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Early nineteenth-century British carpet patterns

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University of Delaware (Winterthur Program), 1993

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EARLY NINETEENTH-CENTURY BRITISH CARPET PATTERNS

by

Michelle McFadden

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Early American Culture

Spring 1993

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ABSTRACT

This paper examines forty-six "Brussels" carpet patterns, or "drafts." Designed by I. Arbuthnot, from the years 1803 to 1806 and 1813 to 1817 in England, the drafts contain information on the draw loom weaving process, early nineteenth-century textile pattern, and textile color. Each draft includes a design for a five-frame "Brussels" or "Wilton" pattern, painted in watercolor on gridded paper; most are inscribed on the front with the size of the pattern and weaving instructions, and a list of colors, the quantities, and the artist's signature and date on the back.

The patterns were catalogued in Kidderminster, England at Woodward Grosvenor Co., Ltd., in January of 1989 by the author. The patterns are classified by design according to Textile Designs by Susan Meller and Joost Elffers, and by color contrast according to The Elements of Color by Johannes Itten. The colors in the patterns, matched in natural daylight in England, are coded according to the Plochere Color System, based on
the German physicist's Oswald's system. A catalogue of the patterns, along with color matches, appears in the appendices of this thesis.

As only a handful of English patterns from this period were known previously, the drafts greatly expand the available information of early nineteenth-century carpet patterns. The most common size for Arbuthnot's patterns was 130 cords by 240 lashes. This size created a repeat of approximately 27 inches square. Other weaving instructions explained how to set up the loom; "comber," "point," and "cross point" indicated different gearing. Arbuthnot designed several types of motifs, including Neo-classical, Empire, Neo-Egyptian, Floral, Geometric, and Ethnic patterns. The artist utilized specific colors, such as orange or "barry" and red or "morone," and color contrasts, to achieve a dramatic effect in the patterns. Certain color combinations were associated with specific designs. This thesis provides a foundation for the understanding not only of Brussels and Wilton carpet pattern and color in the first two decades of the nineteenth century, but also the process of designing and weaving them.
The carpet patterns in the private collection of Woodward Grosvenor & Co., Ltd. of Kidderminster, England, are an important source of information for nineteenth-century English and American textile design. Woodward Grosvenor owns approximately ten thousand carpet patterns from the nineteenth century; the patterns which survive are evenly representative of the century and approximately one-third of the patterns were signed and/or dated. The earliest designer identified in the Woodward Grosvenor collection is "I. Arbuthnot." Arbuthnot's forty-six patterns, the subject of this paper, date between 1803 and 1806, and 1813 and 1817 (see Fig. 1). Arbuthnot utilized, in the words of a nineteenth-century author, "a judicious selection and extensive variety of patterns, combined with economy in the disposal of colours... to make a more tasteful selection."¹ An examination of Arbuthnot's designs

¹John Murphy, A Treatise on Weaving, Illustrated by Engravings, with Calculations and Tables for the Use of the Manufacturer (Glasgow: William Lang, 1824), 339. The author was describing the factors necessary for successful manufacture.
Fig. 1. Carpet woven from pattern No. 666, a Geometric/medallion design. In the nineteenth century, designers referred to the yellow and orange motifs as "heads" and the small, dark blue motifs as "sets."
increases our knowledge of one designer's use of pattern and color in early nineteenth-century English carpets, as well as the weaving process employed to create the Brussels and Wilton carpets from the patterns.

Kidderminster, located approximately one hundred and twenty miles northwest of London in Worcestershire, has been a weaving center for at least eight centuries. In the early thirteenth century, monks located in Kidderminster had outfitted their Priory with equipment for carding, spinning, weaving, and fulling. This textile industry grew in importance during the subsequent decades. Kidderminster carpets were mentioned as early as 1635 in an inventory of a bedchamber of a Lady Lettice, Countess of Essex. By the third decade of the eighteenth century, early capitalists established Kidderminster factories that wove flat, usually reversible carpets known as ingrain carpets. By the 1770s the carpet trade in Kidderminster


3Thus, a connection with carpet production was established one century before other English towns', such as Wilton or Axminster. Tomkinson, 6.
eclipsed other types of textile production, and at the turn of the century, the community was recognized as the chief center for carpet production in Britain.⁴

Ingrain, or "double-cloth," carpets, available in Britain after the third decade of the eighteenth century, were textiles woven on cloth looms in strips. They had no pile.⁵ Other variations of these flat, woven carpets include Dutch or Venetian carpets, which were plain or striped, and list carpets, which were woven from rags and thus randomly patterned.⁶ By contrast, Brussels carpets were strips of carpeting with pile. Wilton carpets were woven in a similar fashion except the looped pile was cut to create a softer, more


velvet-like appearance. The pile of Wilton carpets was higher than Brussels carpets and required about fifty per cent more yarn. Although textile historians believe Brussels carpet looms originated in Brussels, Belgium, they still debate the date of their arrival in England. Historians do agree that the Brussels looms were operating in Kidderminster by the last quarter of the eighteenth century. Other English carpet weaving centers included Wilton, Birmingham, and Leeds. However, Kidderminster was the earliest and most important carpet weaving community, and a most remarkable selection of drafts survives from here.

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7Gilbert, 61. The use of the term Wilton does not always indicate a floor covering; "Wiltons" were also used to cover chairs, for example. See Page, 23.


9According to Jeanne G. Weeks and Donald Terganowan, in Rugs and Carpets of Europe and the Western World, Brussels looms were brought from Brussels, Belgium and set up in Wilton by two French immigrants in 1720 (New York: Weathervane Books, 1969), 96. Claburn, 195, places the date approximately two decades later as do Jacobs, 30, and Hefford, 1-2. See also Gilbert, 61, Tomkinson, 6, and Bartlett, 2. In support of the argument that the Brussels loom in fact originated in Belgium, Jacobs, 30, notes that the 27 inch width of the English products measures the same as the Flemish ell, 68 cm. Hefford, 1, writes that a Wilton patent was applied for in 1741. In Kidderminster in 1769, approximately one hundred and fifty looms were employed. Gilbert, 61.
Prior to the introduction of Brussels looms to England, choices for carpets included hand-knotted rugs, either imported from the east or produced in England and Europe and often referred to as Turkey carpets or turkey work, respectively, or the ingrain carpets. Contemporary with the development of Brussels carpets, weavers produced hand-knotted, seamless carpets after 1754 in Exeter, Axminster, and Moorfields, using upright tapestry-like looms. These carpets came to be known as "Axminsters" after the weaving center which outlived its competitors.  

Other alternative floor coverings included plaited mats of various materials such as rush, straw, grass, or rags, painted floorcloths, and cross-stitched rugs.

Creating Brussels and Wilton carpets required the skills of talented artisans, including a designer or pattern drawer, and a weaver. First, the designer developed an idea for a pattern. Nothing is known about the artist, I. Arbuthnot, who created the patterns

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10 Winkler, 3-7. See also Claburn, 196.

11 Pattern drawer is the nineteenth-century term for designer. The qualification of this profession included "a facility in sketching or delineating an object, ... along with a thorough knowledge of the principles of weaving..." Murphy, 339.
studied in this paper. Indeed, present-day sources reveal that little is known about any of the British designers of the early nineteenth century for textiles or other media, such as wallpaper. While pattern books, such as George Smith's 1812 *Collection of Ornamental Designs after the Manner of the Antique*, were available, and may have served as inspiration for designers, records of the individuals, with the exception of the signed patterns, who filled the ever-changing demand for new textile designs have been lost. Mary Schoeser and Celia Rufey suggest that either these designers worked on a freelance basis or worked in-house for furniture ("furniture" meaning printing fabrics) printers.

12 The name Arbuthnot can be traced to twelfth-century Scotland. William R. Arbuthnot of London, England has indexed the 21,000 descendants of the first Arbuthnot, Hugh de Abernothenoth, son of Hugh de Swinton and a crusader's daughter. A search through his index does not reveal an "I. Arbutnnot" in the late eighteenth century or the first few decades of the nineteenth century in Britain. Mr. William R. Arbuthnot, interview by author, London, England, January 1989.

13 George Smith notes that the designs were "capable of being worked in carpet, wood, metal, paper, or silk; and equally serviceable to the Ornamental Painter & Japanner." As quoted in Mary Schoeser and Celia Rufey, *English and American Textiles from 1790 to the Present* (New York: Thames and Hudson, Inc., 1989), 49. See page 43 for names of designers who signed surviving patterns.

14 Ibid., 43. For example, a volume of block-printed impressions on paper survives of cottons probably printed by E.B. Dudding, a maker of furnishing fabrics who was in business in London from 1811 to 1816.
Printing houses produced designs of varying quality and expense, the cheapest of which were actually copied from other works. The designers had a variety of surfaces to cover - upholstery for furniture, window curtains, bed hangings, and fabric on the walls.\textsuperscript{15}

In addition to textile designers, British architects of the late eighteenth and early nineteenth centuries also tried their hand at textile design. These architects began to design furniture and accessories as well as ceiling, wall, and floor treatments for the English country houses in the 1780s. The earliest surviving architect-designed carpet pattern appears to be an example designed by Robert Adam for the Dining Room at Syon in 1768.\textsuperscript{16} Aside from these

\textsuperscript{15}Fabrics for these different fabrics were sometimes coordinated. This design innovation was introduced by British architects in the previous century. Schoeser, 32. A group of designs might include, for example, a "pillar" [a "furniture" print depicting a plain marble pillar swatched (sic) in a spiralling garland of lilacs, roses, convolvulus, wheat-ears, etc.] print, a chair seat, and border. These sets were very popular; for each border shown there was a coordinating seat and pillar print. Schoeser, 33-34.

\textsuperscript{16}Gilbert, 51.
coordinated designs for English country houses, there is little evidence that architects were involved directly in the design of Brussels and Wilton carpets.\textsuperscript{17}

Arbuthnot's tools needed to create "drafts"—the patterns which contained the necessary weaving instructions—would have included paper, paints, paintbrushes, a portable right-angle mirror, and a "repeat glass." The right-angle mirror enabled the designer to examine the effects of the repeats in the pattern. A repeat glass, when held the correct distance from the design, showed the different angles at which repeats could be effectively plotted.\textsuperscript{18}

Preliminary sketches for Arbuthnot's patterns do not survive, but the completed patterns themselves are painted onto laid paper engraved with a grid.\textsuperscript{19} By the

\textsuperscript{17}Ibid. Gilbert, 62-63, writes, "there was no formal attempt to link the architect's decoration of a room with strip carpeting."

\textsuperscript{18}For a photograph of a mirror and repeat glass, see Anthony Hunt, \textit{Textile Design}, (London and New York: The Studio Publications, 1951), 9.

\textsuperscript{19}The paper on which Arbuthnot's drafts survive was made by Hollingworths & Balston (1794-1806), the Hollingworth Bros. (1807-59), W. Balston (1806-14), and W. Balston & Co. (1814-49) of England. Thomas Balston, \textit{William Balston, Paper Maker, 1759-1849} (London: Methuen & Co. Ltd., 1954), 164-167. The countermarks and
early nineteenth century, artists preferred to use wove paper because paint did not puddle as it did on the chain and laid lines of laid paper. By the second decade of the nineteenth century, use of laid paper by an artist would have been considered old-fashioned.\textsuperscript{20} The use of laid paper by Arbuthnot was therefore somewhat outdated, especially for the second group of designs dating after 1813. Stationers bought laid paper from paper mills and sold it to a printer who engraved and printed the grid. The designer or design firm then ordered it from the printseller.\textsuperscript{21}

Grids lines represented the warp (lengthwise threads of textiles) and weft (crosswise) of the fabric. watermarks from the patterns were matched with the examples in this book. The paper is twenty inches in height; the width of the paper is not known.


\textsuperscript{21}Krill, English Artists Paper, 103, and Ian Maxted, The London Book Traders, 1775-1800: A Preliminary Checklist of Members (London: By the author, 1977), 134. The inscription "Published July 25 1803 by Laurie and Whittle" appears on Arbuthnot's pattern No. 678. Laurie and Whittle are listed in Maxted as "map, chart, and printsellers;" it is reasonable to assume that Arbuthnot may have obtained gridded paper from a similar source. At some point in this process, the paper would have been sized to prevent the spreading of the watercolor paint.
Each rectangle of the grid represents the meeting of a warp thread with a filling thread. The classifying of design paper is done by enclosing a number of rectangles, horizontal and vertical, within a certain distance with a heavy line; these enclosures are known as squares.\textsuperscript{22} As the warp dimension is always represented first and the filling second, a grid of 8 X 9, or 8/9, or 8 and 9, indicates eight squares vertical and nine rectangles horizontal.\textsuperscript{23} This was the grid size used by Arbuthnot in his drafts (see Fig. 2). Both designers and weavers were adept at reading the draft and calculating the dimensions of a finished textile by the measurements of the draft.

