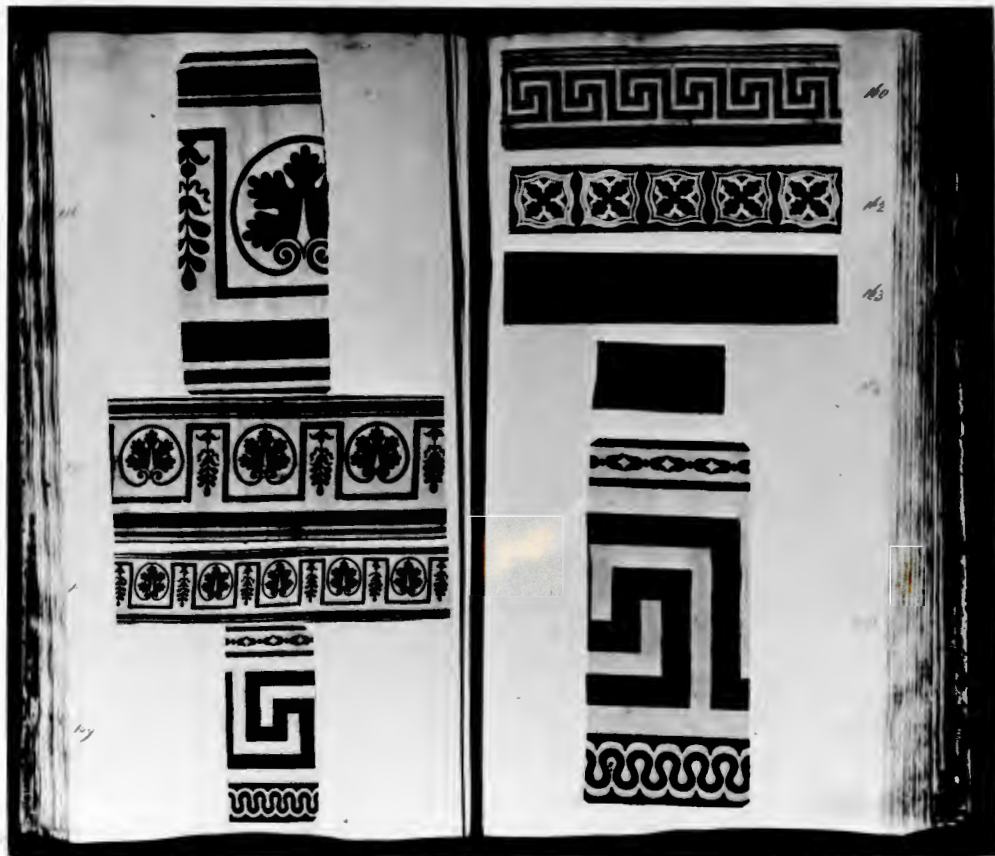


Plate VIII

Printed Borders on Cotton, c. 1811
Acc. No. T86-1964
Langley Prints, Ltd., Later Brocklehurst
Fabrics Ltd.-Dudding's Furniture Book
Courtesy, Photo Dept., Victoria and
Albert Museum, London



Plate IX

Rollerprint Cotton-Acc. No. c. 268-1955
Excise stamp-1812, Printworks of Church
near Accrington, Lancashire
From British Textiles, D. King Plate
309. Courtesy, Study Room, Victoria and
Albert Museum, London.



Plate X

Moroccan leather c. 1819
Wellington Museum, Apsley House
London, England



Plate XI

Undyed Leather Queen Anne Period
American, Dedham Historical Society,
Dedham, Massachusetts

Plate XII

Fig. 1 Horsehair-Acc. No. 1872-1 c. 1790
 American-Hepplewhite Period
 Dedham Historical Society, Dedham,
 Massachusetts

Fig. 2. Detail of Chair Seat

Fig. 1



Fig. 2



Plate XII



Plate XIII

Roller Impressed Plush Acc. No. 1962.3.42
Duncan Phyfe c. 1804
John Brown House, Rhode Island Historical
Society, Providence, Rhode Island



Plate XIV

Reproduction Silk Damask-Acc. No. W38-1930
Regency Period-c. 1805
Manufacturer of sofa-Gillows of London
Reproduction fabric by Warner & Sons,
London.
Collection of Col. Hughes of Dunnel Park,
Denbighshire
Victoria and Albert Museum, London,
England.



