PLATE I

DESIGN FOR A BROCADED DAMASK, INSCRIBED "LONDON, MAY 12, 1707 . . . M. BAUDEWINE."

AN 18th CENTURY SILK-DESIGNER'S MANUAL

by

PETER THORNTON

WE have, most of us, learnt at school what a very important part the woollen and the cotton industries have played in English history. It thus comes as a surprise to many when they are told that silk-weaving was in fact one of England's principal manufactures during the first half of the 18th century. But the importance of the silk industry, the chief centre of which was at Spitalfields, was fully realised at the time and there is a great deal of information about the industry to be found in various contemporary sources. One of these sources is the 1756 edition of G. Smith's *Laboratory, or School of Arts*, for in this edition was included for the first time a short treatise on "designing and drawing Patterns for the Flower'd-silk Manufactory, Embroidery, and Printing."(1) While the subsections on designing for embroidery and for calico printing are interesting, it is the part dealing with silk-weaving that concerns us here.

In the Print Room of the Victoria and Albert Museum is a collection of designs for Spitalfields silks ranging in date from 1717 to 1756. This important document has so far only received slight attention from those studying the history of textiles and of the Spitalfields industry, but work is now being done on this collection and it is hoped that the omission will be remedied in the not too distant future. A few of these designs have, however, been published(2) but attention has usually been concentrated on the patterns for their own sake or on the fact that they illustrate Spitalfields as opposed to foreign designs. Little notice has on the other hand been paid to the scarcely less important fact that many of the drawings bear often quite long inscriptions which give us a surprising amount of information about the practices within the industry. And we find that the drawings and their inscriptions confirm much of what the *Laboratory* tells us on the subject of designing for the silk-industry.

The author of this little ten-and-a-half page essay begins by reminding us that "The *French* designers of ornaments [by this he means decorative artists in general] have been and are at present esteemed the most happy in their inventions", so that it is "no wonder that all the rest of the *European* nations take the *French* fashion of ornaments, for their rule and pattern to imitate. It is on this, and no other account, I mean on account of the patterns, that some of our ladies of quality are so fond of *French* silks, otherwise the manufacturing of them is by far preferable here in *England*." This last

point — the superiority of English workmanship as opposed to design — is confirmed by a Frenchman, M. Rouquet, in his *Etat des Arts en Angleterre*, published in Paris in 1755. He writes that the English weave well, use good materials and that their dyes are good. He does not, on the other hand, approve of their designs.

Our author then goes on to say that "However, our weaving manufactury, especially in the flowered way, is of late years so much improved, that few ladies will prefer a *French* brocade to one which is manufactured here in *Spital-fields*, or at *Canterbury*, except it be such as are very rich." He presumably means that the ladies only buy French when they want the richest sort of materials. Why is it then, he continues, "that still there is a fondness for *French* patterns, when with ease we might be supplied with designers, or pattern-drawers from *France*, to be employed in our silk manufacturies?" In answer to this question he gives five reasons.

1) "Every fabricant, or manufacturer at *Lyons*, [the great French silk-weaving centre] . . . tho' he employs several hands in the drawing of patterns, is a pattern-drawer himself, and qualified as such by his judgment, he has the whole management under his own care and direction. On the contrary here in *England*, take *London* and *Canterbury* together, I know of no more than one manufacturer thus qualified, as was the late ingenious Mr. *Lemon* in his time." The "late Mr. Lemon" can only refer to James Leman, a number of whose silk designs dating from 1717 to 1722 are preserved in the Victoria and Albert Museum. He became a prominent member of the Weavers' Company in London, being a member of the Company's Court of Assistants from 1731 until his death. He died in 1745, so he could well have been known to the writer of this essay. Several of his designs bear inscriptions which can only be interpreted as instructions to the workmen in his own weaving establishment. For instance, on the back of the design shown in Plate II Leman has written, "For Mr. Wittington, to be made by Grandpree, of my own drawing." Wittington was presumably the mercer who had commissioned the silk, while Grandpree must have been one of Leman's weavers.

2) The second and third reasons given for the superiority of the French as silk-designers are that "a good designer . . . meets with more encouragement and constant employ in *France*, than he would find here; for there he sells or disposes of his designs not by measure, or so much *per* inch, but by his merit. Here the most ingenious artist is put upon a level with the

PLATE II

DESIGN FOR A BROCADED PADUASOY, DATED "LONDON, MAY 12, 1721," BY JAMES LEMAN.

merest bungler, who is frequently made preferable, and advanced in his room." And that:

3) "In *France,* when once a design is fixed upon and approved, it becomes a fashion, and is followed by the manufacturers for a considerable time, till, by consent, it is thought proper to introduce another mode." Be that as it may, the French certainly brought out new fashions each year, as can, for example, be seen from studying the French silk designs preserved in the Cabinet des Estampes (Bibliothèque Nationale), Paris, a number of which are inscribed "Nouveau de l'année 1725" or "Nouveau de 1729" or "Plante Nouvelle du printemps 1733" and so on.