Once the grid size was determined, the paper was ready to receive the design. The designer painted the design using assorted watercolor pigments for a wide

\textsuperscript{22}E.A. Posselt, \textit{Technical Textile Design} (Philadelphia: by the author, 1889), 9-10. In the nineteenth century, the squares were called "designs," and the paper "design paper." Murphy, 358.

\textsuperscript{23}Posselt, 10. Other variations of grids include 6 X 12, 9 X 10, 4 X 24, 8 X 15, and so on. An extended discussion of the selection of the correct grid, determined according to the number of warp and filling threads required per inch in the finished fabric, can be found on pages 12 - 13.
Fig. 2. Styles of designing paper. Arbuthnot utilized 8 X 9. Reprinted from E.A. Posselt's Textile Design (Philadelphia, 1889), 11.
range of colors. If necessary he mixed the colors.24 Each hue corresponded to a specific color available in wool colored with natural dyes.25 The designer was careful to allow the grid to show through the paint so the weaver could determine the correct color for each rectangle.26 After the paint dried, the pattern was labeled according to size. Most likely, the artist signed the draft at this time. Arbuthnot signed his initials "I.A." on the back of his patterns dated between July 26, 1803, and September 8, 1806, and usually "I. Arbuthnot" on his second group of patterns dating from January 22, 1814 to June 2, 1817. Arbuthnot wrote the dates—his hand writing is evident here—just above or below the signature (see Fig. 3).

Once the designer completed the draft, manufacturers' representatives showed prospective buyers

24"Pattern-drawers ... generally prefer colors of their own preparation..." Murphy, 346. For a list of pigments and their prices, see Bernard Denvir, Early Nineteenth Century: Art, Design, and Society, 1789-1852 (New York: Longman Group Ltd., 1984), 150.

25Arbuthnot's watercolors closely correspond to the colors of naturally dyed wool. The yellows on paper and in wool, for example, have a mustard cast to them.

26Or, in other words, so "the flower-lasher may be able to see the lines of the design paper distinctly through them." Murphy, 346.
Fig. 3. Arbuthnot's signature on pattern No. 668.

Fig. 4. Color list on pattern No. 668.
the patterns at a place of business, in London or possibly a secondary city, where it was available for customers' viewing and ordering.\textsuperscript{27} By 1805, at least eight Kidderminster firms had warehouses in London. By 1815 nearly every firm had set up in London.\textsuperscript{28} The firms' warehouses in Kidderminster probably directly supplied customers in the midlands and the north.\textsuperscript{29} The customer specified the desired size of the finished carpet upon ordering. The merchant then forwarded the draft to the Kidderminster carpet manufacturer.\textsuperscript{30}

The manufacturer decided on the colors and quantities of wool needed to weave a job. Firms expended considerable effort to match the colors of the sketch with the colors of the fabricated carpet so as

\textsuperscript{27}Gilbert, 62-3, writes that "the choice of stock patterns must have been left to a client possibly acting under advice from his architect or upholster but more often exercising his own judgement."


\textsuperscript{29}Smith, 25.

\textsuperscript{30}Alternatively, the draft was not completed until an initial order for the carpet was received; however, this would have introduced a delay of several days or weeks while the designer transferred the sketch to gridded paper with the necessary weaving instructions.
not to disappoint the manufacturer or the customer.\textsuperscript{31} Each carpet firm purchased quantities of wool and carried out the dying process. The Stour River, which traversed the town, was believed to have special qualities for dying wool, being affected by the iron forges and slitting mills upstream.\textsuperscript{32} After the wool had been spun elsewhere, it was returned to the mills for distribution to the individual weavers.\textsuperscript{33} At some point, the manufacturer noted the necessary quantity of colored wool needed to weave the pattern on the reverse of the design and distributed it to the weavers along with the draft (see Fig. 4).

The weavers of Kidderminster worked in factories of various sizes, but were individually responsible for their raw and finished goods.\textsuperscript{34} Firms assigned jobs and paid for finished pieces on "the day of the fall" or

\textsuperscript{31}See Murphy, 346.
\textsuperscript{32}Smith, 1.
\textsuperscript{33}Most firms did not have their own spinning facilities. Smith, 23.
\textsuperscript{34}While many factories were of fairly solid construction, others were converted from houses and tenements or "very unlikely properties." Few weavers owned looms individually, probably because of their high cost compared to other types of looms. Smith, 26 and 75.
"falling day," usually Sunday or Thursday.\(^3^5\) Along with the correct quantity of colored wool wound on bobbins and the draft, each weaver was responsible for the production process. This included hiring an assistant, usually a child known as a "draw-boy" or "draw-girl." Weavers also paid for rape oil for the loom, candles, and coal to heat the work area, maintenance of the loom, and the shuttles.\(^3^6\) In order to finish before the day of the fall, it was not unusual to work through one or several nights in a row. The weaver would set up his loom according to the instructions on the draft. The draft contained information such as the size of the pattern repeat and the placement of the different colored yarn on the loom frames, or shelves which held the bobbins. A hand loom weaver could produce a maximum of seven yards a day. The weavers were paid by the yard; pieces were usually 27" wide and thirty-six yards long.\(^3^7\)

According to one eighteenth-century source, the Brussels loom was "the most complicated used by weavers

\(^3^5\)This information is paraphrased from Bartlett, 15-16, and Smith, 23-25.

\(^3^6\)The weaver may have also employed a bobbing winder.

\(^3^7\)Bartlett, 16, and Smith, 78-79.
Brussels and Wilton carpets consist of woolen warp threads which create the pile and the body of the carpet and a linen weft. When the colored wools are not on the face of the carpet, they are part of its durable backing. The loom, also called a "draw loom," consisted primarily of cordage. Its name originated from the action of "drawing"—a downward motion—the necessary cords, called simple cords, which formed the pattern to raise the harness. The harness held the warp threads, controlled from above by tail cords which revolved around a "box of bowls," or small pulleys. When the simple cords were drawn, the tail cords revolved around the pulleys, and the warp threads for one row of carpet rose to allow the shuttle with the linen weft to be inserted across the width of the textile.

There would normally be five colors in the

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38 John Duncan, Practical and Descriptive Essays of the Art of Weaving (Trongate, England: James and Andrew Duncan, 1807), X.

39 Winkler, 3-8. Thus, the pattern is produced entirely by the warp threads.

40 For a more detailed description of this operation, see Duncan, 161-164; Murphy, 321-324; and Smith, 18-19. All three sources contain nineteenth-century descriptions of the process.
Fig. 5. Draw loom. The loom pictured is similar to the loom employed to weave Arbuthnot's patterns. The draw boy, in the foreground, pulls down on the lashes which hang from the simple cords. Only one frame is pictured, to the right; however, in a five-frame loom, the frames which hold the bobbins would have been stacked to the far right of the loom. From Alfred Barlow's The History of Weaving (London, 1879), 138.
carpet, with 260 ends of each color yarn across the width of the 27 inch carpet, making the total of 1300 simple cords to control the 1300 ends. 41 Each end passed through a small brass eye in the harness, with the tail cord passing over a pulley contained in the box of bowls (in which there were 1300 such pulleys). 42 In order to produce each row of carpet, the simple cords for one row would be tied by a "lash." This greatly reduced the effort of drawing 260 cords for each row. Each lash, therefore, contained 260 cords, and the number of lashes was dictated by the length of the pattern. A pattern one yard long would normally require 320 lashes. 43

Thirty-eight of Arbuthnot's forty-six drafts indicate the number of cords and lashes necessary for the pattern written in cursive at the bottom of the page; the remaining eight patterns have been trimmed (see Fig. 6). Only one, a bold Egyptian design (No. 380), has a repeat of approximately twenty-seven inches

41Carpet Trade Review, 49, and Smith, 19.

42Smith, 19. To understand how this complicated mechanism produces a pattern, see Fred Bradbury, Carpet Manufacture, (Belfast, Ireland: Municipal Technical Institute, 1904), p. 77-81.

43Smith, 19.
Fig. 6. Detail of pattern No. 371, an Art Movements/Neo-classical design. The cords and lashes indicated the size of the pattern.
wide and one yard long; the inscription at the bottom of the pattern reads "264 cords by 32 [sic] lashes."
The remaining forty-five patterns are considerably smaller. Thirteen patterns are the most common size: 130 cords (or 132 cords) by 240 lashes (or leashes). The repeat for this pattern was twenty-seven inches square: the first 130 cords were mirrored across the second half of the pattern for a total of 260 cords, and a width of twenty-seven inches, and a length of 240 lashes or twenty-seven inches in length. The remaining patterns varied in size from the smallest, an anthemion border (No. 474B) inscribed 98 lashes by 124 cords, to the second largest, a floral bouquet design (No. 650), which was drafted at 170 cords by 280 leashes. One draft is square: No. 742, an abstract design of Empire and geometric motifs, measures 130 cords by 130 leashes; the resulting repeat was rectangular.

There were two ways to set up a Brussels carpet loom: "comber" or "point." L.D. Smith describes the two different types as follows:

In comber work the pattern was not repeated across the breadth of the carpet. It was thus more intricate and complicated, and required double the quantity of cordage and gearing. In point work, the pattern was repeated from the center to the
Arbuthnot was familiar with both kinds of work. Twenty-one of Arbuthnot's patterns have inscriptions which provide information in addition to the size (cords and lashes) of the pattern. Of these, one Empire pattern from the first period (1803-1806) and four Florals, all from the second period (1813-1817) of Arbuthnot's work, reference these two types of looms. Four indicate point or cross point patterns: an Empire pattern containing seven-pointed stars on an abstract background (No. 428A) inscribed "point;" a Floral pattern containing sprigs of assorted flowers (No. 573) inscribed "crofs poi__;" a Floral pattern of fully open roses against foliage inscribed "crofs po__" (No. 740A); and a Floral pattern of sprays and sprigs with abstract flowers inscribed "crofs ____" (No. 777). A fourth pattern contains both comber and point work: in the Floral bouquet pattern mentioned above (No. 650), the first 90 cords constitute point work and the second 80 yards are comber work, for a total of 170 cords across the draft and 260 (90+80+90) cords on the loom (see Fig. 7).

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44Smith, 20. The drawer's wage was according to the nature of the work, with "combre" the best paid at 6 s. per week, followed by 36" "point" at 5 s. 6 d. Smith, 78-79.
Fig. 7. Pattern No. 650, a Floral/roses design. Note weaving instructions at bottom of pattern.
The patterns also contain other information. Several drafts from the first group (1803-1806) have notations which indicate the way the pattern works. For example, the inscription from a Neo-classical pattern of foliate wreaths surrounding individual flowers (No. 82B) reads "works all one way, Pattern turns round or matches opposite;" and a second, similar pattern with different colors (No. 349) reads "works up & down & drops" and "center" is written at the lower, right-hand corner.

Several patterns from the second group of drafts contain the notation "1st (or first) lash (leash) readed (reed) in," including a Floral Indienne pattern of abstracted flowers and leaves (No. 668), and an Ethnic paisley "boteh" (the teardrop shape) pattern (No. 568). The reed was part of the loom which separated the warp threads, and consisted of two horizontal pieces of wood between which a series of narrow strips of flat steel wire were bound in.45 Thus, this instruction to the weaver indicated that he should set up the first lash before beginning to weave.46

45Posselt, 39.

46Only one notation does not fit into the above categories of pattern size (cords and lashes), the type of loom (comber or point) and how to set it up (1st lash reed in), and the direction of the repeat ("works up and
The reverse of the pattern drafts contained equally important information; each contains a list of the colors and quantity of wool necessary to weave the pattern. Brussels looms were classified by the number of frames—three, four, five, or six—that they contained. The frames, attached to the rear of the loom, held the bobbins; each frame held 260 bobbins. Arbuthnot's patterns were designed for five-frame Brussels looms. In addition to the five colors held by each frame, each of the frames could be "planted" with additional colors to create a more variegated effect in the carpet. Not more than two frames were planted per pattern. For example, in Floral pattern No. 88, the frames are listed as:

| 1 Black  | 4th Frame  | 5th Frame |
| 2 White  | 4 Dead [empty] | 7 Dead |
| 3 Green  | 5 Red Maroon | 7 light Purple |
| 4 Planted| 5 Barry [orange] | 5 Yellow |
| 5 Planted| 4 light Purple | 11 Pink |
|          | 20 Red Maroon | 8 Yellow |
|          | 24 Dead | 24 Dead |
|          | -- | -- |
| 62 | 62 |

Written below the pattern size on No. 667A, a second inscription reads "to be left out for 3/4 guide," which means that the width of the pattern is 27 inches.

A more technical definition for a frame, as outlined by Posselt, 188, is the number of different colors called for in a vertical row or squares warp ways in the design.
Of Arbuthnot's forty-six patterns, four of twenty-two drafts from the first group and thirteen of twenty-four drafts from the second group are planted. All but two from the first group are floral-inspired patterns, indicating that the designer's patterns called for additional colors, and thus planted frames, when floral motifs were utilized.