Plate XV

Fancy chair-Acc. No. 335-1899
Regency Period
Victoria and Albert Museum, London,
England



Plate XVI

Squab-canvas with horsehair stuffing-Acc.
No. W46-1980
c. 1823-Duke of Northumberland Collection
Victoria and Albert Museum, London,
England



Plate XVII

Embroidered Silk Velvet Acc. No. W42-1950
c. 1820
Victoria and Albert Museum, London,
England



Plate XVIII

Calimanco, -Acc. No. T206-1926 c. 1800
Frame 36-Study Room, V and A Museum

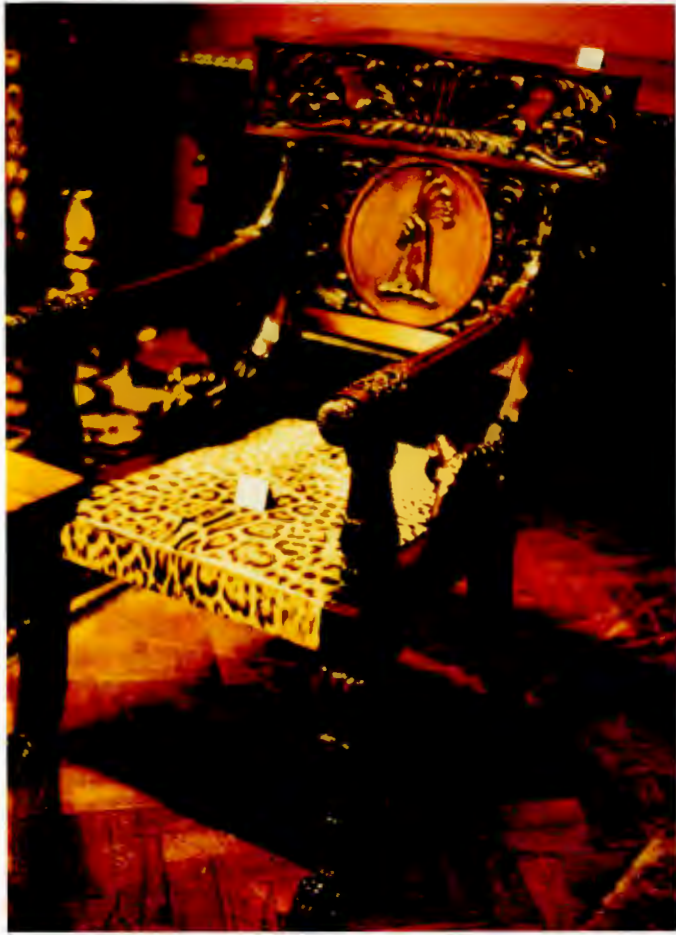


Plate XIX

Leopard Skin Regency Period

Victoria and Albert Museum, London, England

Plate XX

Wool Petit-point and gros-point c. 1800
Directorie Period, Musée de la Ville de
Tours, Tours, France.

Fig. 1-Acc. No. 900.2.2

Fig. 2-Acc. No. 900.2.7

Fig. 1



Fig. 2



Plate XX

Plate XXI

Detail of petit-point and gros point stitches.
Musée de la ville de Tours, Tours, France

