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Marseilles Quilts and their Woven Offspring

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The French input to early American quilts has been surprisingly ignored. The relations between France and England's American colonies were very close in the late-colonial period, and one would expect to find some influences. The influences, however, came through England and so their origins have generally been lost. In the politics of that time (not too different from our own) France supported the American colonies in their bid for independence – while carrying on an extensive British trade.

For the most part England had the North American trade monopolized through control of colonial ports and import fees. Few French ships visited ports in America between the French islands in the Caribbean and eastern Canada. But English traders bought vast quantities of wine, and cotton and silk textiles from France, and transshipped great amounts to the Colonies, making their profit on the markup.

In the 17th and 18th centuries, France, England, Spain, Portugal and Holland were all vying for the trade routes of the world. At that time, the products shipped from the New World eastward to the Old World were nearly all raw materials in the form of lumber for shipbuilding, chemicals, food items such as fish and grain, fur for making hats, and of course tobacco. The products shipped westward from Europe were all finished consumer goods—textiles, furniture, nails, iron pots, tools, utensils, paper and books. By far the largest and most frequent shipments were of textiles of all kinds.

Textile production in those times in Europe was the most extensive kind of manufacture. Even the word "manufactures" was almost synonymous with textiles. (Our modern word "fabrics" means manufactures and is again almost synonymous with textiles.) It is

Fig. 1. Quilt from Provence in Museon Arletan, Arles, France. (New photo not available.)

difficult to comprehend the enormous place textiles once had, before fuels made engines possible. But there simply were not a lot of other man-made things in the world of that time except what people made for their own use. Most people who made things to sell made textiles in one form or another.

Among things made to sell in the 17th century in the area of southern France known as Provence, were quilts. Three of these 17th century quilts from Arles are in the collections of the Museon Arlaten, a folk art museum displaying the ancient crafts of Provence. Descriptions and photographs of the quilts were published in France in 1926 (Figure 1). Two of the quilts shown were all-white with elaborate stuffed and corded motifs. The third had a center of the type of printed cotton known as "indienne" quilted in double diamonds, surrounded by a border of plain dark cloth heavily quilted in what appears to be a floral design, and completed at the outer edges with several straight parallel rows quilted very close together—typical of all these quilts.[1]

The all-white stuffed and corded quilts may not have originated in Provence. Certainly there were similar examples in nearby Sicily in the 15th century.[2] Provence was the "province of Rome" from the 2nd century BC, and the connections between southern France and Italy are very ancient.

The making of these quilts in Provence in the 17th century was not just an occasional event. It was a widely practiced folk art, developed to a high degree and well known as a regional tradition. Much quilted clothing was made, in particular petticoats and outer skirts called "cotillons." These provincial skirts were usually made of indiennes. On feast days, particularly that of Corpus Christi, the all-white bed quilts were hung outside the houses to honor the procession to the church.[3]

One of France's 19th century poets was Frederic Mistral, a native of Provence, who was awarded a Nobel prize in 1904. His lengthy poems were about the old days and simple folk of Provence. In a poem titled *Calendral* published in 1867, Mistral referred to the traditional white quiltings, calling them "divine work that recalls a meadow when frost embroiders in white all the leaves and branches."[4] In an earlier poem *Mireio* (1859), Mistral wrote:

A smart red petticoat she first prepares
Which she herself had quilted into squares,—
Of needlework a very masterpiece;
And round her slender waist she fastens this;
And over it another finer one
She draws;[5]

The fabric of these quilts was usually white silk or linen, although other colors were used, and woolen fabric as well. Cotton imported from India was also used early in Provence. Prints from India and, later, French "indiennes" were used also.

