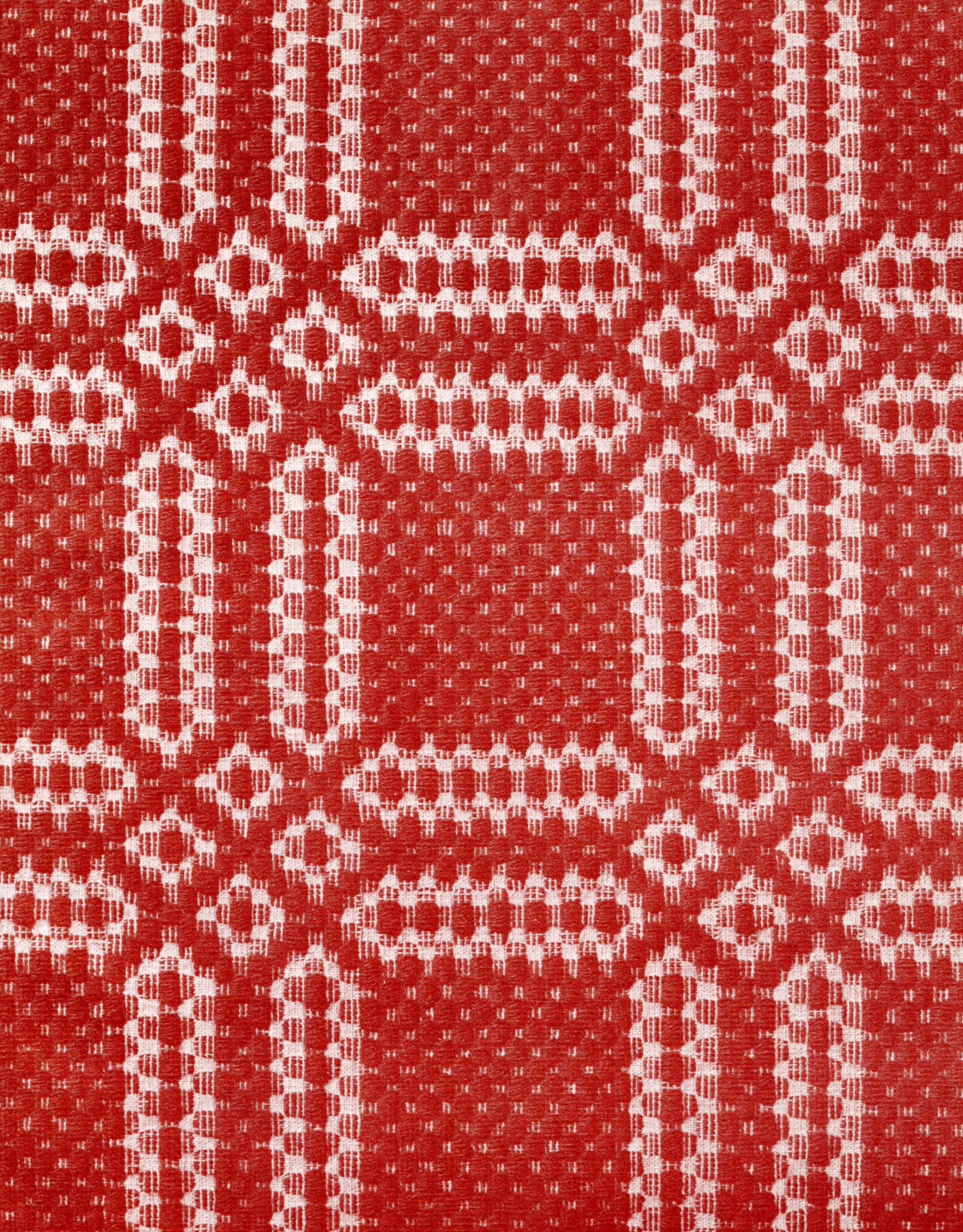



COVERLETS

A Handbook on
the Collection of
Woven Coverlets in
The Art Institute
of Chicago


AA1800

COVERLETS

A Handbook on the Collection of Woven Coverlets
in The Art Institute of Chicago
by Mildred Davison and Christa C. Mayer-Thurman

The Art Institute of Chicago / 1973

The Art Institute of Chicago

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Cover: Detail of coverlet from Southern Illinois, 1880, and woven by Mrs. Sarah Scott. See Illustration 29.