4) The fourth reason is that "The great demand for *French* gold and silver brocades, and flowered silks, at most courts in *Europe,* is of great advantage to the *French* manufacturer, who, on that account, is enabled to be at more expense in mounting a loom, being sure to keep it employed till the tackle is wore out, and the loom fit to be mounted by a new pattern [this, even considering the long hours worked each day, might well take months]. Here, on the contrary, the manufacturer has not that advantage, since what he doth is chiefly for home consumption; and it frequently happens, that when a pattern is fixed upon by the mercer, the weaver, after great expence in mounting the loom, is, perhaps, ordered to put it down before he has delivered one or two pieces." A piece was a standard length, which varied according to the type of material. There is some uncertainty as to what the length of a piece of richly brocaded silk may have been at this time, but such a length might well have taken five or six weeks to weave.

5) The last reason is that "Some weavers, to shew their own taste and judgment, will frequently cause a pattern-drawer to alter a good design, by taking out such and such flowers and leafs as they dislike, putting others in the room of them, and by that means murder the design . . .; with which the pattern-drawer is obliged to comply, if he values his custom." Quite a number of the designs in the Victoria and Albert Museum (eg. that illustrated in Plate III here) show signs of what must be just such alterations. Sometimes the "offending" flower has been cut out and a new one drawn in on a patch of paper applied to the hole. In one of the cases where we possess both an original design and a piece of silk woven after it, we see that details of the design have been altered by the time the pattern came to be woven (Plates VI and VII). One can well imagine how this practice must have exasperated the poor designer! If only, as our author says long-

PLATE III

DESIGN FOR A "BROCADE," INSCRIBED

"1735. ANNA M. GARTHWAITE."

ingly, "every master-weaver [could] . . . have at least some erudition in the art of drawing, so as to describe his thoughts to the pattern-drawer he employs by rough scratches, and thus, by mutual consultation, bring things to bear with pleasure and satisfaction on both sides."

We are then given advice on how to bring up our children — if they intend to take up the designing of silks. A pedagogue might wince when it is suggested that the wee mites be "supplied with a few halfpenny prints of various kinds" by way of inspiration, but with a little encouragement, we are told, they "will make some improvement in drawing and colouring birds, flowers . . . *etc.*", in preparation for sending them to a drawing master and later, if possible to a flower painter. The qualities demanded of a good silk-designer are then listed:

1) "he ought to be well versed in drawing of all kind of things . . . and above all, excel in drawing of ornaments, and natural as well as artificial, and imaginary or ornamental flowers." Among the surviving Spitalfields drawings that we have already mentioned, there are many dating from the 1740's and 1750's which have both "natural" and "artificial" flowers — if the latter term is to be understood as meaning "stylised." "Imaginary" flowers presumably means those extraordinary exotic blooms that were particularly popular during the 1730's (Plate III) but which were gradually superseded, during the 1740's, by flowers that are botanically more plausible.

2) "His fancy ought to be unlimited, neither strictly tied to, nor departing or swerving entirely from nature." Some of the designs drawn in the years just before this edition of *The Laboratory* was published do in fact frequently display just such a blend of naturalism and stylisation as our author here seems to demand (Plate X). He goes on, "His imagination must be strong and lively, . . . yet so as not to exceed the conceived possibilities of nature; that is, he must not give the size of a cabbage to a rose . . .; yet this was, I remember, not many years since, the prevailing *French* fashion among our *English* ladies." An example of a "cabbage" silk is shown in Plate IV. It seems only fair to say that silks of this sort are frequently of a very high quality and to my mind by no means displeasing; but the idiom may easily be abused. Indeed, the French themselves seem to have tired of this fashion quite early in the 1740's.

3) "A good designer . . . will scorn to . . . copy, tear, and pillage other mens performances limb from limb, in order to compose a figure which they call their own, . . . This has, to my knowledge, been, and still is, a

PLATE IV

A FRENCH BROCADED SILK. ABOUT 1735-40.

VICTORIA AND ALBERT MUSEUM, LONDON.

frequent practice, by some of our modern pattern-drawers, . . ." It would seem that the author had himself suffered from this practice. It was a common one during the 18th century and the Lyons designers and weavers were constantly trying to prevent it.