The corded quilts were made by using a special instrument called a "boutis." This was a thin, flexible rod around which a soft cord was wrapped. It was then inserted between the lines of quilting, held at the far end, and the boutis removed leaving the cord in place. Large pieces such as bedquilts and petticoats were quilted on large wooden frames.[6]

For 2500 years the major seaport of Provence has been Marseilles —a port of call for traders of many nations. The quilts of Provence inevitably found their way into the international trade—probably in the 17th century. When they arrived in England, they were referred to by their place of purchase—Marseilles quilts. They appear to have arrived in sufficient numbers for the name "Marseilles quilt" to be commonly understood in England to mean a whole-cloth

stuffed or corded quilt. "Quilt" in England might mean either a bedquilt or a petticoat. Beyond the bedquilts and petticoats, there was also exported from southern France a great deal of quilted silk yardage to be fashioned into petticoats, linings, waistcoats, and as the basis for embroideries.

An early reference to a Marseilles quilt in England is contained in two letters from Henry Purefoy to Anthony Baxter in London. Purefoy, on July 15, 1739, sent an order for a "neat white quilted calico petticoat for my Mother which must be a yard and four inches long." On August 5 he wrote again to say "I received all the things in the box and have returned you the Marseilles Quilt petticoat... It is so heavy my mother cannot wearing it."[7]

The early quilts that came to America came through English merchants, and appear to have lost the French designation on the voyage. They are much more likely to be referred to by their fabric. In some orders sent from Virginia to the London merchant John Norton, the following are included: Sept. 16, 1760—"a Redd Sarcenett Quilted Petticoat" and "2 bedd quilts" ordered by John Baylor; August 18, 1768—"several bundles of best quilt" [yardage] ordered by George Wythe; Sept. 25, 1771—"One green peeling [peelong] Satin quilted Petticoat for a tall Woman" ordered by Peter Lyons; and Jan. 31, 1772—"4 White Quilted Peeling Child Bed Basket & Pin Cushions well & safe Packed up or the Sattin will Mildue" ordered by Catherine Rathell, a shopkeeper in Williamsburg.[8]

England and France were still traditional rivals during this period. In America they competed for the fur-and-textile trade in Canada and along the whole length of the Mississippi. England was almost fully occupied with weaving. Her foreign trade depended heavily on the sales and shipment of cloth. The English weaving industry was characterized by doing the same thing over and over—very well and with a high degree of dependability. France also had important weaving centers. Her forte was in producing fancy fabrics, silks, brocades, ribbons, laces and very fine woolens.

In the first half of the 18th century, however, a number of new inventions were made in the weaving trade, and now innovation became a way to meet the competition. In England and France, and later in the young United States, great efforts were made to develop

new techniques and to steal industrial secrets from the other countries. What could be patented in one country was no protection from its free use in another country.

In 1762 a patent for a new type of weaving was recorded in England by George Glasgow. It was "a method of weaving cloth in imitation of women's stiched stays." The drawings submitted showed the specifications for "weaving together two, three and four pieces of single cloth, so that they will appear as if stitched together."[9] On March 9 of 1763, Glasgow and Robert Elder jointly registered a patent for a "new method of weaving and quilting in the loom, in every method, fashion and figure, as well in imitation of the common manner of quilting, as of India, French and Marseilles quilting." The method specifies the need for a draw boy to pull up the many different shafts in the proper order to create the pattern.[10] The language used in this patent record tells us that Marseilles quilting was different from the "common Manner" of quilting, and that it was fully recognizeable in England by name.

A word about nomenclature. In the England of the 17th and 18th centuries, there is no evidence of a wide-spread hand-quilting tradition such as in Provence. Existing records suggest that quilting in England was a specialty rather than a commonality. The English were weavers. When they first imitated Marseilles quilts, they simply called the procedure "quilting in the loom" and the products "quilts." They have retained this usage and, even today, a particular kind of wool honeycomb blanket woven in Wales is called a Welsh quilt. American usage has followed British usage, especially among merchants and manufacturers. The hand-made quilts of Provence do not seem to have been called by their French title in America as they were in England. Therefore, in an American reference after 1800, a "Marseilles quilt" is confidently a loom-made bed spread. Now, in the United States, a distinction is made between an article made from two separate layers of cloth stitched together—with or without a batting—(a quilt) and a bedcover made on a loom (called either a coverlet, counterpane or bed spread). For American scholars the modern term for the type of bed spread to be considered here is "Marseilles spread."