Thus, the draft contained information necessary for the weaver to set up the loom, including the size of the pattern, the type of pattern, the orientation of the repeat, and the arrangement of the bobbins in the frame. Once the weaver was finished weaving the carpet, he brought the 27" wide strips to the mill in return for payment. The mill then exported the carpeting from Kidderminster via a network of canals and roads. The strips of carpet were sewn together by the manufacturer or the customer to fit the room for which they had been ordered; sometimes a border would be added. The carpet, with or without a border, may have been square or rectangular, or cut to fit a specific room.

Arbuthnot's patterns consist of both body and

48 Smith, 25 and Tomkinson, 7.
border designs. One pattern described above, No. 88, may have been a hearth rug because of the borders on two sides of the draft; the draft itself is inscribed "side border." When woven, this small, rectangular carpet had borders all around. Four of the body patterns have matching border designs. For example, an Empire pattern of yellow anthemion with orange shadows on a light blue vermiculated ground (No. 474A), has a matching border of anthemion with a wide stripe of shell motifs which indicate the outer edge of the carpet. A Neo-classical pattern (No. 78A), of flowers, leaves, and scrolls has two alternate border patterns (Nos. 78B and 76), both of which repeat the roses, tulips, and ivy-like leaves in the body pattern. These two borders were dated just two days apart, the former on November 12, 1803, and the latter on November 14, 1803. In three of the four examples of body and border pairs, the body patterns date four or seven months before the border pattern. This indicates that the borders may have been designed only when the body was ordered by a customer. The dates were trimmed from the fourth pair of drafts.

Two additional border patterns in Arbuthnot's work do not have matching body patterns; these borders may have been intended for plain fields of carpet or the
matching body patterns may be missing. A third border with a Pompeiian design (No. 145) may have been paired with an Empire body with anthemion, flowers, and ivy (No. 136) (see Figs. 8 & 9). The same colors and similar motifs were used in both patterns. The Pompeiian border is distinctive for the one-way orientation of the design, its greater height when compared to other borders in the collection, and the motifs and colors found therein. Such wide, patterned borders may have also edged solid-color carpets.\textsuperscript{49} More than one border may have been ordered to vary the carpet at little cost.\textsuperscript{50} An unusual pattern (No. 667A), a Floral Indienne of maroons with black on a drab ground, has a body and border designed together. When woven, the finished piece had a border on either side and probably was utilized as a runner in a corridor.

The various sizes of the patterns and the assortment of motifs and color for each of the drafts suggest that there were multiple decorating schemes for which these carpets were employed. According to English

\textsuperscript{49}Gilbert, 61.

Fig. 8. Carpet woven from pattern No. 145, an Ethnic/Pompeian design. The Pompeian border is distinctive for the one-way orientation of the design, its greater height when compared to other borders in the collection, and its distinctive motifs and colors.
Fig. 9. Carpet woven from pattern No. 136, an Art Movements/Empire design. The anthemion—a stylized acanthus leaf—was a popular Empire motif, and is also found in Nos. 371, 397, and 474A & B.
eighteenth-century architect Issac Ware, it had been the custom to "almost universally cover a room entirely [with carpet]." He was referring to Brussels and Wiltons. Unlike Axminster carpets which were often designed for a specific room and were related to the pattern in the ceiling, Brussels and Wilton carpet were ordered independently of the room for which the carpet was intended. The strips of carpeting could be pieced together into rugs of various sizes, from the smallest hearth rugs to large area rugs; they could be cut around the hearth as well. If placed in the center of a room, a border almost always surrounded the body of the carpet (see Fig. 10). The small "side border" pattern, No. 88, may have created a rug to be used in front of the fireplace. Hearth rugs, always with a border and usually with long black fringe, may have also echoed the pattern of the main carpet.


52 Clabburn, 198.

53 Gilbert, 62.

54 Ibid., 59-60. In America, Jefferson's 1809 White House inventory also lists Brussels carpet in all the important rooms; some were described as elegant and some had matching fire rugs. Clabburn, 23.
Fig. 10. Pattern No. 381, a Floral/stripe design (computer graphic).

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There is some indication that different kinds of patterns were meant for different rooms in the house. One scholar noted that presumably floral patterns and landscapes were intended for front rooms or parlors.55 "Striped Brussels carpeting for Stairs and Entries" were advertised in a New York newspaper.56 Surviving Brussels carpets and fragments do not accurately reflect the diversity of interior decorating options available to the English and Americans in the early nineteenth century. The range of Arbuthnot's patterns, from the "Conversational" pattern of coral and seaweed (No. 341), to a Geometric mosaic design resembling an ancient tile floor (No. 678) to the busy, Floral Indienne patterns (Nos. 759 and "unnumbered"), demonstrate that customers had a wide choice of carpet patterns and decorating schemes.

The beginning of the nineteenth century saw the earliest publications that advocated a unified interior design.57 These carefully illustrated publications


56Ibid.

57As discussed earlier, English architects had approached integrated design for interiors in the 1760s.
dealt with interiors as a stylistic whole. Earlier pattern books for furniture and ornamental accessories compiled by, for example, Chippendale or Piranesi had created an approach that made interior design an assemblage of parts. The variety of motifs and colors found in Arbuthnot's patterns lend themselves to equally varied interior decorating schemes. For example, Arbuthnot's Egyptian pattern may have been intended for an Egyptian-inspired interior, such as that of Thomas Hope's house on Duchess Street, while the formal, geometric Neo-classical designs with matching borders could be found in salons and drawing rooms of the British middle and upper classes.

Of the three design strategies at the designer's disposal—the repeat, the motif, and the colors—mastering the difficulties of the type and effect of the repeat was perhaps the most technically challenging. In the parlors mentioned above, for example, the medallions and cartouches in the Neo-classical patterns were "staggered" or "dropped," for the strips were laid in

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58 Gere, 136. An example of this new type of style book was Thomas Hope's Household Furniture and Interior Decoration (1807).

59 Ibid., 137.
such a way that the motifs were arranged alternately throughout the room, both horizontally and vertically.\textsuperscript{60} Such an arrangement must have given considerable liveliness to interiors now considered somewhat cold and over-formal.\textsuperscript{61} Thus, designers such as Arbuthnot had to envision the overall effect of the pattern in a room, and choose an appropriate size and type of repeat.\textsuperscript{62}

Arranging the motifs, referred to as "heads" and "sets," in the design could be achieved in three ways. Heads referred to the principal objects, such as roses, while sets included secondary motifs such as the leaves and stems (see Fig. 11).\textsuperscript{63} In the first method, the repeat, consisting of heads and sets and forming one unit, was woven end to end in long strips of

\textsuperscript{60}Gilbert, 62.
\textsuperscript{61}Ibid.
\textsuperscript{62}The design is materially influenced by the shape the designer sets himself to fill. It would never occur to him, for instance, to stretch a wreath of flowers across a width of space which he did not see before him. Lewis F. Day, \textit{Pattern Design: A Book for Students Treating in a Practical Way the Autonomy, Planning, and Evolution of Repeated Ornament} (London: B.T. Batsford, 1903), 68.
\textsuperscript{63}Murphy, 352 and 356.
Fig. 11. Examples of sets. Above, from John Murphy's *A Treatise on Weaving* (Glasgow, 1824), plate 12, and below, from Arbuthnot's patterns Nos. 666 (left) and 742 (right).
Arbuthnot's border patterns and the oversized Egyptian pattern were designed and executed in this manner. One of the Neo-classical patterns, a border (No. 82A), was inscribed "works one way," to enforce the correct execution.

Repeats composed of more than one unit were called a "turnover" or a "turn-round." In the turnover, a bi-symmetrical design, the weaver flipped the pattern across an invisible center line, which doubled the width of the design. For example, in the Neo-classical pattern (No. 349) of medallions with white and yellow flowers and green leaves, the pattern formed interlocking circles when repeated. Most of Arbuthnot's designs were "turn-rounds;" only one-fourth of the repeat was pictured in the draft. When turned over, dropped down, and dropped down and reversed, a complete repeat emerges.

Designing repeats to match from one strip of carpet to the next represented a complicated challenge (see Fig. 12). A nineteenth-century source cautions pattern drawers to take "particular care ... where the

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Fig. 12. Pattern No. 668, a Floral/Indienne design (two repeats). Note how carefully the motifs in the repeat join together.
stalks, or other members join, to avoid stiffness or unnatural turns, and to observe that none of the parts be too much crowded, nor improper vacancies left."\textsuperscript{65} The designer was influenced by the shape he set out to fill—in Arbuthnot's case, squares or rectangles.\textsuperscript{66} Arbuthnot envisioned the completed design and then fit it into a square or rectangular repeat format. A careful attention to detail was required by Arbuthnot to insure that the motifs in the pattern matched from top to bottom, from side to side, and from one repeat to the next. Additionally, the effect of the motifs in the pattern had to be taken into consideration across several repeats, and many strips of carpet, so as to create an uniformly decorated surface.

The appearance of the draft is deceptive since the miniature often looks dramatically different upon execution. For example, an Ethnic pattern of stylized flowers on a red ground with a "V"-shaped blue strip (No. 524) becomes a bold, diagonal lattice of blue enclosing diamond-shaped red areas (see Figs 13 & 14). A second pattern of orange, white, and green flower beds

\textsuperscript{65}Murphy, 343.

\textsuperscript{66}Day, 68.
Fig. 13. Pattern No. 524, an Ethnic/carpet pattern design.
Fig. 14. Carpet woven from pattern No. 524.
surrounded by an orange and white gravel path (No. 339) is transformed into an intricate walkway around unusually-shaped beds. As mentioned earlier, these repeats were created with comber or point ties. Comber ties were utilized for repeats of one unit, and point and cross-point ties created repeats from turn-overs and turn-rounds.

Despite the diversity of Arbuthnot's design motifs, his patterns fit into recognizable categories. The motifs which form Arbuthnot's repeats are indeed a wide assortment, from floral to classically-inspired to exotic. Textile designers today recognize four families of patterns: Floral, Geometric, Ethnic, and Conversational; a fifth category has been added here in keeping with Susan Meller and Joost Elffers' Textile Designs--Art Movements and Period Styles.67 Each of these pattern families was represented in Arbuthnot's work. Sixteen of these, the largest number of Arbuthnot's designs, fall into the Art Movements and Period Styles category, with Neo-classical, Empire, and

one Egyptian design represented. The next largest number was fifteen patterns in the Floral family. There were ten Geometric patterns; four Ethnic patterns and one Conversational pattern, for a total of forty-six.

Flowers have been perhaps the most popular textile motif throughout time, and it is fitting that this family was well represented in Arbuthnot's work. His patterns fell into several different categories of motifs, from roses, the most popular of the Floral patterns, to flower stripes, to flower beds. Two of the rose patterns, both borders (Nos. 76 & 78B) consisting of a stripe of flowers edged with abstract leaves, match a body pattern classified as Neo-classical (No. 78A). The other two rose patterns, both bodies, depict fully opened flowers against foliage and a plain ground (Nos. 650 & 740A) (see Fig. 7).

The motifs in four of the Floral patterns identify these designs as "Indiennes," or French (or, in this case, English) interpretations of Indian hand-painted cottons (Nos. unnum, 667A, 668, 759) (see Fig.

68Meller, 27.
Banned in France in the eighteenth century because of the competition with French textiles, imported designs from India continued to be influential into the nineteenth century and domestic interpretations became popular. These patterns in Arbuthnot's collection are easily recognized for their "allover" patterns with stylized, almost abstract, flowers and leaves. The patterns were distinctive for their busy appearance. The most abstracted of these patterns, No. 759, is almost bizarre to the twentieth-century viewer; the angular leaves and flowers are nearly indistinguishable from each other. Only the stems and occasional flower with round petals speak to the origin of the design. These designs are reminiscent of Meller's "Jacobean Look" category of motifs; however, the geometric quality identifies the patterns as Indiennes.

One of the most interesting patterns in the

69 Meller, 78.
70 Ibid.
71 Crewel work of flowing arborescent designs, dating from the seventeenth century, inspired later imitations in textile design. The style is called "Jacobean," after the latin name for the seventeenth-century ruling monarch, King James I. Meller, 430.
collection is a Floral identified as "flower beds," No. 339. The miniature depicts gravel walkways framing beds of flowering and leafy plants. The appearance of the finished carpet must have been striking, conveying the impression of walking outdoors in a garden. At this time, this geometric—or "ancient"—style of gardening was gaining in popularity in England. The pattern illustrates an organized garden with "curved directions, [and] dryness and firmness of gravel walks." Other Floral patterns include "stripes," for a border (No. 381) and side border (No. 88), "trailing florals and vines" (No. 607), "sprigs" (small single flowers in a tossed layout, No. 573), and "sprays (a loose cluster of flowers) and sprigs" (No. 777) (see Fig. 10). The last pattern in the Floral category, an exuberant "non-directional" floral (No. 571) of multi-colored flowers and leaves on a red ground brings the total to fifteen (see Fig. 15).

Three of the Ethnic patterns are closely related to the Floral family, a paisley boteh design ornamented


73Denvir, 37.