4) "He ought not to be a stranger to the science of geometry, and the rules of true proportion . . . He ought to follow the principles Mr. *Hogarth* gives in his *Analysis,* observing the line of beauty, so as to make it the foundation and support of all his designs, in ornaments, flowers, branches, leafs, *etc.*" Hogarth's *Analysis of Beauty* was published only three years before this essay. Hogarth's theories were hardly revolutionary and something very like his "line of beauty" — a loosely curving S-shape — had of course been the mainstay of European designers for more than two decades before the publication of his treatise. Such a meandering line had certainly been used by silk-designers from the mid-1730's onwards and it is probably just because Hogarth's simple theories appeared to fit in so well with current practice, that *The Analysis* appealed to our author.(3)

5) The last requirement of a good silk-designer, we are told, is that he should understand the workings of a draw-loom and be able to discern whether the weaver who sets up the loom — a complicated process, especially with the intricate patterns that were popular in the middle of the 18th century — is "an ingenious, just and honest man; for I myself have formerly experienced the ill consequence of employing such journeymen, as through selfishness, sloth and idleness, will, by sly and pitiful means, only to save a little time, mangle and spoil the best design, tho' ever so well executed by the pattern-drawer." The author then brings this section of his essay to a close with a complaint; he begs leave to observe "one great and material mismanagement in the flower'd silk manufactory, which is, the employing too often such hands in copying good designs on the rule paper, as were never brought up to it, or know little or nothing of the art of drawing." From this we gather that it was not the designer's job to prepare the draughts on ruled paper — the necessary step which translates a given design into a diagram from which a loom may be set up to weave that particular pattern.(4) If this interpretation is inaccurate and slovenly, the pattern, when woven, will of course not be a faithful rendering of the original design. An example of this very fault is provided by a dress in the Victoria and Albert Museum, which is made of the actual silk woven after the design illustrated in Plate VIII: in this case the delineation of the pattern on the silk leaves much to be desired.

The next section of this essay, headed "Of the various kinds of Flower'd Silks," deals with the various types of figured silks woven at this time. These are:

1. Gold and silver brocades.
2. Grand designs for gold and silver stuffs with colours.
3. Gold and silver tissues.
4. For paduasoys, and double ground brocades.
5. For lutestring brocades.
6. For damasks.
7. For flowered velvets.

While fashion dictates new patterns all the time, there is, we are told, "a general rule . . . to be observed in the management of patterns for every particular sort . . . , for example," and then each type is dealt with in turn:—

"1. *Patterns for gold and silver brocades* ought to be composed of ornamental stalks, leafs and flowers, bold, solid and free, . . ." Finnicky details do not, of course, show to the best effect when executed in metal thread. The designer must endeavour not to waste the expensive metal thread and should keep the complexity of the workmanship down "except it be in very rich stuffs, where the price of workmanship [and presumably of metal thread] is not minded, whether it be two or three shillings *per* yard, more or less." Plate VII shows a Spitalfields silk, for which the original design exists (Plate VI), in which three kinds of metal thread are used (two types of silver-gilt and one of silver) on a blue silk ground. The design is dated 1742.

"2. *Grand designs for gold and silver stuffs with colours* are commonly pretty full of work . . . : the gold and silver should always be ornamental, intermixt with mosaick, [i.e. a diaper pattern] and at proper places set off with some plate [flat strips of silver or gold foil used for particularly rich effects instead of the more usual gilt or silver thread where the strip is wrapped round a silk core]. But the silk brocade must be composed of the smaller sort of natural flowers, coloured and shaded to the greatest perfection." Shapes that may be made up into waistcoats are sometimes woven in this expensive style; for these, the repeat ought never to be above six inches. A complicated design for a woven waistcoat is shown in Plate IX. It is dated 1747.

"3. *Gold and silver tissues.*" Technically speaking, a tissue was a woven material in which a separate set of warp threads was used for binding in the pattern wefts. But here the reference is presumably to silks in which the

metal thread is not brocaded but is used as a weft that is carried from one side of the silk to the other. It is hardly likely that one would use this system unless the area of the pattern were large, since one did not want to waste the precious metal thread by hiding it away within the structure of the weave or at the back. Indeed, our author says that these silks "are commonly drawn with large ornamental flowers and leafs . . . ; the groundwork is frequently filled up with mosaick-work of one sort or other." Small silk flowers may be introduced to such designs, he says.

"4. *Paduasoys and double-ground brocades.*" There is some uncertainty about the term "paduasoy", but it seems to refer to some form of tabby weave, possibly a Gros de Tours, decorated with a figure, usually of the same colour as the ground. Brocading may be added to this, as in the example shown in Plate II, which is for a "paduasoy . . . brocaded with gold and one colour." "Sometimes the brocades are work'd on a paduasoy double tissue, the colour of the figure whereof is commonly that of the ground, and the device of a running trail, or ornaments with mosaick, . . ." Among the surviving designs from the 1740's there is no reference to a paduasoy but there are plenty of "brocades" with figured grounds of the type just mentioned. (Plate X). From the context, it seems that "double-ground brocades" must be technically similar to "paduasoys." As for the main decoration, this requires "a grand look; the flowers and leafs are generally natural, . . . in some rich brocades . . . heightened with silver."