Fig. 1 - Detail of Plate XX, Fig. 1

Fig. 2 - Detail of Plate XXI, Fig. 1

Fig. 1



Fig. 2

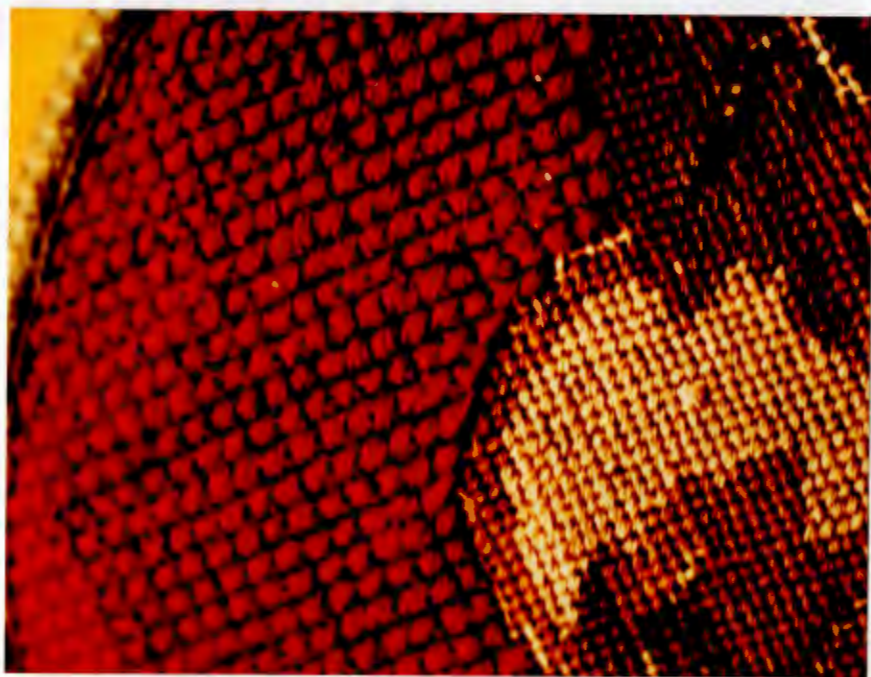


Plate XXI



Plate XXII

Velour Sofa Accompanying Chair in Plate VI
c. 1825-1845 - Restauration
Musée de la Ville de Tours, Tours, France



Plate XXIII

Painted Velour-Restoration Period - c. 1824
Musée de la Ville de Tour, Tours, France

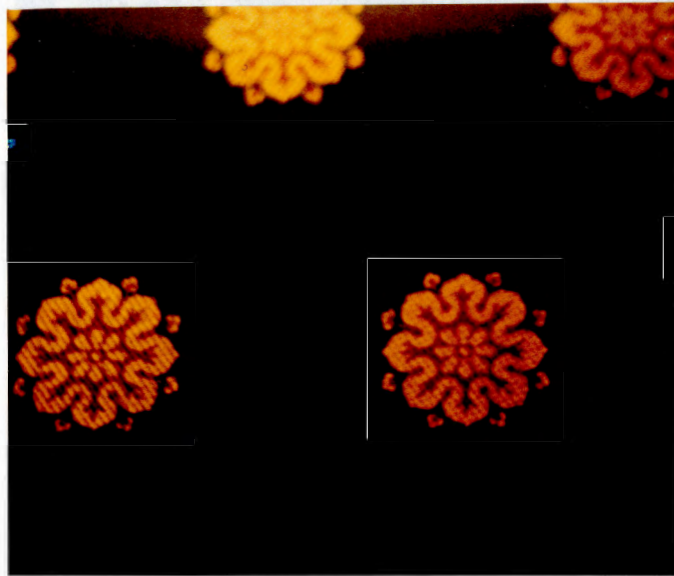


Plate XXIV

Silk Damask-Acc. No. T344-1913 Lyons
Gift of E. M. Holt
Study Room-Victoria and Albert Museum,
London, England



Plate XXV

Lyons Silk Lampas-Empire Period -
Acc. No. 27398
Musée Historique des Tissus, Lyons, France