End sheets: Detail of coverlet from New York, 1834. See Illustration 61.

Frontispiece: Coverlet from New York, Potter's Hollow, Albany County, 1800, photographed on an American bed dating from 1820-1830 at the home of Mr. and Mrs. N. H. Savage. See Illustration 2.

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Table of Contents

6 Acknowledgements

7 Foreword

9 Introduction

11 A History of Coverlet Weaving

Part I—Hand-loom Woven Coverlets

20 Overshot

42 Summer and Winter

46 Multiple Shaft

50 Double Cloth

66 Beiderwand

Part II—Coverlets woven on mechanized Pattern Control Looms

69 Coverlets woven in Double Cloth and Beiderwand from New York, Pennsylvania, New Jersey, Maryland, Ohio, Indiana, Michigan, Illinois, Iowa and Missouri on Draw-loom, Hand-loom with Jacquard attachment and Power-loom

Appendix

226 Alphabetical listing of Weavers

227 Bibliography

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Christa C. Mayer-Thurman thanks her staff, Almuth Palinkas, Curatorial Assistant, Mrs. Elfriede Bolyard, Preparator, and Cynthia Cannon, Departmental Secretary, for their help in the various stages of this handbook and in the accompanying exhibition. She is also indebted to Irene Emery, Curator Emeritus, The Textile Museum in Washington, D. C. for permission to use several photographs of her superb weave reconstructions and accompanying text from her book entitled: *The Primary Structures of Fabrics*. Washington, D.C. The Textile Museum, 1966. Special acknowledgements go to two very dear colleagues, Milton F. Sonday, The Cooper-Hewitt Museum of Design, and Nobuko Kajitani, The Metropolitan Museum of Art, who became "sounding boards" when it came to the technical definitions.

For the microscopic fibre analysis carried out on the coverlets catalogued here, we are grateful to an anonymous donor who made it possible for Christa C. Mayer-Thurman to take a course in Fibre Microscopy in 1972. She is also greatly indebted to the Conservation Department of The Art Institute of Chicago and Alfred Jakstas, but especially to Marigene H. Butler, Associate Conservator, who shared equipment, knowledge and time to complete this project.

Jointly, the authors are grateful to the New Jersey, the Chicago and the Illinois Historical Societies for information on the various weavers. Special thanks are due to the Pennsylvania Farm Museum, located near Lancaster, Pennsylvania, and administered by The Pennsylvania Historical and Museum Commission, the Royal Ontario Museum in Toronto, Canada, the Chicago Historical Society and to Mr. and Mrs. N. H. Savage in regard to the accompanying exhibition as a source for a number of loans of weaving implements and tools, as well as some pieces of furniture.

Our very special thanks go to Harold B. Burnham, Curator of Textiles at the Royal Ontario Museum, Toronto, Canada, for his unfailing support, aid and enthusiasm. Mr. and Mrs. Burnham's encyclopedic knowledge in the field of coverlets provided answers to many mutual problems which faced the American authors as did their splendid publication entitled: KEEP ME WARM ONE NIGHT, *Early Handweaving in Eastern Canada*, published by the University of Toronto Press in cooperation with the Royal Ontario Museum, 1972.

As this handbook goes to press we learn of the untimely death of Harold B. Burnham. He knew the Art Institute's collection well and his good counsel had been sought by the authors on several occasions and over many, many years. We are very much indebted to his memory.

Foreword

The subject of this admirable catalogue is one of the most cherished in the history of American craftsmanship. The Art Institute is fortunate to own so good a collection. It is more fortunate in the fact that Christa C. Mayer-Thurman, currently Curator of Textiles, has joined her distinguished and beloved predecessor, Mildred Davison, in the preparation of the text. The former represents that young generation of scholars who brings to her task an attitude similar to that brought to the study of American literature by the New Critics a generation ago. The latter embodies the long and noble tradition of the love of the object married to a precise knowledge of it with, moreover, an awareness of what the subject means in the history of this institution.