"5. *Lutestring brocades* [i.e. brocaded lustrings] are either upon a plain or figured ground." The process of "lustrating", which involved stretching and moistening the silk, imparted a glaze to the material. The process was introduced into England towards the end of the 17th century. It was of course important that the decoration did not obscure this glazed ground — so "the design must be open and airy," (e.g. Plate VIII) "There are likewise lutestring tobines, which commonly are striped with flowers in the warp, and sometimes between the tobine stripes, with brocaded sprigs." Among the Spitalfields drawings in the Victoria and Albert Museum are several designs for Tobine Lustrings. The decoration of a tobine is produced by the warps (as opposed to the wefts, which is the more common practice) and these can be the same colour as the ground, thus producing a flush pattern, or they can be coloured, as they would have to be here to produce

the stripe of flowers. But again, as in this case, there is nothing to prevent one brocading small sprigs of flowers on what would otherwise be a simple tobine.

"6. *Damask patterns* require the boldest stroke of any; the flowers and leaves should always be large, and the small work omitted as much as possible, except it be in the middle of a leaf or a flower." This is quite straightforward; simple damasks rely for their effect on the contrast of two weaves, and fussy details make a poor showing. This is less so when two colours are used, so that the contrast is produced by the colours as well, but such two-colour damasks seem to be rare at this time. Two-coloured materials were more commonly produced as tissues (diaspers) of some kind. Much more interesting is the anecdote that follows; "I remember that one year an attempt was made to introduce small flowers for the fashion [i.e. in damasks], and a great number of looms were set to work accordingly; the late Mr. *Hindshliff*, at the great wheatsheef, who then employed me in drawing his patterns, ordered me at the same time to draw his damasks more larger and bolder, than I had done any time before." Mr. Hinchliff was a mercer whose shop was, as we have just seen, at the sign of the Great Wheatsheaf.(5) Hinchliff was right, we are told, and the fashion for large-patterned damasks prevailed. It is interesting to note that among the surviving Spitalfields designs are quite a number of designs for large-scale damask patterns. They appear to date from about 1735 to about 1742, but few of them bear inscriptions although they must have been produced to cater for the fashion introduced by Hinchliff. (Plate V).

"7. *Flowered Velvets,* except those designed for furniture, are commonly but small designs; the uncut [pile] bordering the cut velvet [pile], the ground is but little seen, which is sattin, . . ." Once again, there are several designs for such small-patterned velvets among the surviving designs. The velvets themselves are frequently found used for men's clothes of the period.

Having disposed of the classes of "flower'd silks," the author sums up by stressing that "ornaments, stalks, flowers, and leafs, are the principal objects in designing of weaving patterns." All the same, we are told, the manufacturers have "tortured the pattern-drawer's brains to contrive new fashions and uncommon devices," but they have seldom succeeded because "nature has always had the pre-eminence, and her charms have ever prevailed . . ." Nature had certainly supplied the silk-designer with motifs

for many centuries by the time this was written, but it is only fair to point out that anything approaching a truly *naturalistic* rendering, either of natural or artificial objects, was only introduced into silk-designing during the 18th century, and a convincing form of naturalism only appears after 1730.

Now there follows a story showing to what extremes the designers may be forced to go in order to satisfy their clients' craving for novelty;[6] "a manufacturer, whether mercer or weaver I am not positive, came to a pattern-drawer in *Spital-fields,* ordered him to draw a pattern for a silver brocade lutestring; the pattern-drawer, made several sketches with a charcoal on a piece of paper, but none pleasing his customer, he ask'd him, what he would have him draw? The servant-maid happening to broil some sprats on a gridiron, the customer, pointing to the chimney, said, you ask me what you should draw; draw the gridiron and sprats, it will make as odd a pattern as you can think on; his order was obeyed, the pattern was drawn, approved of, put into the loom, manufactured, and had the desired end; it was a good pattern, because it was odd, and it sold well." This passage is interesting for several reasons. First it shows the relationship between the pattern-drawer and his clients who could be either mercers (i.e. drapers) or master-weavers. The latter might employ a large number of men and might possess many looms. A master-weaver might even hold quite prominent positions in the business life of the City. The names of those who commissioned the designs in the Museum collection are often inscribed on the drawing; sometimes the names of both the mercer, for whom the finished product was intended, and of the weaver who was to execute the design appear side by side. From the story we also get an impression of the setting in which such designs were turned out, with domestic affairs being attended to in the background. Furthermore, a footnote identifies the pattern-drawer of this anecdote as "Mr. *Budwine,* who was the first that brought the flower'd silk manufacture in credit and reputation here in *England.*" It is almost, but not absolutely, certain that this must be a reference to Christopher Baudouin, a French silk-designer whom we know had arrived in England at any rate by 1700. Although there were several Baudouins connected in one way or another with the English silk-industry during the first quarter of the century, we at the moment know of only one *designer* of that name and that was Christopher Baudouin. Among the Spitalfields designs in the Victoria and Albert Museum is a small group of very neat drawings, all by the same hand and of the same period — some of them bearing dates ranging from 1720 to 1727. One

PLATE V

DESIGN FOR A DAMASK

BY ANNA MARIA GARTHWAITE, ABOUT 1740.