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Fig. 15. Pattern No. 571, a Floral/non-directional design (computer graphic, one and one-third repeat).
with abstract flowers (No. 568), and two "carpet pattern" miniatures (Nos. 524 and 749) (see Figs. 13 & 14). The botteh pattern has tear-dropped shaped flowers with floral ornament; the carpet patterns depict a floral "turkey" pattern within geometric fields. Both types of designs are inspired by eastern sources. The botteh, an Anglicized version of the Hindi buta, or flower, was utilized in Indian cashmere shawls and adopted by western designers.74 Near-eastern carpets had been imported to the west for centuries, and their distinctive, geometric motifs are readily recognizable. The Floral pattern described above, No. 571, is closely related to the "carpet pattern" miniature, No. 524; however, the former does not have the distinctive blue grid.

The fourth Ethnic pattern (No. 145) has "Pompeian" motifs and coloring (see Fig. 8). Examples of Pompeian motifs include mythological animals with wings, architectural details, scrolls, vases and other classically inspired objects; the coloring is "earthy reds, mustard yellows, and blacks."75 In this

74Meller, 392.
75Meller, 401.
miniature, sea horses alternate with a botheh shape embellished with scrolls. The pattern emphasizes the popularity of the frescos of the Roman community rediscovered in the mid-eighteenth century.

Indeed, classicism was the dominant influence in interiors throughout the eighteenth and the early nineteenth centuries. The renewed interest in the classical ruins of the ancient world had provided eighteenth-century architects with inspiration, either from personal visits or published sketchbooks of the sites, for their architecture as well as the decorative objects and finishes which filled the interior spaces. Classical shapes and motifs, such as medallions, lozenges, cartouches, roundels, and the ogee, as well as the ever-popular acanthus leaf and scrolls, found their way into textile designs of the day, and the carpet patterns of Arbuthnot.

The patterns in the Art Movements and Period Styles family speak to the popularity of these contemporary Neo-classical and Empire style motifs in all decorative arts, as well as to the new Egyptian

76 Schoeser and Rufey, 40-41, and Thorton, 138.
style. The designer’s eight Neo-classical patterns include floral motifs—clusters of flowers or leaves—enclosed by a framework in a circular or geometric form. These patterns incorporate a variety of flowers, such as roses, tulips, sunflowers, and a daisy-like flower with rounded petals, as well as assorted leaves, including acanthus, oak, and ivy.

One pattern of red, yellow, and black, No. 371, has large medallions, comprised of a ring of acanthus motifs enclosing a small, central medallion and a circular leaf wreath, and alternating lozenges with a vase motif against a background filled in with leafy scrolls (see Fig. 6). A second Neo-classical pattern (No. 700) has clusters of assorted flowers in brown-grays, or “drabs,” organized within blue octagonal fields. The Neo-classical patterns are easily recognized for their nature-inspired motifs and organized into bold fields which created a dramatic appearance upon sewing the strips of carpet together.

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77 Sheraton’s Drawing Book mentions popular motifs and their symbolism, including laurel wreaths, oak leaves and acorns, and baskets of fruit and rose garlands. Schoeser and Rufey, 41.
Two of the eight Neo-classical patterns are worthy of note due to the mythological animals incorporated into the design (see Fig. 16). Pattern No. 415 has a central lozenge enclosing a dragon figure, while No. 379 includes a vulture perched on the edge of a lozenge. Both patterns have the distinctive geometric organization of a Neo-classical pattern as well as the typical motifs—scrolls, flowers, and, in these two patterns, fruit in vases. Mythological animals have been popular throughout the history of design, and Arbuthnot's miniatures document their presence in early nineteenth-century carpets.

Closely related to the Neo-classical patterns were the Empire patterns. The Empire style developed in France as Napoleon's personal contribution to the decorative arts; its use in England, therefore, was somewhat limited. However, seven of Arbuthnot's patterns fall into the Empire family of textiles. The Empire style can be recognized by the motifs associated with the Neo-classical, but the motifs are not arranged within a overall geometric framework. Popular Empire motifs includes stars, anthemion (a stylized acanthus
Fig. 16. Pattern No. 415, a Art Movements/Neo-classical design. Note the geometric framework within which the motifs are contained.
leaf), bellflowers, and medallions (see Fig. 9).\textsuperscript{78} Two of the Empire patterns, mentioned previously, include the anthemion against a vermiculated ground and a matching border (Nos. 474 A and B) and seven-pointed stars and a matching border (Nos. 428 A and B). Two additional body patterns are comprised of alternating anthemion, with floral and ivy embellishment, and small medallions (no. 136), and clusters of morning-glory-like flowers and leaves against a background of dispersed stars (No. 152). A final Empire pattern consists of an unmatched border of anthemion edged with stripes of bellflowers (No. 397).

A unique pattern in the Art Movements and Period Styles category is the distinctive Neo-Egyptian pattern, mentioned above for its unusually large repeat. A seated sphinx, encircled by a maze, is surrounded by fields filled with various "Egyptian" motifs, including a winged snake, ducks in profile, a teapot, and assorted geometric shapes. Of note is the medley and arrangement of motifs. The maze is actually a Greek pattern, derived from Minoan myth; the ankh is upsidedown, and

\textsuperscript{78}Other symbols of imperial majesty included laurel wreaths, bees, eagles, and the Imperial crown. Gere, 143.
other motifs, such as the hieroglyphs, are abstracted. The pattern appears to represent the latest fashion, but a closer inspection reveals inaccuracies in representation.\textsuperscript{79} Either the publications which carefully illustrated the Egyptian antiquities that Napoleon had encountered during his 1798 campaign had not reached England, or Arbuthnot had not had the opportunity to closely examine this design resource which he nevertheless wished to employ.\textsuperscript{80} Arbuthnot's pattern, dated August 10 1804, speaks to his attempt to keep up with the latest fashion.

The patterns in the Geometric family are widely varied, but are classified by their abstracted, non-representational motifs, even though the pattern may contain recognizable objects. For example, four patterns have "scrollwork" and other motifs (Nos. 445, 446, 447, 448).

\textsuperscript{79}I am indebted to Ronald M. James for an illuminating discussion regarding this pattern.

The scrollwork design is derived from the ever-present acanthus leaf. In miniature No. 445, a pattern of scrollwork, which turns into a chicken's head, and ivy, encircling an Orientally-inspired vase, possesses a mixture of Classical and Oriental motifs. The two other scrollwork patterns (Nos. 130 and 667B) also include this combination, with scrolls and fretwork, an Oriental motif which symbolizes eternity, for its short, right-angled bars of fretwork never end. In No. 130, fully opened roses are also present against the dark ground. A fourth scrollwork pattern (No. 742) spaced the scrolls far apart with small medallions in between.

A second group of Geometric patterns included miniatures which resemble floor surfaces, two "wood" motifs (Nos. 657 and 740), a "tile pattern" (No. 539) and a "mosaic" (No. 678) (see Fig. 17). The wood

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81Meller, 170.

82Designs of pavements and parquetry floors were produced in nineteenth-century floor cloths as well. Charles Eastlake, in 1878, noted that "A floorcloth... should seem to be what it really is... There are endless varieties of geometrical shapes which could be used for floor cloths without resorting to the foolish expedient of copying the knots and veins of wood and marble." Claburn, 197.
Fig. 17. Pattern No. 678, a Geometric/mosaic design.
patterns include a hexagonal design created with pieces of wood—in the middle, a dark brown piece with striations resembling wood grain surrounded by hexagons of increasing size, alternating a variegated light color (blond) with a variegated medium color (orange-brown); the second wood pattern is a border made of pieces of wood in an "X" design laid side to side. The tile pattern (No. 539) depicts a daisy-like flower above and a tulip in the lower tile, against an abstracted wood background; the two tiles, meant to be repeated, are framed with wood strips. All three bear a striking resemblance to modern-day linoleum patterns. A mosaic pattern (No. 678), based upon Roman tilework, is complex with its hexagons, rectangles, and chevrons enclosing tesserae, or small bits of tile, with classically inspired vases and intertwined rope.

The two remaining Geometric patterns, Nos. 687 and 666, depict quatrefoils enclosing a symmetrical, four-lobed flowers and a second miniature of Neo-classically inspired medallions, respectively (see Figs. 18 & 1). The "quatrefoil" is reminiscent of Gothic design, while the "medallion" pattern bears a close resemblance to the motifs in the Neo-classical
Fig. 18. Pattern No. 687, a Geometric/quatrefoil design.
miniatures. The presence of a gothic-inspired pattern acknowledges the rising influence of the picturesque movement in England. Although the picturesque style's asymmetry and irregularity provided an alternative to the dominant Neo-classical style, the picturesque movement would not reach its peak until the mid-nineteenth century. All of the Geometric patterns speak to the many influences of nature, though the motifs are abstracted from their original source, such as the floral motifs in these gothic and Neo-classically-inspired patterns.

The last pattern (No. 341), from the "Conversational" family, is a "coral and seaweed" motif. This design was popular in the early 1800s, and the distinct organic grid provides a refreshing alternative to the carefully ordered Neo-classical patterns. In this miniature, dated 1803, a yellow wavy line separates two types of seaweed and lacy coral, in shades of green.

The wide variety of different patterns and the motifs was augmented by the artist's judicious selection

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83 For a discussion regarding the increasing interest in the Gothic style, see Denvir, 5 - 6.

84 Meller, 276.
of colors. In the coral and seaweed pattern, for example, only three colors are used (not counting black and white), and yet the design is vibrant. To achieve the best effect from only five colors—or three or four colors and planted frames—was Arbuthnot's or any designer's challenge in selecting the hues.

In the early nineteenth century, one writer, when discussing the selection of wools for weaving, noted that colors could be arranged for either contrasting or harmonizing effects. There was a growing interest in color theory at this time, stimulated in part by the recent discovery that classical architecture had been colored. Both complementary contrast and simultaneous contrasts were known, and, to some extent, utilized by architects in the selection of paint for interiors. As early as the 1770s, for example, architect Robert Adam favored green and pink for his clients' interiors. Complementary contrast was also found in furnishing textiles. Von Rosenstiel and Winkler, referring to imported English Brussels and Wiltons in America, discussed the specific

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85Murphy, 355.
86Schoeser, 40.
color schemes in carpets: "intense shades [employed included] ... red, blue, green and yellow in highly contrasting schemes, such as red with green or blue with yellow."\textsuperscript{87} Arbuthnot's choice of colors certainly included these "intense, contrasting schemes" although he used other types of contrast as well.

Arbuthnot judged color by his own aesthetic sense of what worked. It was not until the twentieth century that the Bauhaus artist Johannas Itten formulated a theory for the seven types of color contrast. These color contrasts are: contrast of hue, light-dark contrast, cold-warm contrast, complementary contrast, simultaneous contrast, contrast of saturation, and contrast of extension.\textsuperscript{88} The four types of color contrast utilized by Arbuthnot in his patterns are contrast of hue, complementary contrast, and simultaneous contrast, and one example of contrast of saturation. Arbuthnot utilized these contrasts to

\textsuperscript{87}The authors were also referring to fashionable upholstery and window coverings. Helen Von Rosenstiel and Gail Caskey Winkler, \textit{Floor Coverings for Historic Buildings} (Washington, D.C.: Preservation Press, 1988), 74.

\textsuperscript{88}Johannas Itten, \textit{The Elements of Color} Edited and with a Foreword by Faber Birren (New York: Van Nostrand Reinhold, 1970), 32.
"produce as much effect with as few colors as possible."  

By applying Itten's color theories to Arbuthnot's designs, several patterns become apparent. "Contrast of hue [color] is the simplest of the seven," wrote Itten. "It makes no great demands upon color vision, because it is illustrated by the undiluted colors in their most intense luminosity." The most extreme instance of contrast of hue is yellow/red/blue; by juxtaposing these three primary colors the effect is "vigorous and undecided." Of the twenty-four patterns in which Arbuthnot employed contrast of hue, only one, the Neo-Egyptian design (No. 380), had this yellow/"crimson"/blue combination; orange was used as well (see Fig. 19 in Appendix B). The colors in this draft followed Thomas Hope's advice in his Household Furniture and Interior Decoration, which "in compliance with the oriental taste, are everywhere very vivid and very strongly contrasted" and include "deep crimson ... sky

89Murphy, 344.
90Itten, 33.
91Ibid., 33. The primary colors of the spectrum are yellow, red, and blue. The secondary colors are orange, purple, and green. Black and white are found in most of the patterns.
blue ... pale yellow..."92 It is no wonder, then, that the pattern seemed so striking: the bold design combined with the strongest contrasting colors in the spectrum created a pattern which stood out immediately. Six other patterns from the first group employed contrast of hue in a similar manner, with bold color combinations.93 All seven drafts were dated between 1803 and 1806, possibly indicating that this color contrast was popular for a limited time span, which coincided with the peak in interest of classically-inspired, painted architecture. Furthermore, Arbuthnot used the contrast of hue with vivid colors only on patterns of geometric or organic organization—in other words, the bright colors were paired with bold designs.