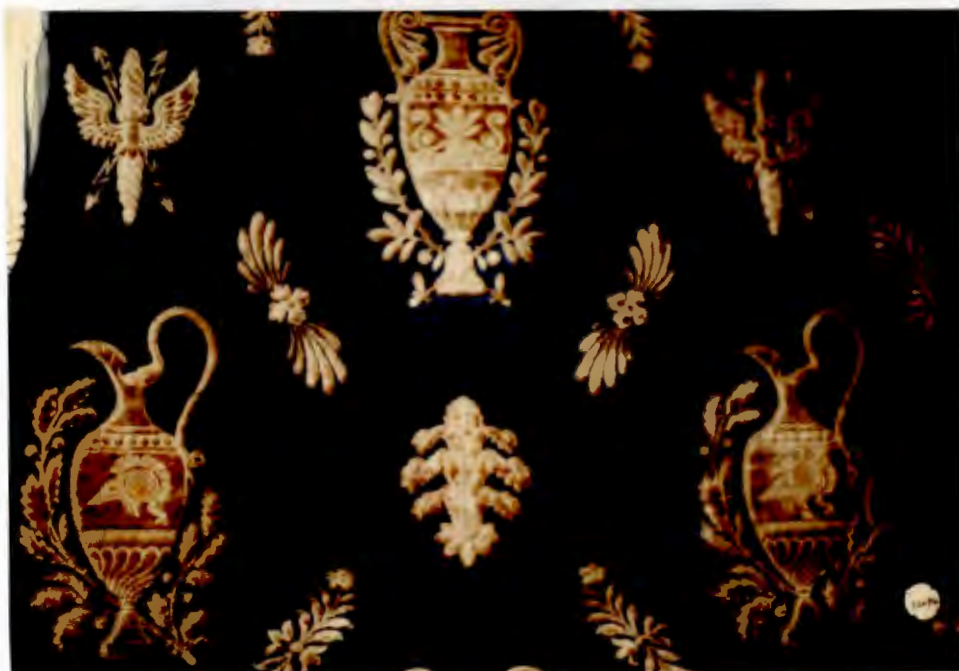


Plate XXVI

Lyons Silk lampas-Empire Period-Acc.
No. 25094
Musée Historique des Tissus, Lyons, France



Plate XXVII

Lyons Silk Lampas-Empire Period.
Acc. No. 34712.
Musée Historique des Tissus, Lyons,
France



Plate XXVIII

Lyons Silk Damask-Acc. No. 34726-Empire
Period.
Musée Historique des Tissus, Lyons, France



Plate XXIX

Lyons Silk Damask Velour Acc. No. 28092
Empire Period, Empire #2 Collection
Musée Historique des Tissus, Lyons, France

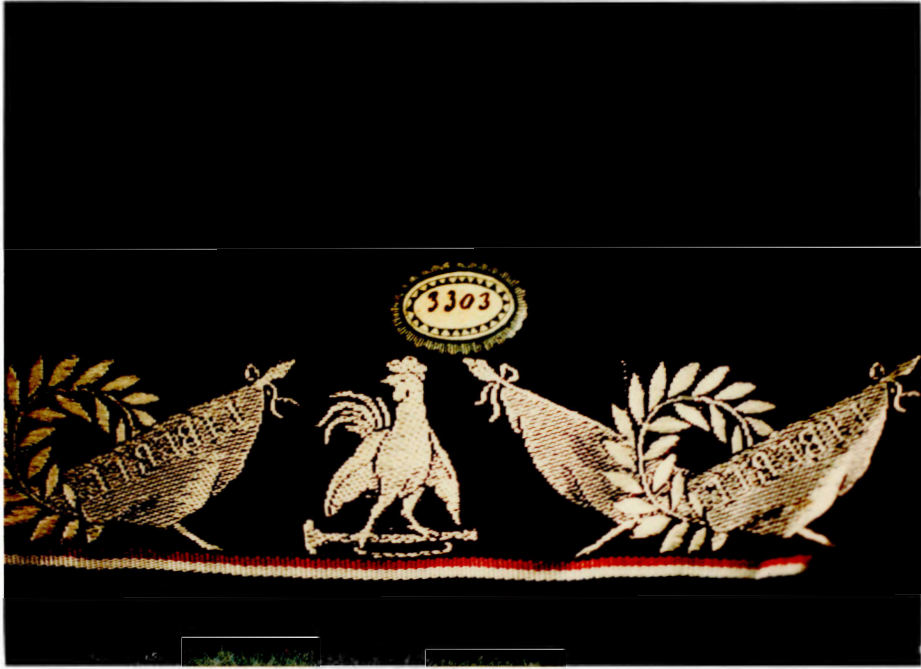


Plate XXX

Lyons Silk-Lampas-Acc. No. 3303-Empire
Period
Musée de l'Impression des Étoffes,
Mullhouse, France



Plate XXXI

Tissus de Soie Sample Book Acc. No. 1-1333
Chambre de Commerce de Lyons Collection
c. 1800
Musée de l'Impression des Étoffes,
Mullhouse, France



Plate XXXII

Horsehair Damask c. 1820
Samuel Augustus-Cabinet Maker
Given by Adelaid Wright Ball
Barrett-Byram Homestead
Chelmsford Historical Society, Chelmsford,
Mass.