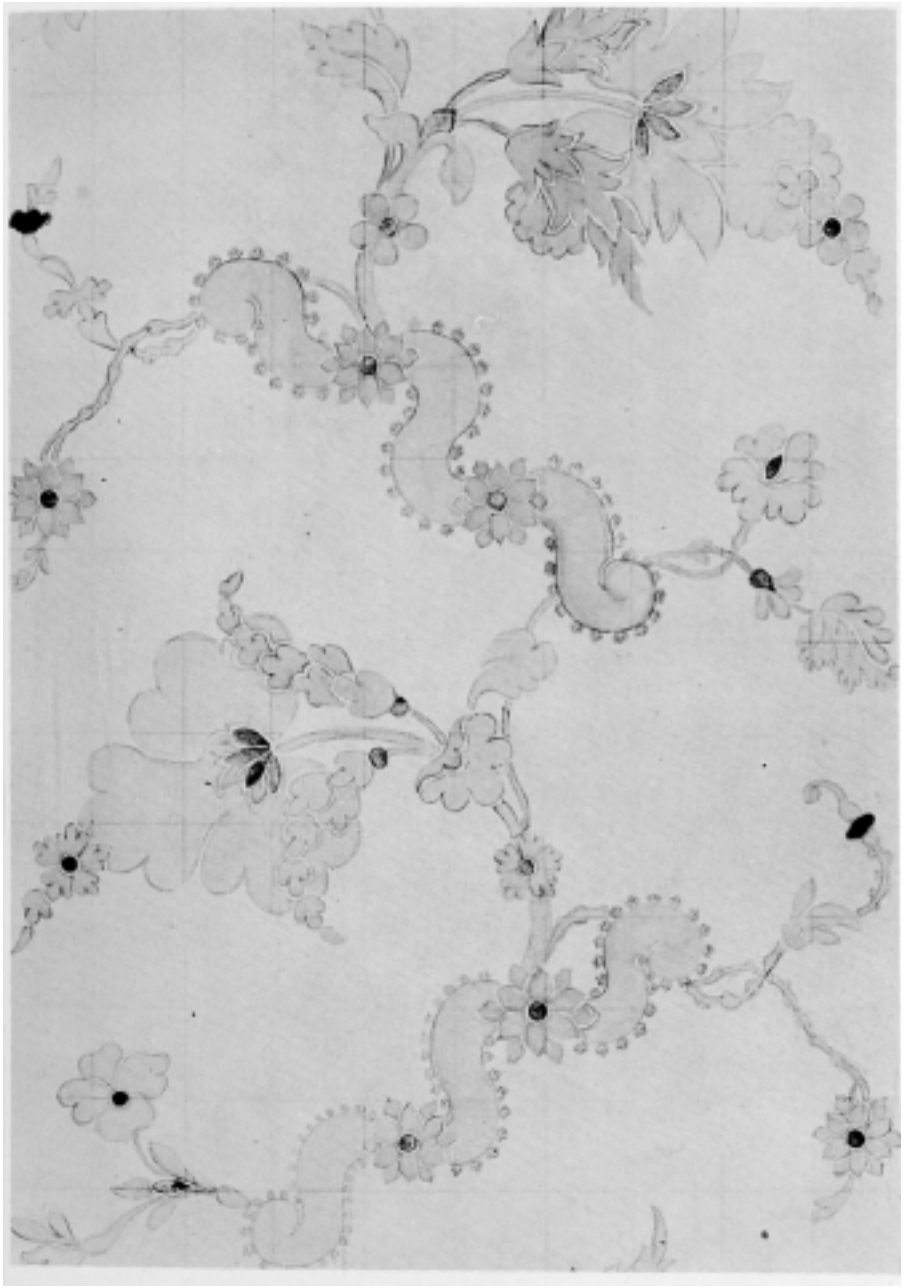

PLATE VI

DESIGN FOR A SILK BROCADED WITH SILVER AND GILT THREAD,
DATED "SEPR. 20, 1742," BY ANNA MARIA GARTHWAITE.