The news of the "new method of quilting in the loom" traveled

fairly rapidly. In 1765 the Georgia GAZETTE of Savannah published this item:

> "London, February 7. The business of quilting bed-carpets and petticoats, which formerly the females engrossed, is now totally going into a different channel, the weavers in Spittalfields having struck upon a method of quilting in their looms, which is much cheaper and neater than any person with a needle can do."[11]

In 1776 in London, The Society for the Encouragement of Arts, Manufactures and Commerce published a book describing items contained in its Repository. Chapter XI is titled *Linen, Woolen, Silk and Cotton, Quilted in the Loom, in Imitation of Marseilles and Italian Quilting*, and in it the author remarked that "the advancement of the art of Quilting in the Loom is very extraordinary." The chapter ends: "N.B. Specimens of the different sorts of Quilting are preserved in the Society's Repository of Manufactures."[12]

Ten different weavers were named in the chapter as having received a premium from the Society for their work in the years 1762–1765. The two men who submitted the patent application in 1763 were not among the winners. It would appear that the method was already known by other weavers before the patent was applied for.

In 1783 the Society published its TRANSACTIONS, giving a summary of their rewards for the year. Included for the class of Manufactures was a total of 597 pounds awarded for "Quilting in the Loom, and spinning several sorts of Yarn." Also in a paragraph entitled "Quilting in the Loom," the compiler commented:

> "When the proposition was first made in the Society, of offering a premium to encourage the making in the Loom, an imitation of that species of Needle-work, long known by the name of Marseilles Quilting, it was almost rejected as visionary and impossible; but the laudable spirit of enterprize, which has always distinguished this Society, determined them to publish the premium, and the consequence has justified the measure. This success animated them to continue their premiums, in hopes of further improvement, in which they were not disappointed. The manufacture is now so thoroughly established,

Fig. 2. Marseilles Quilt Weavers Society card, circa 1875. IND. 22. Bolton Museum Archives. Courtesy Bolton Metropolitan Borough, Department of Education and Arts.

> and so extensive, being wrought in all the different materials of Linen, Woolen, Cotton, and Silk, that there are few persons of any rank, condition, or sex, in the kingdom, (and we may add, within the extent of British commerce, so greatly is it exported) who do not use it in some part of their clothing; so that we may safely say, if the whole fund and revenue of the Society had been given to obtain this one article of Trade, the national gain in return should be considered as very cheaply purchased."[13]

Despite the hyperbole in this paragraph, it is still clear that loom-made Marseilles quilting was greatly singled out for praise. In the brief twenty year period following the first premiums awarded, the new product had established an important place in the British family of fabrics. From the early frank imitations of the needle quilting of Provence, the English weavers were developing a whole *new family* of fabric construction quite different from the ancient English flat woolens. This new family was called by the name of "quiltings." The basic construction of quiltings consists of a double-cloth made on a drawloom so the two layers can be "stitched" together, and containing an unwoven stuffing layer.

The drawloom had been in use for the weaving of intricate patterns since at least early Christian time. If of large size, it required the help of one or more persons (known as drawboys) to pull predetermined warp yarns out of their ordinary position during the weaving. The sequence in which this was done determined the resulting pattern. By the 17th century the drawloom was well known throughout Europe, being used mostly for patterned silks.

Double-cloth is also an ancient technique. It was woven very early in China, and in Peru before the Christian era. Double-cloth can be woven on a very simple 4-heddle loom. If the two faces are of different yarns, they can be interchanged to form designs, as is done in Jacquard coverlets.