Plate XXXIII

Fig. 1 - Horsehair on Classic Empire Gondola Chair
Acc. No. F53 c. 1820-1840
Sprague Mansion, Cranston Historical Society
Cranston, RI

Fig. 2 - Detail of Fig. 1.



Fig. 1

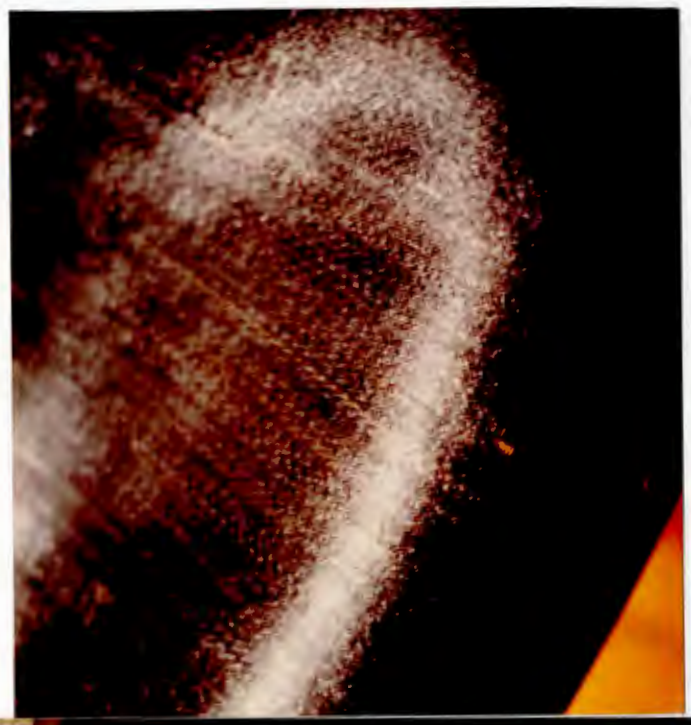


Fig. 2

Plate XXXIII

Plate XXXIV

Fig. 1 Stencilled cotton. Acc. #77.7
Found in Newport-Probably made in
Baltimore date 1830-1840
Museum of fine arts, Boston, Mass.

Fig. 2 Detail of chairback.

Plate XXXIV

Fig. 1



Fig. 2





Plate XXXV

Blockprinted (probably) Cotton-Plain Weave
c. 1828
Col. Black Museum, Ellsworth, Maine



Plate XXXVI

Plush c. 1828
Col. Black Museum, Ellsworth, Maine

Plate XXXVII

Fig. 1. - Tabby velvet-roller impressed
c. 1828, Col. Black Museum, Ellsworth,
Maine.