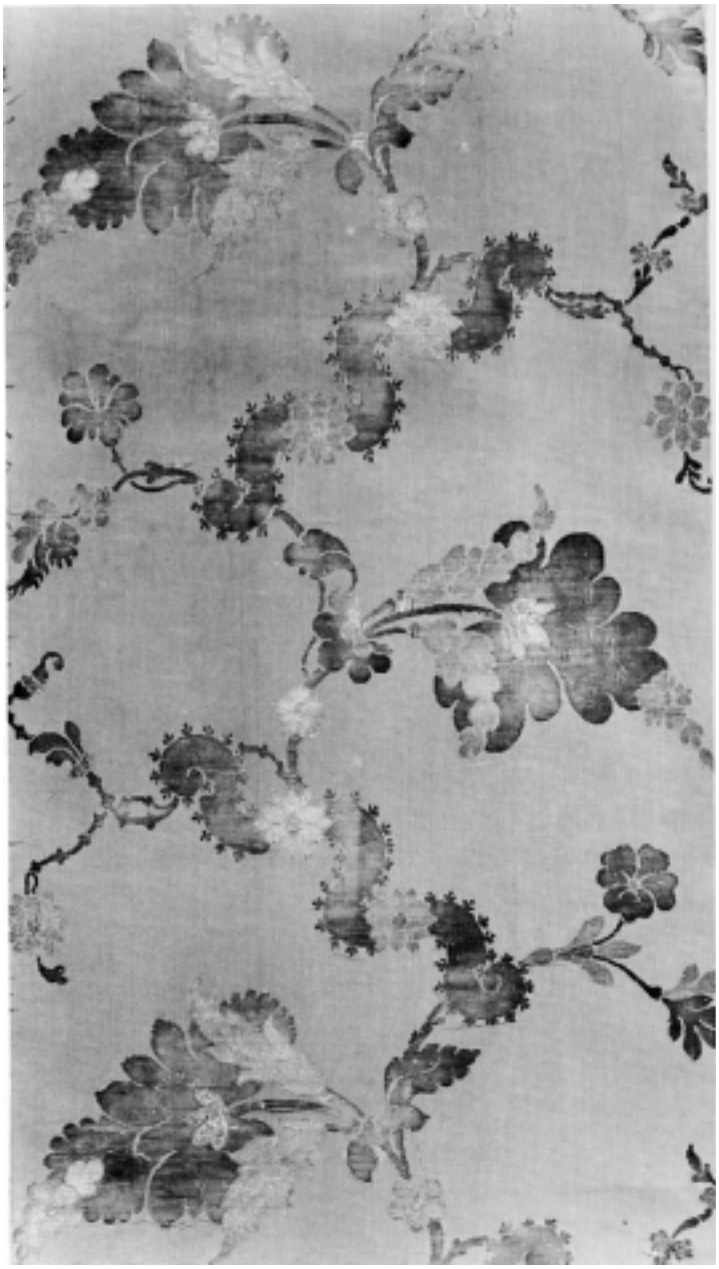

PLATE VII

A PIECE OF THE SILK WOVEN AFTER THE DESIGN ILLUSTRATED IN PLATE VI.

VICTORIA AND ALBERT MUSEUM, LONDON.

of these is signed "Chr. Baud." There can be no doubt that these are the work of Christopher Baudouin.[7] Apart from this group there are two designs dated 1707 in a private collection,[8] one by James Leman but stated in the inscription by him to have been "drawn from one of Mr. Baudewine's," while the other, a drawing that certainly seems to be by a somewhat lighter hand than Leman's, bears the cryptic words "Mr. Baudewine" and so is presumably by Baudouin. (Plate I) The designs from 1707 are certainly fantastic but none of them actually displays sprats or gridirons.

Having urged designers to seek inspiration from Nature and having mentioned the kinds of fruits and flowers that may be found during each season and which may be useful as models for the designer of "flowered silks," our author goes on. "But if it should be insisted on by the manufacturer to change the face or fashion of natural flowers into whims and chimeras, then the best taste for patterns of that kind, is, in my humble opinion, that of the *Chinese*, who, in their pictures, . . . discover an excellent genius, and may supply our imagination with vast varieties of whims and fancies. The taste peculiar to that nation will allow us to introduce birds, butterflies, houses, fish, and many other things, which, in the natural flower'd way, would not look so well . . ." This is praise indeed! European designers had been flirting with "The Chinese Taste" for the best part of a century by the time this was written, and as far as silk-designing is concerned there were several phases — waves would perhaps be a better word — of Chinese influence. This question requires a complete article to itself but in the present connection it is worth noting that Jean Pillement had his *New Book of Chinese Ornaments* published in London in 1755 — the year before this essay was published. Pillement's style certainly influenced the designers of silks, more especially, it seems, in France, for there are many silks that are presumably French and must date from the 1750's and 1760's that show their indebtedness to the airy fantasies of Pillement.

Last of all we are given a brief description of a draw-loom and of how a pattern was translated from the original design via the draught — what the French call a *mise en carte* — on squared paper, to the actual loom. Unless the reader already knows something of the workings of that complicated piece of machinery, the 18th century draw-loom, this description is likely to be somewhat inadequate. Those who want to know about this

PLATE VIII

DESIGN FOR A BROCADED LUSTRING, DATED "AUGUST 17, 1747,"
BY ANNA MARIA GARTHWAITE.

matter would do better to read one of the more explicit treatises on the subject.[9]