A second group of patterns within the "contrast


93The other six include the Neo-classical pattern with the vulture (No. 379, yellow/orange/"scarlet"/blue/brown, brown dulls the effect of the primaries and orange); the Neo-classical pattern with a dragon (No. 415, yellow/orange/"Morone"/green); a third Neo-classical pattern (No. 371, yellow/ orange/pink/brown); a fourth Neo-classical pattern (No. 349, yellow/light green/dark green) and the same colors in a seaweed and coral pattern (No. 341); and, similarly, orange/light green/dark green in the Floral flower beds pattern (No. 339).
of hue" family had planted frames and thus contrasted many hues, and a third group had hues similar to one another and thus contrasted similar hues. The thirteen patterns with planted frames include ten Florals and three Ethnic patterns (see Fig. 20 in Appendix B). Three of the Indiennes are found here (Nos. unnumb, 668, 759). Orange is the most popular color for flowers, leaves, and stems but yellow, red, blue, green, and white or pink are also present. Orange is also dominant in the Floral stripe border (No. 381); the other colors in this pattern are yellow, pink, "Morone," blue, and green. Other combinations with planted Floral patterns were found as well. Only the two Floral stripes, (Nos. 381 and 88) with maroon and black grounds, respectively, are from the first group of designs.

The remaining four patterns with contrast of hue juxtapose similar colors; three of these designs depict wood, where the variation from light-colored wood to dark-colored wood is not great. In patterns Nos. 539, 657, and 740B, the following hues appear, respectively:

94A rose design (No. 650) employed flowers of orange, "barry" (here, dark orange), pink, red, crimson, dark maroon, and purples (light, medium, and dark), with green stems and a blue background. Other examples of contrast of hue with planted frames include Nos. 88, 524, 571, 568, 573, 607, 749, and 777.
orange (light wood), red, (dark wood), black (dark striations), gray and white; light buff, light brown, middle brown, dark brown, and black; and buff, light brown, dark brown, and black. All three of these Geometric wood patterns are from Arbuthnot's second group of designs.

The last contrast of hue pattern, a Geometric scrollwork and fretwork design (No. 130), employs yellow, barry, brown, drab (here, a gray), and black. While the evaluation of color harmonies is subjective, the hues in this pattern create an unusually dull pattern when compared to Arbuthnot's other color schemes. These colors are more successfully employed in the related wood designs; perhaps the artist—or the customer—recognized the lack of color interaction in this pattern and did not create a demand for others.

The second type of color contrast utilized by Arbuthnot is called complementary contrast. When colors opposite on the color wheel are placed next to each other within a design, the colors are intensified. These pairs "excite each other to maximum vividness when
adjacent.\textsuperscript{95} Pairs of complements include orange and blue, red (actually red-orange) and green, and yellow and purple. Arbuthnot employed the first two complementary pairs in his patterns; purple was used only in four planted designs. Orange and blue contrast can be found in eight patterns, three from the earlier group of Arbuthnot's work and five from the later group (see Fig. 21 in Appendix B). Red and green contrast was utilized in four drafts, two from the first group and two from the second group.

Complementary contrast with orange and blue occurs in several closely related patterns; all had classical motifs, and all but one were against a plain or sparsely patterned ground. For example, the matching anthemion body and border (Nos. 474A & B) had the following colors: yellow, orange, dark maroon anthemion against a light and dark blue vermiculated ground; the border does not have dark blue and has maroon instead of dark maroon.\textsuperscript{96} Similarly, yellow, barry, and brown medallions interspersed with small,

\textsuperscript{95}Itten, 49.

\textsuperscript{96}The same colors are found in a Geometric scrollwork pattern (No. 742).
dark blue medallions against a light blue ground are seen in the Geometric medallion pattern (No. 666). An unmatched Empire border of anthemion with bellflowers utilizes orange, buff, black, and blue. Two similar patterns depict dark orange, or barry, and blue classically-inspired motifs, in contrast against a dark brown ground (Nos. 136 and 145). The remaining pattern, a Geometric mosaic draft (No. 678), has motifs inspired by the antique like the others, but an allover design of tesserae. This color scheme is clearly linked to classical motifs. Once again, Thomas Hope described the combination in his Household Furniture and Interior Decoration as "the azure, the black, and the orange."\(^97\)

Red and green complementary contrast is found in four very different patterns, and is not linked to a specific "theme" as with the orange/blue contrast.\(^98\)

The effect of inducing a colors' complement into a surrounding field is called simultaneous contrast. To quote Itten:

\(^97\)As quoted in Burrows, 12.

\(^98\)These four include Nos. 82A & B and 445 from the first group of Arbuthnot's work, and Nos. 740A and 687 from the second group of the artist's work. See Murphy, 356, where he described the contrast between red roses and green leaves as found in Arbuthnot's draft No. 740A.
This type of contrast results from the fact that for any given color the eye simultaneously requires the complementary color, and generates it spontaneously if it is not already present... The simultaneously generated complementary occurs as a sensation in the eye of the beholder, and is not objectively present. It cannot be photographed.  

In simultaneous contrast, a juxtaposition is created between a pure, intense color and the surrounding field. The adjacent field will appear to be tinged with the pure, intense color's complement. In Arbuthnot's work, this effect is achieved through the use of light and dark drabs. "Drab" is a nineteenth-century term for what might be called beige or light brown today. A palette based on drabs—greens, browns, and yellow/gold—was popular at the turn of the nineteenth century, for the patent for manufacturing the palette's source, quercitron yellow, had expired. "Drabs" were highly fashionable until about 1806 and remained in use until the 1820s.

Five of the patterns with yellow, the intense hue, and the drabs, the dull hues, are from the first

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99 Itten, 52.

100 Schoeser and Rufey, 42; the bark of the North American oak (Quercus tinctoria) provided the pigment.

101 Schoeser and Rufey, 42.
group of Arbuthnot's work, dating between 1803 and 1806 (see Fig. 22 in Appendix B). The patterns with contrast of saturation in yellow include a Neo-classical design and its two matching borders (Nos. 78A, 78B, and 76) and an Empire pattern of stars at its matching border (Nos. 428A and B.)\textsuperscript{102} The yellow stands out clearly in these miniatures, and is used to emphasize the important motifs—scrolls, flowers, or stars—or to contrast with the motifs in drab, as with the Neo-classical border patterns. The drabs appear to take on a purplish cast, heightening the effect of the contrast between the drab or browns and yellow. This combination was not found in the second group of drafts, and may have been linked to the Neo-classical and Empire designs of the first group which were declining in popularity, or the combination may have fallen from favor independently.

The artist also utilized red and drabs, and blue and drabs. Simultaneous contrast can be seen with an Empire patterns (No. 152) of morning glories, in drabs, against a maroon ground; the drab has a greenish cast.

\textsuperscript{102}The colors identified on the reverse of the Neo-classical borders as black, white, yellow, dark brown, and light brown; on the other patterns, the same first three colors are utilized, but light drab and dark drab replace the browns.
Arbuthnot also employed drabs for the motifs and a blue ground in the Neo-classical miniature (No. 700) and drabs and "slate" in a geometric pattern (No. 667B) with scrolls and fretwork. In this case, the drabs appear to have a faint yellowish cast.

The last type of color contrast, contrast of saturation, occurs in only one pattern, an Indienne (No. 667A). Saturation relates to the degree of purity of a color; contrast of saturation is the contrast between a pure, intense color and its duller, or less intense, tints or shades. In this design, red morone flowers are highlighted with pink and shadowed with dark maroon. Outlining in the motifs in black, and placing them against a drab ground, intensifies the effect. Like Arbuthnot's earlier attempt at contrast of hue with similar colors, the color scheme in this Indienne design does not achieve the intense, colorful effect that the other forty-four patterns do. Overall, Arbuthnot achieved a dramatic effect in all but two of his patterns, with three, four or five colors per frame and one or two planted frames.

103Itten, 55.
The collection of Arbuthnot's forty-six patterns serves as a guide, not only to Brussels and Wilton carpets, but to early nineteenth-century weaving practices, and textile design and color. The weaving instructions found on the patterns themselves confirm the independence of the weavers who fabricated the carpet as described by Kidderminster historians.\textsuperscript{104} Most patterns varied in size, required different gearing, utilized different repeats, and included different colors. The instructions on the draft insured that guidance from the pattern-drawer reached the weaver, and the loom could be set up correctly.

The patterns within the drafts reflect contemporary design trends in decorative arts, from the ever-present classical influence to the rising interest in the Picturesque movement. The interest in ancient and exotic cultures provided inspiration for all manner of ornament for interiors and their furnishings.\textsuperscript{105} Classicism, the prevalent resource for motifs in early nineteenth-century England, provided the vocabulary for approximately one-half of Arbuthnot's designs. All of

\textsuperscript{104}Smith and Tomkinson.

\textsuperscript{105}Schoeser and Rufey, 40.
the patterns in the Neo-classical motifs, Empire motifs, and Geometric scrollwork, medallions, and mosaic motifs are derived from the current interest in ancient Greek and Roman civilization.\textsuperscript{106} The Empire motifs and especially the Neo-Egyptian pattern document Napoleon's rise to power in neighboring France; this political change had a "profound effect on the world of art."\textsuperscript{107}

A second trend in design, the interest in the East, is reflected in Arbuthnot's patterns in the Floral Indiennes, the Ethnic "carpet patterns" and the boteh, or paisley, design. Turkey carpets and cotton textiles from India had been imported for several centuries to England; the eastern influence was widespread in all textiles from bed-hangings to dress fabric. In Arbuthnot's patterns, the use of stylized and abstracted flowers on one meandering stem speaks directly to this

\textsuperscript{106}These designs were to remain popular for the next several decades. Gilbert, 62.

\textsuperscript{107}Denvir, 10. Egyptian style furniture was illustrated in Sheraton's \textit{Cabinet-maker, Upholsterer and General Artists' Encyclopaedia}, which was issued in parts between 1804 and 1806, and during the same period Thomas Chippendale the Younger was producing furniture in the same style for the Hoares at Stourhead. Denvir, 12.
Other popular styles are represented in the collection, such as the distinctive coral and seaweed pattern, and the Floral flower beds design which references contemporary garden layout. The quatrefoil pattern speaks to the swelling interest in the Gothic style, romanticized by the Picturesque movement which would peak later in the nineteenth century. By drawing on such varied design sources, Arbuthnot avoids "a certain sameness of style, which is sometimes found in the productions even of the best drawers." 109

Arbuthnot's patterns also reflect an individual interpretation of the current trends in design. For example, his Ethnic Pompeian border contains both classical motifs, the seahorse and the scrolls derived from acanthus leaves, as well as the eastern boteh shape. Several of the Geometric patterns with scrollwork also contain fretwork, a motif derived from Oriental decoration. The Neo-Egyptian pattern contains both Egyptian motifs and a Greek motif, a maze. These

108 Schoeser and Rufey, 40 and 51.
109 Murphy, 343.
unique combinations will assist the scholar in recognizing future patterns by Arbuthnot, as well as understanding the assimilation of motifs from many different sources into textile design.

When examined in groups by date, there are subtle differences in Arbuthnot's drafts between 1803 and 1806, and 1813 and 1817. These two periods contain twenty-two and twenty-six patterns, respectively. We would need a survey of all several hundred patterns from the first two decades of the century in the Woodward Grosvenor collection, before reaching more reliable conclusions but we can make several preliminary observations. The drafts from the first group are "denser"—in other words—the motifs are more concentrated in contrast with the "looser" dispersion of motifs in the latter group where there is a tendency towards greater abstraction of the motifs (in the Floral Indiennes, for example).\textsuperscript{110} The geometric framework associated with the Neo-classical drafts but also seen in the coral and seaweed pattern and the flower beds

\textsuperscript{110}Schoeser and Rufey, 57, note that isolated "islands" were a distinctive feature of block printed cottons in the years around 1815. Although the authors were referring to motifs with palm trees, their observation holds true for the isolated motifs found in several of Arbuthnot's drafts from the second group.
pattern is also found in the earlier period. More border patterns survive from the first group.

Other conclusions have been discussed above: the Neo-classical patterns and their distinctive coloring, the contrast of intense hues, appear between 1803 and 1806. The contrast of saturation in yellow also is found during this time period. A third type of contrast, complementary contrast with blue and orange, is clearly associated with classical motifs in Neo-classical and Empire patterns. The difference between the two periods of Arbuthnot's work raises questions to the cause of the change. It is not possible to determine whether it was personal growth or a response to fashion. Nevertheless, Arbuthnot may have initially responded to the late eighteenth-century excitement over the discovery of painted classical architecture and its effect on fashion of the period. The absence of this bold contrast during Arbuthnot's second period perhaps responds to a distancing from this excitement which had worn itself out as fashion assumed a new course. Although it is not possible to defend such an assertion, the exploration of the development of fashion and color during this period presents a rich opportunity for future research.
It appears that Arbuthnot worked on drafts in "themes." For example, three consecutively dated patterns within four months of each other, Nos. 371, 379, and 380, two Neo-classical patterns and the Neo-Egyptian pattern, have similar designs and nearly identical color schemes. Similarly, Nos. 130, 136, and 145, completed within six months of each other, have classical motifs of yellow or buff, barry, and blue or gray-blue ("drab") on dark brown grounds. From the second period, the two wood designs, the wood tile, and the mosaic pattern, all "imitation" floor coverings, have survived, perhaps indicating an increasing desire for this type of carpet pattern.