Fig. 2. - Detail of Plate XIII

Fig. 1

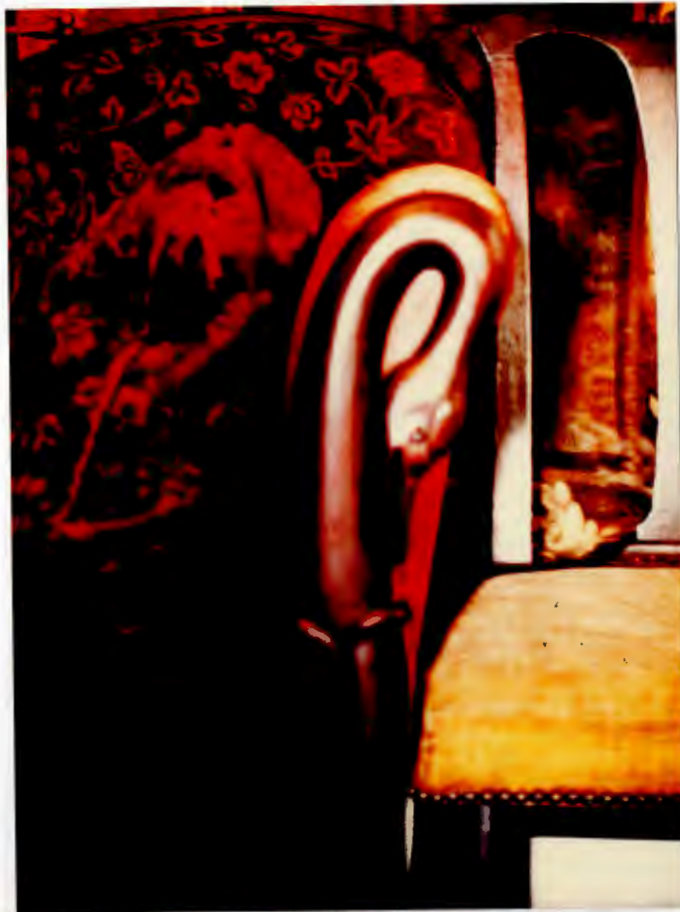


Fig. 2

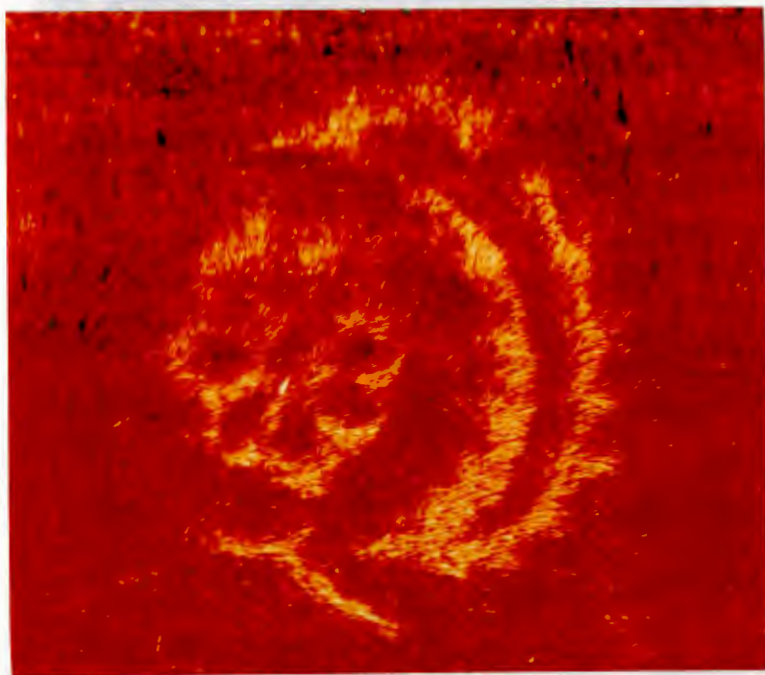


Plate XXXVII



Plate XXXVIII

Roller Impressed Plush-Chippendale Chair
Gen. David Cobb Collection
Col. Black Museum, Ellsworth, Maine



Plate XXXIX

Wool Damask c. 1825-1829
William Hancock, Upholsterer, Boston, Mass.
Harrison Gray Otis House
Courtesy: Society for the Preservation of
New England Antiquity