Who can have been the author of this short essay? We can be fairly certain that it was not G. Smith; he seems to have been the editor of the book and may in fact only have been editor of the earlier editions of *The Laboratory*, the first of which appeared already in 1738. No, the person who wrote this chapter on the designing of silks — a chapter that is only included in the 1756 edition of this work — must have been a silk-designer, for he obviously knows what he is talking about and, indeed, he refers to his occupation on several occasions. Perhaps the most important reference is the one that occurs in the anecdote about the large-scale damask patterns; from this we learn that the writer was supplying designs to a Mr. Hindshliff who, as we have already said, was a mercer. We also gather that the writer had lost the patronage of the weavers for he says, "the timorousness of the manufacturer, and his apprehensions lest others should gain the advantage over him by their patterns, . . . therefore [give him reason to think that] a fresh hand will do wonders. By that means, . . . a new pattern-drawer will soon come into vogue, and the old experienced one will be discarded. . . . These ungenerous proceedings I have experienced myself." For this reason he has been forced to turn to other fields. Maybe this is why he sat down to write this short treatise and why he knew something of designing for the embroiderer and for the calico printer, both subjects about which he has something to say in the succeeding sections of the chapter.

At the time of writing we only know of four Spitalfields designers working prior to 1756 — James Leman, who died in 1745; Christopher Baudouin, who was active during the first quarter of the century and must have died before 1736 at any rate;[10] a man called Dandridge, whom we know from inscribed drawings was somehow connected with Leman and may merely have been employed by Leman for copying and draughting patterns; and finally there was Anna Maria Garthwaite. There were almost certainly others; indeed there is an indirect reference to one in the passage quoted in the last paragraph. But our present list may be sufficient for our purpose.

As we have just said, by 1756 Leman was certainly dead and so was Baudouin. Anyway both are referred to by the author, which would seem to exclude them both for certain. Dandridge can probably be excluded as well, but Garthwaite cannot, for she was active at precisely this period. From the inscribed and dated designs from her hand which are now in

the Victoria and Albert Museum we can reconstruct the probable course of her career. The earliest designs are dated 1726 and are not, it seems to me, very mature or good as silk designs. At that time she was apparently living in Yorkshire, possibly in York, but she sent a few designs up to London before she herself, some time not long before 1730, moved to the metropolis. Her designs then quickly improved and she was receiving commissions from well-known Spitalfields weavers from about 1733 onwards. As one looks at her drawings one gets the impression that the climax of her career was reached during the 1740's and her output seems to have been in the neighborhood of fifty to sixty designs per year during this decade.[11] But after 1751 her output drops. The designs for 1752 and 1753 go into one volume, while those from the next three years go into another volume. What is important to note here is that her last dated drawing is from 1756—the same year in which this edition of *The Laboratory* was published. This may be mere coincidence but there are one or two other points which suggest that Anna Maria Garthwaite may have been the author of this essay.

We have noted that our author complains of having been superseded by other designers and "discarded," as he puts it. And we have just seen how Garthwaite's production dropped sharply only four or five years before the book was published. Our author said that he had been forced to turn to other fields. Among Garthwaite's designs from these last years are several that are not for silks at all.[12] And we know that Garthwaite was a designer of "flowerd" silks (the term "flowerd" occurs frequently on her later drawings when she is giving brief descriptions to her designs) which were expensive materials to weave and for which there can not have been so very many designers.[13] Furthermore Anna Maria Garthwaite supplied two designs to someone who is in one case called "Mr. Henchcliff" and in the other "Mr. Hinchclif," respectively in 1745 and 1747. From the way these names occur in the inscriptions we can be fairly sure that this man was a dealer in the finished article and not a weaver, and there is a strong possibility that he is in fact the mercer, Mr. Hinchliff, whose premises were at the sign of the Great Wheatsheaf, and whose name we have already come across in connection with the story about the large-scale damasks quoted above. And these two designs happen to be for damasks, although they are in no sense large-scale designs. However, among Garthwaite's

PLATE IX

DESIGN FOR A WOVEN WAISTCOAT PANEL WITH RICH BROCADING, DATED "OCTOR. 23, 1747," BY ANNA MARIA GARTHWAITE.

PLATE X

DESIGN FOR "A SILVER AND SILK BRO[CADE]," DATED "DECEMR. 2, 1748,"
BY ANNA MARIA GARTHWAITE.

drawings, there are as we already said, about a dozen designs for damasks dating from the years around 1740 which are conceived on a very large scale. Is it possible that these are the very designs to which our author refers —the ones executed for Hinchliff? None of these large designs bears any inscription of importance, so there is no proof that they were for Hinchliff, but since we know that Garthwaite did design at least two damasks for Hinchliff it is surely perfectly possible that the large designs are the very ones that he ordered and which were to introduce a new fashion.

But for all this we cannot yet be certain that Garthwaite wrote this essay.[14] We still lack final proof. It is a pity, for it would be nice to think that Anna Maria Garthwaite rounded off her career with this short treatise, praising her predecessors and blasting her rivals, and yet providing the latter with a useful little guide to their profession.[15] It is perhaps no coincidence that Spitalfields silks continue for another two decades to bear a superficial resemblance to those designed by her during the 1740's and early 1750's.[16]

NOTES

1. We know of only one copy of the 1756 edition of this work and this is in the Metropolitan Museum, New York. The 1756 edition was apparently the first to appear in two volumes. (See the Editorial Note below.)