In quiltings, the two faces are not interchanged. The top face is constructed of finer yarns in a finer weave than the back face. The only interchange comes at the "stitches," where a single pick of yarn from the back comes to the front and holds the front face at that point. Such "stitch" picks can be arranged in *any* design. During the row-by-row weaving, the soft unspun filling layer is laid down and held in place by the "stitches."

What was new to the English weaving scene in the second half of the eighteenth century was the combination of double (or triple) cloth with the intricate patterning of the drawloom. This innovation, creating a three dimensional cloth, was a great departure from a smooth, continuous, flat surface—previously a hallmark of Britain's fine woolens. Introduced at a time of other new developments in spinning, weaving and the use of cotton in England, quilting in the loom combined with them in the production of cotton quiltings. Probably the English-French rivalry played its part. The English weavers could now make "Marseilles" quiltings faster than the women of Provence, and English merchants could market them readily through their superior trade routes.

These woven quiltings took many forms. Just as the needle-made quilts of France were made as often for clothing and furnishings as they were for bedding, so were the woven quiltings. Many new sorts of quiltings were developed using the ever finer and stronger cotton yarns. It is probably these new fabric variations rather than the bedcoverings alone that were so popular a manufacture as to warrant the high praise given them in 1793 by the Society for the Encourage-

ment of Arts, etc. In 1800 in the COMMERCIAL AND AGRICULTURAL MAGAZINE of London, in a brief history of the Society the author wrote: "The art of QUILTING IN THE LOOM was one of the most generally useful of all those which, in the preparation of elegant cloth, this Society's exertions gained to Britain."[14]

In a comprehensive study of British overseas trade, Elizabeth Boody Schumpeter calculated the amounts of cotton textiles exported from Britain during the years 1697 through 1807. Compared with the amount of exported woolens, cottons were a miniscule part of the export trade until 1782 when they took a significant rise. In every year after that, cotton exports increased, and in 1802 they outdistanced woolens in value to Britain.[15] The export of (undifferentiated) cotton counterpanes is separately listed from 1798 when almost 14,000 were shipped overseas. In the years following (to 1807—the final year of the study) the numbers were fewer—rising to more than 12,000 only in 1804, 1806, and 1807. Cotton "manufactures," which may be supposed to be quiltings and fancies, doubled in the value of exports between 1799 and 1807, and far outdistanced the value of counterpanes. In this same period the number and value of printed cottons and linen-and-cotton also rose dramatically and accounted for almost half of the total cotton exports.[16]

The quiltings were sold widely in America. Presumably they would have been in greatest abundance on the eastern seaboard, but they made their early way into the interior as well. Among early mentions is one in the sales records of a Bowling Green, Kentucky general store in 1806, when "1 yd Marseillez" was sold.[17] Another "account of Goods Put in Red Store" (probably in Massachusetts) lists "2½ yds Marsails at 9/" on the first of May 1806.[18] In 1808 in St. Louis, J. Philipson's accounts show the sale of "¾ yds Marseills—$2.50"—a rather high price for a fabric less than a yard wide.[19] Although the spelling may have been as fancy as the fabrics, the handed-down name "Marseilles" perhaps gave them the image of being French and therefore, in American eyes, particularly desireable.

Cotton "fancies"—meaning fabrics of complex structure—of this early period were all made on the drawloom. As the major place of their manufacture was Bolton, in Lancashire, they were also referred to as "Bolton quiltings." Later weavers formed their own association

Figs. 3 & 4. Swatches from merchant's sample book, probably from Manchester (England) circa 1783. #G 1974-570. Courtesy of the Colonial Williamsburg Foundation.

Fig. 5. & 6. Swatches of "marcella" from Ackermann's REPOSITORY, July and August 1809. Negs. #82.505 and 83.137. Courtesy of Henry Francis du Pont Winterthur Museum Library: Collection of Rare Books.

called the Marseilles Quilt Weavers Society. Their card (Figure 2) illuminates the connection between the drawloom (complete with drawboy) and overseas commerce represented by the sailing vessel, with an Indian elephant probably representing the early source of cotton.