While this essay has analyzed how Arbuthnot handled color, less is known about the use of color in textiles by other designers. Although the color schemes in cottons is distinctive, and furnishing fabrics were known to be of intense colors, textiles in general and carpet specifically have not been analyzed for the color contrasts contained within the fabric, or the types of color contrast utilized by one designer or one firm, or how the contrasts changed over time.111

111Schoeser and Rufey, 41.
Arbuthnot's palette is distinctive and relatively consistent throughout his designs. His palette includes: yellow, orange, barry (orange or dark orange), pink, crimson, red, crimson red, maroon, red maroon, dark maroon, scarlet, purple, slate, blue, green and neutrals: white, buff, drab, brown, and black. The same hue, such as Color 385, was referred to with several different names (red, crimson, scarlet, and the maroons) and the same name, such as barry, referred to several different colors (Color 169, Color 202, Color 210). While this irregularity is probably due to different people at the Woodward Grosvenor writing the color list, the variation, especially for the color names for "red" reveal the importance of this hue during these two decades. An examination of the several thousand patterns which remain in Kidderminster for color and color contrast would contribute greatly to an understanding of the use of color throughout the nineteenth century.

Through the first two decades of the nineteenth century, Brussels and Wilton carpets increased in popularity in England and America. By 1820, when Pyne's *Royal Residences* was published, the interiors of Buckingham Palace, Frogmore, and Carlton house were
"resplendent in their modern Brussels and Wiltons."\textsuperscript{112} The prosperous middle class, as well, provided clientele for this textile in which the size, pattern, and color could be ordered in advance. Indeed, the drafts which survive are an important link between the pattern-drawer, the consumer, the manufacturer, and craftsperson who wove the carpet. This paper provides only the foundation of a better understanding about Brussels and Wilton carpet patterns, and the larger family of textile designs to which the patterns belong. Further research into this field is warranted and promises to be productive.

\textsuperscript{112}Gilbert, 62.
APPENDIX A: CATALOGUE OF ARBUTHNOT'S PATTERNS

The patterns listed below are in chronological order. The date was trimmed in nine patterns from the second group (1813-1817), and these patterns are listed in numerical order. The following information is listed for each pattern:

Date of pattern: date as inscribed on back of pattern by I. Arbuthnot, just above or below his signature. Some patterns from the second group are dated in a hand other than the artist's.

Number of pattern: number inscribed on back of pattern. NOTE: "A" and "B" have been added by the author to distinguish between two patterns with the same number.

Signature: the artist's initials or signature, as inscribed on back of pattern.

Size of pattern: measurement of entire paper on which pattern is contained, in inches.

(Overall height)
(Overall width)

79
Type of pattern: body, border, side border or runner.

Textile family/motif: pattern is classified according to the categories outlined in *Textile Designs*, by Susan Meller and Joost Elffers.

Color contrast: type of color contrast employed, as defined by *The Elements of Color*, by Johannis Itten.

Description: dominant motifs and colors

Inscriptions, front: all instructions on the front of the pattern, handwritten unless otherwise noted. "_" indicates missing letter(s).

Inscriptions, back: all handwritten instructions, including a list of colors, on the back of the pattern except the date and signature of the pattern (they are listed above). Items in brackets [], including the color matches, have been added by the author for clarification.
<table>
<thead>
<tr>
<th>Date of Pattern:</th>
<th>July 26 1803</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Pattern:</td>
<td>78 A [see Fig. 22]</td>
</tr>
<tr>
<td>Signature:</td>
<td>I.A.</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>16&quot;, 6 7/8&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>body</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Art Movements/Neo-classical</td>
</tr>
<tr>
<td>Color contrast:</td>
<td>Simultaneous contrast</td>
</tr>
<tr>
<td>Description:</td>
<td>flowers, leaves, and scrolls in light drab and yellow</td>
</tr>
<tr>
<td>Inscriptions, front:</td>
<td>130 Cords by 240 Lashes - drop at x Cente_</td>
</tr>
<tr>
<td>Inscriptions, back:</td>
<td>No. 78. One thread Point T. Lea.</td>
</tr>
<tr>
<td></td>
<td>1. Black [857]</td>
</tr>
<tr>
<td></td>
<td>2. White [96]</td>
</tr>
<tr>
<td></td>
<td>3. Yellow [67]</td>
</tr>
<tr>
<td></td>
<td>4. Dk. Drab [186]</td>
</tr>
<tr>
<td></td>
<td>5. light do. [140]</td>
</tr>
</tbody>
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<table>
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<tr>
<th>Date of Pattern:</th>
<th>Sept 6 1803</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Pattern:</td>
<td>339</td>
</tr>
<tr>
<td>Signature:</td>
<td>I.A.</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>12&quot;, 7 11/16&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>body</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Floral/flower beds</td>
</tr>
</tbody>
</table>
Color contrast: Contrast of hue
Description: white flowers, green foliage in beds bordered by gravel walks
Inscriptions, front: 132 cords by 200 lashes
works up & down & drops
8 and 9 [printer's inscription indicating the size of the pattern]
Inscriptions, back: 339 top orange [154]
  2 white [96]
  3 black [857]
  4 dk green [1034]
  5 lig green [1123]

Date of Pattern: Sept 6 1803
No. of Pattern: 341
Signature: I.A.
OH, OW: 15 7/16", 7 3/4"
Type of Pattern: body
Textile family/motif: Conversational/coral and seaweed
Description: green seaweed and coral edged with wavy yellow line
Color contrast: Contrast of hue
Inscriptions, front: (not available)
<table>
<thead>
<tr>
<th></th>
<th>83</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscriptions, back:</strong></td>
<td>paraphrased: yellow, light</td>
</tr>
<tr>
<td></td>
<td>green, dark green, black, white</td>
</tr>
<tr>
<td><strong>Date of Pattern:</strong></td>
<td>Oct 11 1803</td>
</tr>
<tr>
<td><strong>No. of Pattern:</strong></td>
<td>349</td>
</tr>
<tr>
<td><strong>Signature:</strong></td>
<td>I.A.</td>
</tr>
<tr>
<td><strong>OH, OW:</strong></td>
<td>15 1/2&quot;, 7 5/16&quot;</td>
</tr>
<tr>
<td><strong>Type of Pattern:</strong></td>
<td>body</td>
</tr>
<tr>
<td><strong>Textile family/motif:</strong></td>
<td>Art Movements/Neo-classical</td>
</tr>
<tr>
<td><strong>Color contrast:</strong></td>
<td>Contrast of hue</td>
</tr>
<tr>
<td><strong>Description:</strong></td>
<td>green flowers, foliage, scrolls and wreath on yellow ground</td>
</tr>
<tr>
<td><strong>Inscriptions, front:</strong></td>
<td>132 Cords by 240 Lashes</td>
</tr>
<tr>
<td></td>
<td>works up &amp; down &amp; drops, center</td>
</tr>
<tr>
<td><strong>Inscriptions, back:</strong></td>
<td>349 top - Yellow [67]</td>
</tr>
<tr>
<td></td>
<td>2 - White [96]</td>
</tr>
<tr>
<td></td>
<td>3 - Black [857]</td>
</tr>
<tr>
<td></td>
<td>4 - dark green [1082]</td>
</tr>
<tr>
<td></td>
<td>5 - lig green [1131]</td>
</tr>
</tbody>
</table>

| Date of Pattern:             | 31 Oct 1803               |
| No. of Pattern:              | 82 B                      |
| Signature:                   | I.A.                      |
| OH, OW:                      | 15 1/8", 7 5/8"           |
| Type of Pattern:             | body                      |

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Textile family/motif: Art Movements/Neo-classical
Color contrast: Complementary contrast
Description: green flowers, foliage and wreath on barry ground
Inscriptions, front: 130 Cords by 240 Lashes
works all one way, Pattern turns round or matches opposite 8 and 9 [printer's inscription indicating the size of the pattern]
Inscriptions, back: No 82
1st Black [857]
2nd White [96]
3 Barry [202]
4 Dark Green [1082]
5 light do [1131]

Date of Pattern: 12 Novr 1803
No. of Pattern: 76
Signature: I.A.
OH, OW: 7 1/4", 6 5/8"
Type of Pattern: border
Textile family/motif: Floral/stripe
Color contrast: Simultaneous contrast
Description: drab roses and leaves on yellow ground

Inscriptions, front: 124 Cords by 96 Lashes

Inscriptions, back: No 76 Border

1. Black [857]
2. White [96]
3. Yellow [67]
4. dk Brown [186]
5. lit do [140]

Date of Pattern: Nov 14 1803

No. of Pattern: 78 B

Signature: I.A.

OH, OW: 6 3/8", 6 3/4"

Type of Pattern: border

Textile family/motif: Floral/stripes

Color contrast: Simultaneous contrast

Description: drab flowers and foliage on white ground

Inscriptions, front: 124 Cords by 80 Lashes

8 and 9 [printer's inscription indicating the size of the pattern]
Inscriptions, back: No 78
1 - Black [858]
2 - White [96]
3 - Yellow [67]
4 - Dk Brown [186]
5 - light Bro. [140]

Date of Pattern: __ Feb 1804
No. of Pattern: 82A
Signature: _ A.
OH, OW: 8 5/8", 6 9/16"
Type of Pattern: border
Textile family/motif: Art Movements/Neo-classical
Color contrast: Complementary contrast
Description: green roses and tulips on barry ground, surrounded by green foliage

Inscriptions, front: unintelligible pencil notation
Inscriptions, back: No 82 Bord
[matches colors in 82B]

Date of Pattern: July 1st 1804
No. of Pattern: 88
Signature: I.A.
OH, OW: 12", 4 13/16"

Type of Pattern: side border

Textile family/motif: Floral/stripe

Color contrast: Contrast of hue

Description: multi-hued flowers, green foliage, green abstract stippling in borders

Inscriptions, front: 62 Cords 117 Lashes

Inscriptions, back: Side Border No 88

1 Black [857]
2 White [96]
3 Green [1075]
4 Planted-
5 -Planted-

4th Frame

4 Dead
5. Red Marroon [385]
5. Barry [brown, 169]
4. light Purple [612]
20. Red Marroon
24 Dead
62
Date of Pattern: 7 July 1804
No. of Pattern: 371 [see Fig. 6]
Signature: I.A.
OH, OW: 15", 7 9/16"
Type of Pattern: body
Textile family/motif: Art Movements/Neo-classical
Color contrast: Contrast of hue
Description: multi-hued wreaths of leaves and anthemion; lozenges with vase; and scrolls on pink and yellow ground
Inscriptions, front: 132 Cords by 240 Lashes works up & down - Center Point
Inscriptions, back: 371 top Pink [386]
    2 Yellow [58]
    3 Black [857]
    4 brown [green, 1194]
    5 orange [202]

Date of Pattern: 4 Augst 1804
No. of Pattern: 379
Signature: I.A.
OH, OW: 15 5/8", 7 1/2"
Type of Pattern: body
Textile family/motif: Art Movements/Neo-classical
Color contrast: Contrast of hue
Description: lozenges, vulture, floral cluster, vase on yellow, blue, scarlet ground
Inscriptions, front: 132 Cords by 240 Lashes
Patrn works up & down & drops Center
Inscriptions, back: 379 top blue & Scarlet
    [659] [385]
    2 - Yellow [17]
    3 - Black [857]
    4 - Brown [1194]
    5 - orange [202]
<table>
<thead>
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<th>Date of Pattern:</th>
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<tbody>
<tr>
<td>No. of Pattern:</td>
<td>380 [see Fig. 19]</td>
</tr>
<tr>
<td>Signature:</td>
<td>I.A.</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>20&quot;, 14 3/8&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>body</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Art Movements/Neo-Egyptian</td>
</tr>
<tr>
<td>Color contrast:</td>
<td>Contrast of hue</td>
</tr>
<tr>
<td>Description:</td>
<td>orange sphinx on blue ground surrounded by maze on crimson ground, &quot;Egyptian motifs&quot; on yellow ground</td>
</tr>
<tr>
<td>Inscriptions, front:</td>
<td>264 Cords by 32 Lashes, drops</td>
</tr>
<tr>
<td>Inscriptions, back:</td>
<td>380 top Blue—Crimson [385]</td>
</tr>
<tr>
<td></td>
<td>2 yellow [67]</td>
</tr>
<tr>
<td></td>
<td>3 black [857]</td>
</tr>
<tr>
<td></td>
<td>4 crimson-blue [659]</td>
</tr>
<tr>
<td></td>
<td>5 orange [202]</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Date of Pattern:</th>
<th>5 Mar 1805</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Pattern:</td>
<td>381 [see Fig. 10]</td>
</tr>
<tr>
<td>Signature:</td>
<td>I.A.</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>7 3/4&quot;, 7 7/16&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>border</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Floral/stripe</td>
</tr>
</tbody>
</table>
Color contrast: 
Contrast of hue

Description: 
multi-hues abstract flowers and foliage on maroon ground, edged by flowers on orange ground

Inscriptions, front: 
126 Cords by 116

Inscriptions, back: 
381 top Morone & flushes border [385]

   2 green [1075]
   3 Black [857]
   4 Yellow white & [67] [96]
         Pink [359]
   5 blue orange & [910] [202]
         white in margin

Date of Pattern: 2 July 1805
No. of Pattern: 397
Signature: I.A.
OH, OW: 6 7/16", 7 9/16"
Type of Pattern: border
Textile family/motif: Art Movements/Empire
Color contrast: Complementary contrast
Description: black anthemion placed end to end on orange ground, and orange bellflowers on edges

Inscriptions, front: 126 Cords 80 Lashes

Inscriptions, back: 397 top orange [202] & flushes

2 Buff
3 Black
4 Blue [910] in center

Date of Pattern: 10 SepF 1805
No. of Pattern: 415 [see Fig. 16]
Signature: I.A.