   Attention was drawn by Miss Edith Standen to the essay on the designing of "flowerd silks," in an article published in the Bulletin of the Metropolitan Museum for December, 1956, under the title "Whims and Maggots." I am greatly indebted to Miss Standen for providing me with a photostat copy of the relevant pages of the volume and for giving me permission to publish these further findings on the subject. English readers can now consult the photostat copy in the Library of the Victoria and Albert Museum.

2. Chiefly in *Spitalfields Silks of the 18th and 19th centuries*, Leigh-on-Sea, 1954. The captions in this book are sometimes rather misleading.

3. Hogarth does not specifically mention the designing of silks in his treatise but in an edition of *The Analysis* published in 1955 and edited by J. Burke, we are given a rejected passage (p. 192) in which Hogarth, when confessing that his literary talent is slight, likens himself to a "meckanick at his loom [who] is as likely to give as satisfactory an account of the materials and compositions of a rich Brocade he weaves (tho' uncouthly) as the smooth Tongu'd Mercer (with all his parade of showy silks about him) . . ." which suggests that Hogarth must have been at least acquainted with the workings of the silk industry.

4. The "rule paper" was very like our graph paper.

5. In the Guildhall Library is a bill head, bearing a date in 1739, from the firm of Thomas Hinchliff at the sign of the Great Wheatsheaf, Ludgate Hill. The first items of the bill are still visible and happen to be for "rich blew" and "rich pink" damasks.

6. Miss Standen (see note 1) quoted this same passage in her article. We give it again here since one or two important points are raised during the course of this anecdote.

7. His full signature, "C. Baudouin" in the same handwriting occurs on a petition from the principal inhabitants of Spitalfields to the Commissioners for the building of Fifty New Churches which dates from between 1714 and 1719. The Poor Rate books of Spitalfields Old Town show that Christopher Baudouin was living there in 1700. He was naturalised on May 1st, 1709 and on the same day signed (as a witness) a document recording the naturalisation of one Peter Mariscoe, a weaver.

8. These two drawings are among the collection of designs for Spitalfields silks, almost all by James Leman and ranging in date from 1706 to 1716, now in the possession of Messrs. Vanners & Fennell Bros. Ltd. of Sudbury. I am greatly indebted to the owners of these designs for having given me the opportunity of studying them in detail and for allowing me to publish the drawing illustrated here (Plate I). Some of the designs in their collection have been published under the title of *James Leman, Spitalfields Designer*, Leigh-on-Sea, 1954.

9. E.g. the article under *Soie*, pp. 269-306 in Vol. 15 of the great French (Diderot's) *Encyclopédie*, published at Neufchatel in 1765. (Plates in Vol. II). Also J. Murphy, *Treatise on the Art of Weaving*, Edinburgh, 1827; and Luther Hooper, *Hand-Loom*

Weaving . . . , London, 1910. There is however no book which explains the mechanism and operation of the 18th century draw-loom really clearly.

10. The will of Baudouin's wife, Frances, exists and is dated 1736. No mention is made of her husband in the will. She died in 1741.

11. Garthwaite assembled the designs she executed each year (after 1740) into one and sometimes two volumes. While some of these volumes are now missing we can still draw fairly definite conclusions about her output during the whole of the 1740's and during the first half of the 1750's.

12. There is a design for a carpet, for instance, and three designs for gauzes. There is, however, good reason to suppose that these gauzes were of silk.

13. Rouquet, whom we mentioned at the beginning of this article, wrote in 1755 that "*une femme sans art & sans lumières, guidée par un caprice ignorant, est depuis long-tems la principale source des desseins colorés qu'on y* [i.e. in England] *employe.*" (See the Editorial Note below). He must be referring to Anna Maria Garthwaite for it is highly unlikely that there can have been more than one important woman silk-designer working in England at that very time and we know from the inscriptions that Garthwaite was in fact supplying designs to some of the leading silk weavers of the period.

14. The fact that our author always refers to the designer as "he" proves nothing, for it was far from common at that date to find women playing a leading part in the professions, and convention would almost certainly have demanded the use of the masculine pronoun in a publication of this kind.

15. Anna Maria Garthwaite drew up her will in 1758. She died in 1763.

16. I would like to record my gratitude to Miss Natalie Rothstein who has given me very considerable assistance and much good advice during the preparation of this article. I am also most grateful to the Librarian of the Guildhall Library and his staff for the help and guidance they have given us on several occasions, and to the Librarians of the Lambeth Palace Library and the Stepney Public Library, the staff of the L.C.C. Survey of London, of the Public Record Office, and of Somerset House for the facilities they have given us for inspecting documents in connection with our studies. Plate I is reproduced by permission of Messrs. Vanners & Fennell Bros. Ltd.; the remainder by permission of the Victoria and Albert Museum.