It would be nice to know what the very earliest quiltings looked like. Particularly those in the Repository of Manufactures of the Society of Arts. However, according to the curator-librarian of that institution, "the contents of the Society's Repository were dispersed in the 1850s" and "the specimens have not survived."[20] There is in the Colonial Williamsburg collections a sample book of about 1783 containing quiltings of that date. The sample book is almost certainly one made up as a catalogue by a merchant in Manchester, England.[21] It contains more than 500 samples of different cotton fabrics—plain, printed or fancy-woven. Two swatches of quiltings (Figures 3 and 4) exhibit simple designs of diamonds. The size of each swatch is approximately 1 x 1½ inches, thus the woven pattern is quite petite.

Samples of twenty-five years later can be found in Ackermann's REPOSITORY.[22] In each monthly issue of that periodical, Ackermann pasted in three or four swatches of fashionable fabrics. Four of these in 1809 were quiltings called "marcella"—a takeoff on Marseille—and were recommended for gentlemen's waistcoats. The woven designs are fine and small and are further embellished with printed designs. Close examination of these small swatches reveals the unwoven stuffing layer in these quiltings (Figures 5 and 6).

In the Archive of the Borough of Bolton, Lancashire, is an 1841 pattern book of James Hardcastle & Company, Ltd., Bolton, that contains samples of similar quiltings for vesting, with overprinted fine designs. Another book in the Bolton Museum includes undated samples (Figures 7, 8, 9 and 10) of a number of different kinds of quiltings traditionally made in Bolton.[23]

Some of these early "marseilles" fabrics have been used as foundation fabrics for quilts and unquilted applique coverlets. Dunton, in OLD QUILTS, recorded eight appliqued coverlets from the period 1820–30 in which the foundation fabric was marseilles quilting. The coverlets were attributed to the design of Achsah Goodwin Wilkins of Baltimore. Dunton carefully noted some of the details of the

fabrics. Designs were recorded as: "a repeat pattern of diamonds;" "a diapered pattern of flat lozenges 14 x 20 mm. with separating bands 4 mm. wide;" "a diamond design 30 x 40 mm wide, or about twice the size of the diamonds of the marseilles" noted before; "marseilles of a different pattern;" "a rosebud design with a woven border;" and "a marseilles more elaborate in design . . . a braided or basket effect as though made with fancy ribbon." Dunton also noted that one of the eight coverlets was constructed on a marseilles base of two strips of four foot width, and three others on four strips ranging in width from 27½ to 30 inches.[24]

Existing early drawloom-made Marseilles spreads of full size are difficult to date with any confidence. They are widely scattered and, being difficult to photograph, are hard to study on a comparative basis. They are easily recognizeable—all being made of white cotton, having a fine-woven face cloth, a coarser back cloth, and a heavy unspun cotton roving as a stuffing layer. Many have worn areas where the roving is readily seen (Figure 11).

The old spreads are quite large and without a center seam. One such spread at Connor Prairie Pioneer Settlement measures 105 x 114 inches,[25] while another at the DAR Museum measures 105 x 104 inches.[26] Old Sturbridge Village collections include a Marseilles spread measuring 100 x 109 inches[27] (Figure 12) and a mid-19th century example of smaller size is in the collections of the M.H. de Young Memorial Museum[28] (Figure 13). Most Marseilles spreads have a round or oval central medallion with various surrounding designs and borders.

It is difficult also to determine which of the spreads may have been made in America. An effort was made in Fredericksburg, Virginia in 1777 to establish a manufactory which was "capable of manufacturing . . . drawboys, quiltings, figured work of all sorts"[29] and also in Beverly, Massachusetts in 1788, where a Mr. Leonard and Mr. Somers, who were setting up a carding and spinning mill, "understood the making and finishing of velverets, corduroys, jeans, fustians, denims, marseilles quiltings, dimity and muslins."[30] A newspaper advertisement in Baltimore in 1792 offered the publication entitled THE WEAVER'S DRAUGHT-BOOK AND CLOTHIER'S ASSISTANT, which included drafts for "Diapers, Counterpanes, . . . Mock-Marseilles," and other fabrics.[31] There is no indication that

Fig. 7. Marseilles Quilt. "Home trade and shipped to the Colonies."