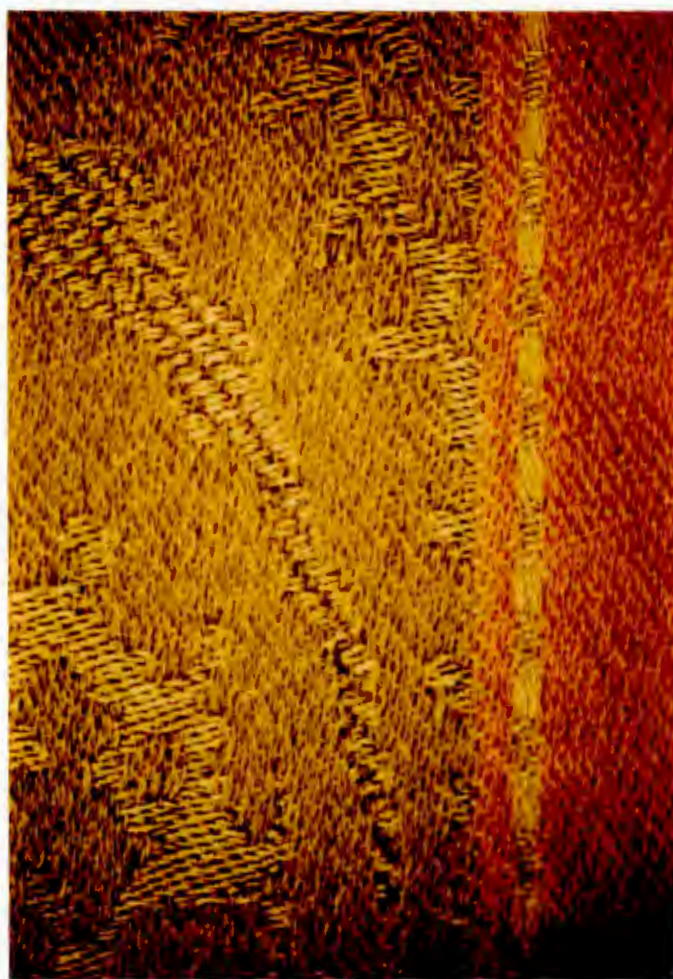


Plate XXXX

Wool Damask-English or French c. 1827
Gift of Emma Howe Acc. No. 12-47
University of Rhode Island Textile
Collection, Kingston, RI



Plate XXXXI

Leather c. 1820 Acc. No. 196
Louisa May Alcott Collection
Orchard House, Concord, Mass.

Plate XXXXII

Fig. 1 Wool Frisé c. 1820-1840
Kneeling Rest From King's Chapel,
Boston, Mass.
Louisa May Alcott Collection
Orchard House, Concord, Mass.

Fig. 2 Detail of Figure 1

Fig. 1



Fig. 2



Plate XXXII

Fig. 1



Fig. 2

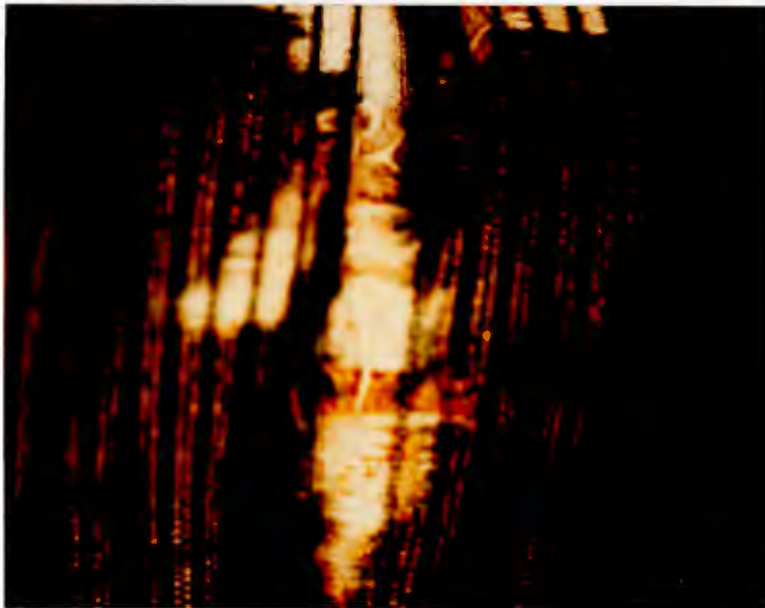


Plate XXXXIII

Plate XXXIV

Fig. 1. Wool Tapestry Acc. No. 1966.76.4.2
c. 1840 Manchester, N.H.
Gift of Mrs. G.F. Goss
New Hampshire Historical Society
Concord, N.H.

Fig. 2. Detail of above.