OH, OW: 15 1/4", 7 7/8"

Type of Pattern: body

Textile family/motif: Art Movements/Neo-classical

Color Contrast: Contrast of hue

Description: lozenges, dragon, fruit baskets, scrolls on multi-hued grounds

Inscriptions, front: 132 Cords by 240 Lashes
Pathn works one way
Inscriptions, back: 415 top green [1027]  
2 yellow [67]  
3 Black [857]  
4 orange [202]  
5 Morone [385]

Date of Pattern: 6 Feb 1806 
No. of Pattern: 428 A 
Signature: I.A. 
OH, OW: 11 1/16", 7 9/16" 
Type of Pattern: body 
Textile family/motif: Art Movements/Empire 
Color contrast: Simultaneous contrast 
Description: yellow seven-pointed stars on drab ground with fragmented stars 
Inscriptions, front: 131 Cords by 176 Point 
Inscriptions, back: 428 top lig drab [14]  
2 y-eiiew-white [96]  
3 Black [857]  
4 Yellow [67]  
5 d.drab [225]

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Date of Pattern: 17 Feb 1806
No. of Pattern: 130
Signature: I.A.
OH, OW: 14 1/2", 6 15/16"
Type of Pattern: body
Textile family/motif: Geometric/scrollwork & fretwork
Color contrast: Contrast of hue
Description: scrolls, fretwork, and roses on brown ground
Inscriptions, front: 130 Cords by 240 Lashes
Inscriptions, back: 130 - Brown [225]
                      Yellow [67]
                      Barry [202]
                      Black [857]
                      Drab [332]

Date of Pattern: 22 F. 1806
No. of Pattern: 136 [see Fig. 9]
Signature: I.A.
OH, OW: 15 1/4", 7 7/8"
Type of Pattern: body
Textile family/motif: Art Movements/Empire
Color contrast: Complementary Contrast
Description: anthemion, flowers, and ivy on brown ground
Inscriptions, front: 130 Cords by 240 lashes  
Patn works one wa_ and drops  

Inscriptions, back: No. 136  
Brown [377]  
Barry [202]  
Blue [765]  
Black [857]  
Buff [163]  

<table>
<thead>
<tr>
<th>Date of Pattern:</th>
<th>5 Mar/May/Nov 1806 [month unclear]</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Pattern:</td>
<td>152</td>
</tr>
<tr>
<td>Signature:</td>
<td>I.A.</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>10 3/16&quot;, 6 15/16&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>body</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Art Movements/Empire</td>
</tr>
<tr>
<td>Color contrast:</td>
<td>Simultaneous contrast</td>
</tr>
<tr>
<td>Description:</td>
<td>drab morning glories and leaves on maroon ground with small black stars</td>
</tr>
</tbody>
</table>

Inscriptions, front: 130 Cords by 160 Lashes
Inscriptions, back: No 152
Maroon [385]
White [96]
lit Drab [332]
Black [857]
Dk Drab 186

Date of Pattern: 12 May 1806
No. of Pattern: 445
Signature: I.A.
OH, OW: 15 3/8", 7 3/4"
Type of Pattern: body
Textile family/motif: Geometric/scrollwork
Color contrast: Complementary contrast
Description: orange scrolls, ivy, chicken head, and vase on green ground

Inscriptions, front: 132 Cords by 240 Lashes
Center
Patn works one & drops
8 and 9 [printer's inscription indicating the size of the pattern]
Inscriptions, back: 445 top green [1034]
2 orange [202]
3 Black [857]
4 Buff

Date of Pattern: 8 July 1806
No. of Pattern: 145 [see Fig. 8]
Signature: I.A.
OH, OW: 9 1/4", 15 1/2"
Type of Pattern: border
Textile family/motif: Ethnic/Pompeian
Color contrast: Complementary contrast
Description: seahorse and boteh with scrolls on brown ground
Inscriptions, front: [none, pattern trimmed to edge of design]
Inscriptions, back: No 145
1st Brown [377]
2 Yellow [17]
3 Barry [202]
4 Black [857] Flush Cords in first frame
5th Planted
26 Dead
32 Blue [765]
15 Dead
71 lit Purple [611]
21 Dead

Date of Pattern: 8 Sep 1806
No. of Pattern: 428 B
Signature: I.A.
OH, OW: 5 15/16", 7 13/16"
Type of Pattern: border
Textile family/motif: Art Movements/Empire
Color contrast: Simultaneous contrast
Description: yellow five-pointed stars on drab ground, edged with stripes of stars on yellow ground
Inscriptions, front: 124 Cords by 72 Lashes
Inscriptions, back: 428 border

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>top</td>
<td>lig drab [140], yellow in margins, ___ the flushes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>white [96]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Black [857]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>___ [322]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>yellow [67] in center</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

| Date of Pattern: | 19 May ___ |
| No. of Pattern:  | 474 B |
| Signature:       | I. Arbuthnot |
| OH, OW:          | 6 5/8", 7 5/8" |
| Type of Pattern: | border |
| Textile family/motif: | Art Movements/Empire |
| Color contrast:  | Complementary contrast |
| Description:     | yellow and orange anthemion on vermiculated blue ground |
| Inscriptions, front: | 96 Lashes by 124 Cords |
Inscriptions, back: No 474
Lt Blue [756]
Yellow [67]
Orange [202]
White [96]
Morone [385]
HW 20 May 1813
[HW are the initials of the mill's owner, Henry Woodward]

Date of Pattern: 22 January 1814
No. of Pattern: 524 [see Figs. 13 & 14]
Signature: I.A.
OH, OW: 16 1/4", 7"
Type of Pattern: body
Textile family/motif: Ethnic/carpet pattern
Color contrast: Contrast of hue
Description: multi-hued florals on red and blue grounds
Inscriptions, front: 130 Cords, 240 Leashes
1st Lash read in
Inscriptions, back: No 524
Red [385]
Dk Blue [641]
Yellow [67]
Black
Planted
[green 1131, light blue 765, orange 202]

Date of Pattern: 1 July ____
No. of Pattern: 650 [see Fig. 7]
Signature: I. Arbuth___
OH, OW: 18", 9 1/8"
Type of Pattern: body
Textile family/motif: Floral/roses
Color contrast: Contrast of hue
Description: red/crimson roses with green leaves on blue ground
Inscriptions, front: 170 Cords by 280 Leashes
90 Cords point ---------- 80
Cords comber
Inscriptions, back: No. 650

<table>
<thead>
<tr>
<th>1</th>
<th>Blue [789]</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd Planted</td>
<td>3rd Planted</td>
</tr>
<tr>
<td>2  White [96]</td>
<td>7 Lt Purple [469]</td>
</tr>
<tr>
<td>70 Crimson [386]</td>
<td>26 pink [341]</td>
</tr>
<tr>
<td>36 White</td>
<td>23 Dk Morone [385]</td>
</tr>
<tr>
<td>43 Red [386]</td>
<td>34 Yellow [67]</td>
</tr>
<tr>
<td>11 Barry [210]</td>
<td>38 Pink</td>
</tr>
<tr>
<td>8 Orange [202]</td>
<td>20 Lt purple</td>
</tr>
<tr>
<td>170</td>
<td>5 Med purple [467]</td>
</tr>
<tr>
<td>170</td>
<td>12 Dark purple [466]</td>
</tr>
<tr>
<td>170</td>
<td>5 Dead</td>
</tr>
<tr>
<td>4th Black [857]</td>
<td></td>
</tr>
<tr>
<td>5th Green [1122]</td>
<td></td>
</tr>
</tbody>
</table>

Date of Pattern: 6 July 1814
No. of Pattern: unnumbered
Signature: I. Arbuthnot
OH, OW: 16 1/8", 6 15/16"
Type of Pattern: body
Textile family/motif: Floral/Indiennes
Color contrast: Contrast of hue
| Description: | orange and other-hued abstract floral motifs on buff ground |
| Inscriptions, front: | 130 Cords by 280 Leashes |
| Inscriptions, back: | (paraphrased) pink [349], orange [202], red [385], green [1122], yellow [67], light blue [910], black [857], buff [79] |

<p>| Date of Pattern: | Janry 6 1815 |
| No. of Pattern: | 667 A |
| Signature: | I. Arbuthnot |
| OH, OW: | 9 7/16&quot;, 8 7/8&quot; |
| Type of Pattern: | runner |
| Textile family/motif: | Floral/Indiennes |
| Color contrast: | Contrast of saturation |
| Description: | maroon abstract floral motifs on light ground |
| Inscriptions, front: | 112 Cords 118 Leashes |
| | to be left out for 3/4 guide |</p>
<table>
<thead>
<tr>
<th>Inscriptions, back:</th>
<th>No 667</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Drab</td>
</tr>
<tr>
<td></td>
<td>Pink [358]</td>
</tr>
<tr>
<td></td>
<td>Red Morone [385]</td>
</tr>
<tr>
<td></td>
<td>Black [857]</td>
</tr>
<tr>
<td></td>
<td>Dk Morone [393]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date of Pattern:</th>
<th>Feb 15 1815</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Pattern:</td>
<td>607</td>
</tr>
<tr>
<td>Signature:</td>
<td>I.A.</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>16 3/8&quot;, 7&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>body</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Floral/trailing florals and vines</td>
</tr>
<tr>
<td>Color contrast:</td>
<td>Contrast of hue</td>
</tr>
<tr>
<td>Description:</td>
<td>multi-hued flowers with green leaves and stems</td>
</tr>
<tr>
<td>Inscriptions, front:</td>
<td>(not available)</td>
</tr>
<tr>
<td>Inscriptions, back:</td>
<td>[paraphrased]</td>
</tr>
<tr>
<td></td>
<td>purple, pink, red, orange, yellow, green</td>
</tr>
</tbody>
</table>
Date of Pattern: Novr 11 1815
No. of Pattern: 657
Signature: I. Arbuthnot
OH, OW: 9 7/16", 15 7/8"
Type of Pattern: body
Textile family/motif: Geometric/wood
Color contrast: Contrast of hue
Description: wood strips laid in hexagon shape
Inscriptions, front: none
Inscriptions, back: Ne-655-No 657
Light Brown [202]
Light Buff [67]
Midle Brown [257]
Black [857]
Dark Brown [313]

Date of Pattern: Febry 24 1816
No. of Pattern: 678 [see Fig. 17]
Signature: I. Arbuthnot
OH, OW: 14 1/4", 7"
Type of Pattern: body
Textile family/motif: Geometric/mosaic
Color contrast: Complementary contrast
Description: vases and twisted rope within large hexagon, chevrons, and rectangles

Inscriptions, front: 130 Cords by 212 Leashes

Inscriptions, back: No 678

Buff-Blue [789]
White [96]
Blue-Buff
Black [857]
Brown [321]

with _____ dye____
also in a ____ grand with 2 dbs (40 & 13) & white
[orange 210]

Date of Pattern: May 11th 1816
No. of Pattern: 700
Signature: I. Arbuthno_
OH, OW: two pieces labelled A & B: 16

3/8", 7"; 15 7/8", 7"

Type of Pattern: body
Textile family/motif: Art Movements/Neo-classical
Color contrast: Simultaneous contrast
Description: drab and white floral clusters and wreathes on blue ground, separated by dark drab lattice

Inscriptions, front: 130 Cords by 124 Lashes [on each piece]

Inscriptions, back: No 700 A [B has identical inscription]

- Blue [748]
- White [96]
- Lt Drab [91]
- Black [857]
- Dk Drab [225]

Date of Pattern: Janry 11
No. of Pattern: 742 [see Fig. 21]
Signature: I. Arbut____
OH, OW: 9 7/16", 6 15/16"
Type of Pattern: body
Textile family/motif: Geometric/scrollwork
Color contrast: Complementary contrast
Description: yellow and orange scrolls, small dark blue medallions on blue ground