Fig. 8. Piqué. "Home trade and shipped all over the world."

Fig. 9. Toilet. "Used as quilts and table covers."

Fig. 10. Mitcheline or Patent Satin Quilt. "Used for quilts or counterpanes. Home trade and the Colonies."

From W. Hough, COTTON FABRICS, Bolton Museum Archives, Bolton Metropolitan Borough, Department of Education and Arts.

Fig. 11. Detail, reverse of Marseilles spread. #5255, Gift of Mrs. C. Edward Murray, The Daughters of the American Revolution Museum. Photo by Gloria Allen.

Fig. 12. Detail, corner of Marseilles spread, circa 1810–40. #26.10.127, Old Sturbridge Village. Photo by Henry E. Peach.

Fig. 13. Marseilles spread, circa 1860. #67.19, Gift of Mrs. R.R. Newell, The Fine Arts Museums of San Francisco.

any Marseilles spreads were actually produced by those early enterprises.

At some time, production did begin in the United States. The catalogue of the Great National Fair of 1844, held at Washington, includes as part of entry No. 301 from Yates & Canby, Baltimore: "From Joseph Haslam, Patterson, N.J., 1 bale specimens counterpanes and quilts prices from $1.50 to $3.00 each" and as entry

No. 440: "Lancaster Mills, Lancaster, Mass., 3 cases quilts, different sizes.;[32] By this date, however, the jacquard loom was certainly a part of the picture.

Between 1810 and 1820 the jacquard mechanism had begun replacing the drawboys of England. The process was adopted slowly, partly because of the great height of the mechanisms. Placed on top of the already large hand looms, they required a room with a twelve-foot ceiling—not readily available to many weavers. The mechanisms gradually improved and diminished in size, and weavers began to use them for their convenience and versatility.

As the 19th century progressed, the character of Marseilles spreads changed. They gradually became thinner, flatter, lighter in weight and with more elaborate and smaller patterning. They no longer looked at all like the quilts of Provence. Some even lost their stuffing layer, reverting to a simple double weave though retaining the name Marseilles. As recently as 1902 in the Sears, Roebuck and Company catalogue and 1916 in a wholesale catalogue issued by J.H. Dunham & Co., New York, "Marseilles quilts" were included with other bedspreads. Oddly enough, some of the 20th century Marseilles spreads again tried to look like quilts, but now it was American quilts they imitated (Figure 14).

Other bed spreads and fabrics belong in this woven family of discontinuous surface textiles. Not all have a fully hidden third layer, and many were developed after the jacquard loom fully replaced the drawloom. Although not inspired directly by true quilts, they owe their idea to the needle-worked Provencal quilts and are still called by the general name of "quiltings." Some of the 19th and 20th century variations are named: Mitcheline, patent satin, matelasé, Alhambra quiltings, piqué, honeycombs, Bedford cord, and toileting or toilets. Loom-made double cloth quiltings went out of fashion after 1925. References in most textbooks and glossaries after that time—if they include them at all—refer to them as "obsolete" curiosities.

Two more British patents are of interest in this development. Oddly enough, 97 years after the first patents were recorded in England, and long after the weaving technique was fully understood and utilized, quilting in the loom appears again in the patent records. On January 6, 1859, James Kirkman and Isaac Grundy

Fig. 14. Early 20th century "Marseilles spread." Double cloth, no filling. Collection of author.

stated in their description: "This invention is applicable to the manufacture of fabrics known as Bolton or Marseilles quilts, or others of like texture and materials." On January 7th Edwin Heywood offered a patent statement that is worth quoting at some length.