Fig. 1



Fig. 2

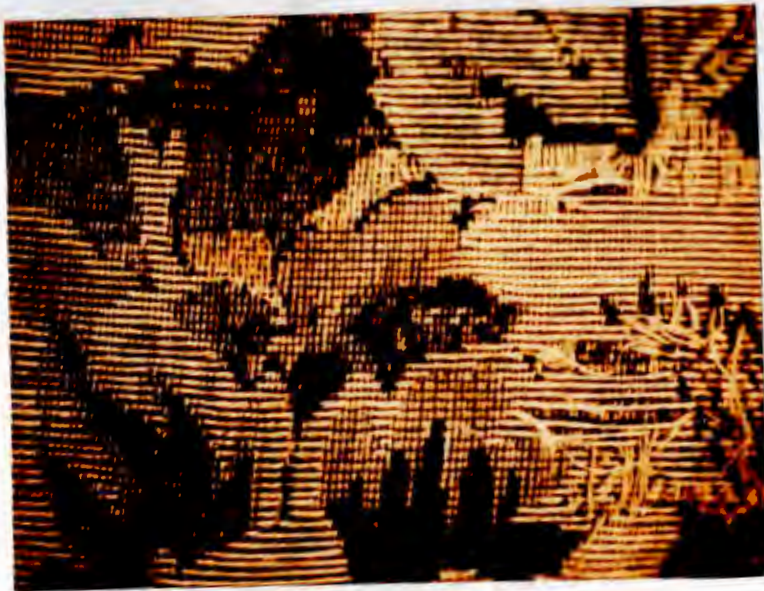


Plate XXXIV



Plate Plate XXXV

Wool Needlepoint - on linen canvas
Acc. No. 1983.4.1 c. 1840
Made by Elizabeth Southwick Bennett, 1814-
1869
Rhode Island Historical Society, Providence,
RI



Plate XXXVI

Roller Printed chair seat
Acc. No. 1975.56.39
Pattern, "The Adventures of Dr. Syntax"
New Hampshire Historical Society, Concord,
N.H.

Plate XXXVII

- Fig. 1. French Silk Damask Empire Period
Imported, c. 1815-1830
Acc. No. 1927.530
Importer, James Swan Collection
Museum of Fine Arts, Boston, Mass.
- Fig. 2 Detail of above



Fig. 1



Fig. 2

Plate XXXVII

Plate XXXXVIII

- Fig. 1 Italian Silk Lampas - Original
Acc. No. 125-737
c. 1826 Imported by Patrizio Fillechi
Salem-Peabody Collection
Coutesy-Essex, Institute, Salem, Mass.
- Fig. 2 Detail of original fabric in flat storage.
Acc. No. 125-737A

Fig. 1



Fig. 2

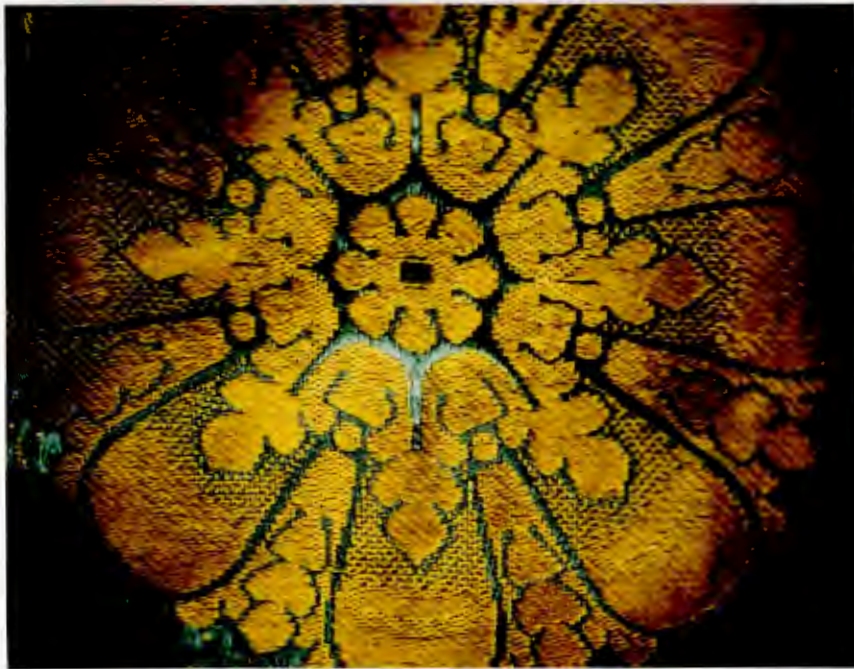


Plate XXXXVIII



Plate XXXIX

Italian Silk Lampas - from Sofa
Peabody Collection Acc. 125-737A c. 1826
Essex Collection, Salem, Mass.

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