Inscriptions, front: 130 Cords by 130 Leashes
<table>
<thead>
<tr>
<th>Date of Pattern:</th>
<th>Jan 22 1817</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Pattern:</td>
<td>740 B</td>
</tr>
<tr>
<td>Signature:</td>
<td>I. Arbuthnot</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>6 9/16&quot;, 9 1/4&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>border</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Geometric/wood</td>
</tr>
<tr>
<td>Color contrast:</td>
<td>Contrast of hue</td>
</tr>
<tr>
<td>Description:</td>
<td>strips of wood in X pattern laid side to side</td>
</tr>
<tr>
<td>Inscriptions, front:</td>
<td>172 Cords by 86 Leashes</td>
</tr>
</tbody>
</table>
Inscriptions, back: HW [Henry Woodward]
Jany 22 1817
No 4 No 740
Lt. Brown
Buff
Dk Brown
Black

Date of Pattern: Febry 14th ___
No. of Pattern: 740A [see Fig. 20]
Signature: I. Arbuthn__
OH, OW: 12 1/2", 7"
Type of Pattern: body
Textile family/motif: Floral/roses
Color contrast: Complementary contrast
Description: individual red roses against
green foliage on slate ground
Inscriptions, front: 130 Cords by 180 Leashes crofs
po___
1st Leash reeded in
Inscriptions, back: No 740

1st Slate [861]
2nd Planted 3d Planted
5 Orange [202] 27 Buff [79]
24 White [96] 113 Dead
8 Dead 11 Dk Morone [393]
32 Red Morone[385]1 Dead
25 White 40 Pink [397]
7 Dead 8 Dead
29 Orange 25 Red Morone
130 5 Buff
130

4th Black [857]
5th Dk Green [1234]
HW [Henry Woodward]
Feb 17th 1817 No 7
[dark orange 201]

Date of Pattern: 25th F__ ____
No. of Pattern: 749
Signature: I. Arb_____
OH, OW: (not available)
Type of Pattern: body
Textile family/motif: Ethnic/carpet pattern
111

Color contrast: Contrast of hue

Description: multi-hued florals on maroon ground with lattice

Inscriptions, front: 130 Cords by 240 Lashes

Inscriptions, back: No 749

Green

White

Blue & Orange

Dk. Morone

Red Morone

HW [Henry Woodward]

Feb 1817 No 9

Date of Pattern: March 1

No. of Pattern: 759

Signature: I. Arbuthn__

OH, OW: 8 3/4", 7"

Type of Pattern: body

Textile family/motif: Floral/Indiennes

Color contrast: Contrast of hue

Description: multi-hued abstract floral and foliage motifs on light ground
Inscriptions, front: 130 Cords by 120 Leashes
work up & d___
1st Lash Read In

Inscriptions, back: HW March 15th 1817
No 40 No 759

1st Frame Slate [861]
2 Planted 17 White [96]
3 Green[1234] 31 Orange [202]
4 Black [857] 5 Dead
5 Red [385] 27 Dark Blue[689]
25 White
25 Orange
130

3 Green
4 Black
5 Red

Date of Pattern: June 5 ___
No. of Pattern: 777
Signature: I. Arbuth___
OH, OW: 16 9/16", 7"
Type of Pattern: body
Textile family/motif: Floral/sprays & sprigs
Color contrast: Contrast of hue
Description: multi-hued florals, green leaves and maroon stems on light ground

Inscriptions, front: crofs _____

Inscriptions, back: July 1817

[paraphrased]

morone, orange, pink, blue, green, white

Note: the following patterns, from the second group of I. Arbuthnot's work, have had the date trimmed from the pattern. These nine patterns are arranged in numerical order.

Date of Pattern: (missing)
No. of Pattern: 474 A
Signature: [not signed but has matching, signed border]
OH, OW: 12 7/8", 7"
Type of Pattern: body
Textile family/motif: Art Movements/Empire
Color contrast: Complementary contrast
Description: yellow and orange anthemion on vermiculated blue ground
Inscriptions, front: 130 Cords by ... [illegible]
<table>
<thead>
<tr>
<th>Inscriptions, back:</th>
<th>No. 474</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dk Blue</td>
<td>[756]</td>
</tr>
<tr>
<td>Yellow</td>
<td>[67]</td>
</tr>
<tr>
<td>Orange</td>
<td>[202]</td>
</tr>
<tr>
<td>Dk Morone</td>
<td></td>
</tr>
<tr>
<td>Lt Blue</td>
<td>[756]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date of Pattern:</th>
<th>1 April 18__</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Pattern:</td>
<td>539</td>
</tr>
<tr>
<td>Signature:</td>
<td>I. A.</td>
</tr>
<tr>
<td>OH, OW:</td>
<td>16 7/16&quot;, 6 15/16&quot;</td>
</tr>
<tr>
<td>Type of Pattern:</td>
<td>body</td>
</tr>
<tr>
<td>Textile family/motif:</td>
<td>Geometric/tile</td>
</tr>
<tr>
<td>Color contrast:</td>
<td>Contrast of hue</td>
</tr>
<tr>
<td>Description:</td>
<td>tulip and daisy-like flower, each in tile, with simulated wood grain</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inscriptions, front:</th>
<th>I think this X will make center</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscriptions, back:</td>
<td>[paraphrased] orange, red, gray, black, white</td>
</tr>
</tbody>
</table>
Date of Pattern: 8 August
No. of Pattern: 568
Signature: I. _______
OH, OW: 16 1/2", 7"
Type of Pattern: body
Textile family/motif: Ethnic/boteh
Color contrast: Contrast of hue
Description: pink boteh with floral embellishment and loose flowers on light ground
Inscriptions, front: 1st Lash reed in
Inscriptions, back: No 568
1st Slate [910]
2nd 24 Pink [341] 3rd 36 Green
30 Orange [202] 10 Yellow
47 Green [1075] 45 Pink
7 Yellow [67] 23 Orange
22 Green 16 Pink
130 130
4th Black [857]
5 Morone [385]
[written instructions have been crossed out]
Date of Pattern: 10 July 18__
No. of Pattern: 571
Signature: I. A.
OH, OW: 11 1/2", 7"
Type of Pattern: body
Textile family/motif: Floral/non-directional
Color contrast: Contrast of hue
Description: multi-hued flowers and foliage on maroon ground
Inscriptions, front: 130 Cords by 161 Leashes
[continued below]
<table>
<thead>
<tr>
<th>4th</th>
<th>5th</th>
</tr>
</thead>
<tbody>
<tr>
<td>48 Blue[641]</td>
<td>4 Orange[202]</td>
</tr>
<tr>
<td>12 Orange</td>
<td>13 White [96]</td>
</tr>
<tr>
<td>70 Blue</td>
<td>1 Dead</td>
</tr>
<tr>
<td>130</td>
<td>20 Pink [398]</td>
</tr>
<tr>
<td></td>
<td>20 White</td>
</tr>
<tr>
<td></td>
<td>14 Orange</td>
</tr>
<tr>
<td></td>
<td>26 Pink</td>
</tr>
<tr>
<td></td>
<td>17 White</td>
</tr>
<tr>
<td></td>
<td>1 Dead</td>
</tr>
<tr>
<td></td>
<td>12 Orange</td>
</tr>
<tr>
<td></td>
<td>130</td>
</tr>
</tbody>
</table>

Date of Pattern: 28 Aug
No. of Pattern: 573
Signature: I. _________
OH, OW: 11 1/2", 7"
Type of Pattern: Body
Textile family/motif: Floral/sprigs
Color contrast: Contrast of hue
Description: multi-hued flowers on green sprigs loosely placed on slate ground

Inscriptions, front: 130 Cords by 160 Leashes
Crofs poi__
1st Lash read in

[continued below]
Inscriptions, back: No 573

1st Slate
2nd Planted 3d Planted
7 Dead 5 Dead
4 Orange 5 Morone
6 Dead 4 Dead
15 Orange 20 Morone
3 Dead 20 Dk Purple
17 Lt Purple 3 Dead
5 Dead 5 Dk Purple
4 Lt Purple 4 Morone
1 Dead 8 Dead
4 Lt Purple 5 Morone
6 Dead 2 Dead
4 Pink 15 Morone
6 Dead 17 Brown
13 Pink 2 Dead
4 Dead 11 Brown
9 Yellow 4 Dead
5 Dead 130
130
4th Black
5th Green
Date of Pattern: Dec' 30th 1____
No. of Pattern: 666 [see Fig. 1]
Signature: I. Arbuth____
OH, OW: 16 3/8", 7"
Type of Pattern: body
Textile family/motif: Geometric/medallion
Color contrast: Complementary contrast
Description: yellow and barry urn,
medallion, flowers, ivy and
small dark blue medallions
against blue ground
Inscriptions, front: 130 Cords by 240 Leashes
Inscriptions, back: No 666
Lt Blue [765]
Yellow [67]
Barry [202]
Dk Brown [321]
Dk Blue [641]

Date of Pattern: Febry 24 1____
No. of Pattern: 667 B
Signature: I. Arbuth____
OH, OW: 14 1/2", 7 1/6"
Type of Pattern: body
Textile family/motif: Geometric/scrollwork & fretwork

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Inscriptions, front: 130 Cords by 220 Leashes

Inscriptions, back: No 667

Slate
White
Lt Drab
Black
Dk Drab

Date of Pattern: JanFY 10th 18___
No. of Pattern: 668 [see Fig. 12]
Signature: I. Arbuthnot
OH, OW: 15 3/4", 7"
Type of Pattern: body
Textile family/motif: Floral/Indiennes
Color contrast: Contrast of hue
Description: multi-hued abstract floral and foliage motifs on light ground
Inscriptions, front: 130 Cords by 240 Leashes
1st Leash reeded in
Inscriptions, back: No 668
Slate [47]
2nd 3d
10 White[96] 42 Green
48 Orange 26 Pink [397]
24 Blue[852] 32 Yellow [67]
30 Green[1194]30 Orange[202]
10 White 130
130
Black
Morone [385]

Date of Pattern: May 7 18__
No. of Pattern: 687 [see Fig. 18]
Signature: I. Arbuth__
OH, OW: 8 7/8", 7"
Type of Pattern: body
Textile family/motif: Geometric/quatrefoil
Color contrast: Complementary contrast
Description: four-lobed flowers in
quatrefoil, twelve-lobed
flowers, green and orange
grounds
Inscriptions, front: 130 Cords by 120 Leashes
Inscriptions, back: No 687 Mid
Morone [385]
White [96]
Orange [202]
Black [910]
Blue & Green [1130]
APPENDIX B: COLOR MATCHES TO ARBUTHNOT'S PATTERNS

The colors in I. Arbuthnot's patterns were matched to color cards in the Plochere Color System. This system consists of 1248 colors (26 basic hues and 48 tints and shades for each hue), silk-screened in a matte-finish oil paint. The matching was undertaken in natural daylight in Kidderminster, England. The patterns are in good to very good condition, and the matches are as close to the original as possible. The following is a list of color names written on the backs of Arbuthnot's patterns: yellow, orange, barry, pink, scarlet, crimson, crimson red, red, red maroon, maroon, dark maroon, purple, slate, blue, green, white, buff, drab, brown, and black. The same names refer to different colors, and different color names refer to the same color in the Plochere system.

While Arbuthnot's choice of yellow (Color 67), orange or barry (Color 202), and maroon (Color 385) (including the variations of red, red maroon, scarlet, crimson, and dark maroon) was consistent - each of
these colors appear approximately twenty times in Arbuthnot's drafts, other colors, such as pink, purple, blue, and green are matched to several different Plochere colors. Four patterns have been matched with Plochere color cards in this appendix to represent the three color contrasts found in Arbuthnot's work.
Fig. 19. Color matches for pattern No. 380 (contrast of hue): yellow [67], orange [202], crimson [385], blue [659], black [857].
Fig. 20. Color matches for pattern No. 740A (contrast of hue with planted frames): orange [202], dark orange [201], pink [397], red "morone" [385], dark "morone" [393], slate [861], dark green [1234], white [96], buff [79], and black [857].
Fig. 21. Color matches for pattern No. 742 (complementary contrast): yellow [115], orange [202], dark "marone" [321], light blue [749], and dark blue [689].
Fig. 22. Color matches for pattern No. 78A (simultaneous contrast): white [96], light drab [140], dark drab [186], yellow [67], and black [857].
Plochere color cards ($1.00 each) are available from:

Plochere Color System
1818 Hyperion Avenue
Los Angeles, CA 90027
(213) 661-0070

The color cards were compared to naturally dyed wool.

Samples of vegetable-dyed wool are available from:

Kathleen B. Smith
Textile Reproductions
Box 48
West Chesterfield, MA 01084

The American representative for Woodward Grosvenor & Co., Ltd.'s patterns is John R. Burrows. Mr. Burrows can be reached at:

J.R. Burrows & Co.
P.O. Box 522
Rockland, MA 02370
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