> "The improvements relate to the production of a peculiar description of double fabrics united in the weaving at parts, and enclosing between them thread or yarn as stuffing; such fabric being adapted to be used for skirts, ladies petticoats, the lining of coats and other garments, and for other uses in imitation of where two fabrics are united by stitching in various forms, and enclosing wool or other matter as padding.... The imitation of or resemblance to stitching is obtained by the weft and warps in the lines or forms desired, being caused to unite the two fabrics, and at the same time hold in position the thick or soft threads between them. Such uniting threads may be of silk or other material, different from that used for the general surface of the fabric in order that as it appears on the surface of the fabric produced it may represent stitching or other sewing."[33]

Thus, in 1859, recognition was again paid to the quilters of France of three centuries ago.

Notes and References:

1. Henri Algoud, "Toiles ornées au boutis et Indiennes de Provence," LA SOIERIE DE LYON, Lyon, 1926, pp. 636–642. Courtesy Musée des Tissus, Lyon, France.
2. Two corded and stuffed quilts from Sicily, c. 1395, are in the collections of the Victoria and Albert Museum, London, and the Bargello, Florence. Photographs and discussion in: Averil Colby, QUILTING, Batsford, London, 1972, pp. 13–16.
3. Algoud, p. 637.
4. Algoud, p. 637.
5. "Mireio" is the poem for which Frederic Mistral was given a Nobel prize. It is published (in English) in NOBEL PRIZE LIBRARY, Vol. 15, Helvetica Press, New York, 1971, p. 188.
6. Algoud, pp. 636, 638.
7. Janet Arnold, PATTERNS OF FASHION, Wace & Co., London, 1964, p. 4. Quoted in: Mildred B. Lanier, "Marseilles Quiltings of the 18th and 19th Centuries," Bulletin de Liaison du CIETA, #47/48, 1978, p. 74. Courtesy Musée des Tissus.
8. Frances Norton Mason, JOHN NORTON AND SONS: MERCHANTS OF LONDON AND VIRGINIA, David & Charles, Newton Abbot, 1937, pp. 10, 58, 190, 218.
9. B. Woodcroft, ed., PATENTS FOR INVENTIONS: ABRIDGMENTS OF SPECIFICATIONS RELATING TO WEAVING, The Great Seal Patent Office, London, 1861, pp. 8–9.
10. Woodcroft, p. 9.
11. GEORGIA GAZETTE, Savannah, 6 June 1765. Courtesy Museum of Early Southern Decorative Arts, Winston-Salem, NC.
12. Alexander Mabyn Bailey, THE ADVANCEMENT OF ARTS, MANUFACTURES, AND COMMERCE, Society for the Encouragement of Arts, etc., London, 1776, p. 130. Courtesy Merrimack Valley Textile Museum Library, North Andover, MA. A curious comment in this chapter:

    "This new and useful manufacture was invented by a poor obscure journeyman weaver, whose views, at first, extended no farther than to make a small quantity of it for the use of his wife and children; but, before it was made into garments for them, it was shewn, as a matter of curiosity, to a gentlewoman, who . . . mentioned it to the author of this

book; and he . . . with great difficulty, found out the ingenious inventor;"

The author, however, does not name the ingenious inventor!

13. TRANSACTIONS OF THE SOCIETY, Society of Arts, London, 1783, p. 25. Courtesy MVTM Library.
14. "History of the Society of Arts, etc.," COMMERCIAL & AGRICULTURAL MAGAZINE, London, February 1800, p. 109. Courtesy MVTM Library.
15. Elizabeth Boody Schumpeter, ENGLISH OVERSEAS TRADE STATISTICS 1697–1808, Clarendon Press, Oxford, 1960, p. 12.
16. Schumpeter, "Table XI: Quantities and Values of the Principal British Exports of Textile Goods (excluding Woolens) for the Years 1772–1807," pp. 31–34. Courtesy MVTM Library.
17. Ms. SC. 294 BSB: day book, Gatewood and Chapline, merchants, Bowling Green, Kentucky, p. 15. Account of Robert Magness. Manuscript Division, Kentucky Library, Western Kentucky University, Bowling Green, KY.
18. Ms. 1964.61: "an account of Goods Put in Red Store," Old Sturbridge Village Research Library, Sturbridge, MA.
19. Day book, "Joseph Philipson Merchant St. Louis 1807," p. 42. Account of Alexr. McNair, March 29, 1808. St. Louis Mercantile Library, St. Louis, MO.
20. Letter: D.G.C. Allan, Curator-Librarian, The Royal Society of Arts, London, 26 February 1982; to author.
21. #G 1974-570: Swatch book circa 1783, "#50," Textiles Department, Colonial Williamsburg Foundation, Williamsburg, VA.
22. R. Ackermann, REPOSITORY OF ARTS, LITERATURE, COMMERCE, MANUFACTURES, FASHIONS AND POLITICS, London, 1809, issues for May, June, August and September. Courtesy Winterthur Research Library, Winterthur, DE. Printed descriptions read:

May—"No. 4 is called printed India rib. It is a species of marcella, and is, at this moment, a very fashionable article for gentlemen's waistcoats."

July—"No. 4. This chintz, or shawl pattern marcella, 2/4 wide, is a truly elegant and fashionable article for gentlemen's waistcoats."

August—"No. 4 is a printed diamond marcella quilting, for gentle men's waistcoats. On this article there is little need of comment, except to call the attention of our readers to the peculiar delicacy of the

printed stripe, which has perhaps rendered it so universal a favorite with men of high fashion. It is ¾ wide, and from 9s. to 10s. per yard." September—"No. 4 is a unique article in silk striped quilting, combining much delicacy and utility; and which the inventor, after much labour, and considerable expence, has brought to its present high state of perfection, at his manufactory in the north of England."

23. W. Hough, COTTON FABRICS, Typed manuscript with swatches, 1922. Archives, Bolton Museum, Bolton, Lancashire.
24. William Rush Dunton, Jr., OLD QUILTS, privately published, Baltimore, 1946, pp. 184–98.
25. CPM-1134. Marseilles spread circa 1825, 105″ x 114″. Connor Prairie Pioneer Settlement, Connorsville, IN.
26. 5255. Marseilles spread, 105″ x 104″. Gift of Mrs. C. Edward Murray. Daughters of the American Revolution Museum, Washington, DC.
27. 26.10.127. Marseilles spread circa 1810–1840, 100″ x 109″. Old Sturbridge Village, Sturbridge, MA.
28. 67.19. Marseilles spread circa 1860, 86¼″ x 77½″. M.H. de Young Memorial Museum, San Francisco, CA.
29. Advertisement, VIRGINIA GAZETTE, Fredericksburg, Jan. 1, 1777. Quoted in: Lanier, "Marseilles Quiltings," p. 76.
30. Salem MERCURY, (May?) 1788. Quoted in: Perry Walton, THE STORY OF TEXTILES, Tudor, New York, 1925, p. 154.
31. The MARYLAND JOURNAL AND BALTIMORE ADVERTISER, 16 March 1792. Courtesy MESDA. The booklet advertised, THE WEAVERS DRAFT BOOK AND CLOTHIERS ASSISTANT, by John Hargrove, is the earliest draft book known to be printed in America. It was republished in facsimile by the American Antiquarian Society in 1979. None of Hargrove's 52 drafts is called Mock-Marseilles in his book, although he did include three different birds-eye designs and a "Deception Diaper."
32. THE NATIONAL MAGAZINE & INDUSTRIAL RECORD, Vol. 1, New York, 1845, p. 161.
33. Woodcroft, PATENTS FOR INVENTIONS, pp. 955, 957.