John Maxon
Vice-President for Collections and Exhibitions

Introduction

The volume is entirely devoted to the woven coverlet collection housed at The Art Institute of Chicago in the Department of Textiles. This collection has repeatedly been referred to as one of "the most excellent in the United States."[1] To do justice to such an important collection this volume was compiled. As the collection contains one hundred and fifty-four specimens at the time of publication, all of which are illustrated and fully catalogued here, it became impossible to include other fine coverlet collections in the United States, or to list and refer to identical or additional examples woven by a given weaver.

The history of the collection itself is interesting—the first coverlet (illustration 46) to enter the collection was given in 1911 by Dr. Frank W. Gunsaulus (1856-1921) of Chicago, minister of The Central Church, President of The Armour Institute, and a Trustee of The Art Institute of Chicago.[2] In his extensive travels he acquired coverlets in various States and ultimately his entire collection, which included the Florence S. Babbitt Collection of Ypsilanti, Michigan, was given to The Art Institute of Chicago, totalling sixty pieces.

Other major gifts of coverlets were: The Mrs. Frank D. Carpenter Collection given by her husband, Mr. Frank D. Carpenter in 1950; the Edna R. Meyers Estate Bequest in 1965; and a gift of twelve fine coverlets given by The Chicago Historical Society in 1967. Today, the collection is being expanded only with examples which bear the names of weavers and dates not as yet represented in an otherwise balanced collection or are examples of unusual design or technical construction.

It is hoped that this handbook will be of help and use to those interested in the field of *Textiles;* its technical and visual aspects; the field of *American Decorative Arts;* the field of attribution and dating; or the field of *History and Americana* in the realization the part coverlets once played. Eventually it is hoped that the publication will aid those compiling the definitive work on American Coverlets.

This handbook is published on the occasion of an exhibition entitled "Coverlets" held at The Art Institute of Chicago from July 14 through October 14, 1973.

Both the publication as well as the exhibition were supported by a matching grant from the National Endowment for the Arts in Washington, D. C., a Federal agency.

A word must be said about the organization of this book.

PART I, which illustrates and describes the hand-woven coverlets, is organized by constructions, such as "*overshot,*" "*summer and winter,*" "*multiple shaft,*" "*double cloth,*" and "*Beiderwand,*" thereafter *date* and *state.*

PART II could not be organized in this fashion and, therefore, falls within state divisions such as New York, Pennsylvania, New Jersey, Maryland, Ohio, Indiana, Michigan, Illinois, Iowa and Missouri. Thereafter the material is arranged in *date* sequence within a given state. For that reason and in order to maintain the date sequence it became impossible to have the state division fall within alphabetical order. Further note was taken of *known weavers.* Their coverlets would follow the date sequence within a given state. If the weaver wove more than one coverlet, such as in the instance of HARRY TYLER, his earliest coverlet, dated 1836, would be illustrated (illustration 64) followed by another one he wove in 1837 (illustration 65), as well as an 1857 one (illustration 66), in an attempt to keep one man's work together. Thereafter, the catalogue would return in date sequence to 1837 (illustration 67) with the coverlet bearing the inscription CUBA 1837. Alphabetical *weaver listings* became, therefore, just as impossible as alphabetical *state listings,* as the only common denominator throughout the handbook was to be found in the date sequence.

As far as weaving techniques are concerned PART II falls essentially into two structural divisions, "*double cloth*" and "*Beiderwand.*" As some of the coverlets were woven on a *draw-loom,* a *hand-loom with Jacquard attachment* or a *power-loom,* it became less complicated to combine the two weaves as well as the different looms which had been employed in their making by specifying in each catalogue entry this information.

A short technical chapter with related illustrative material precedes PART I and PART II respectively. An *Appendix* is to be found in the back of the book, listing in alphabetical order the known weavers, the States they are today associated with, and the dates of their coverlets represented in this collection. A current *bibliography* follows.

Page 68 shows a map of the United States which has been marked with the counties within a given state of which coverlet examples are in existence and contained within the collection.

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[1]Harold B. and Dorothy K. Burnham, "*Keep Me Warm One Night,*" *Early Handweaving in Eastern Canada,* (University of Toronto Press), 1972, Page XI.

[2]*In Memoriam Frank Wakely Gunsaulus* (1856-1921) Chicago, Illinois; 1921

Part I
Hand-loom Woven Coverlets

Overshot
Summer and Winter
Multiple Shaft
Double Cloth
Beiderwand

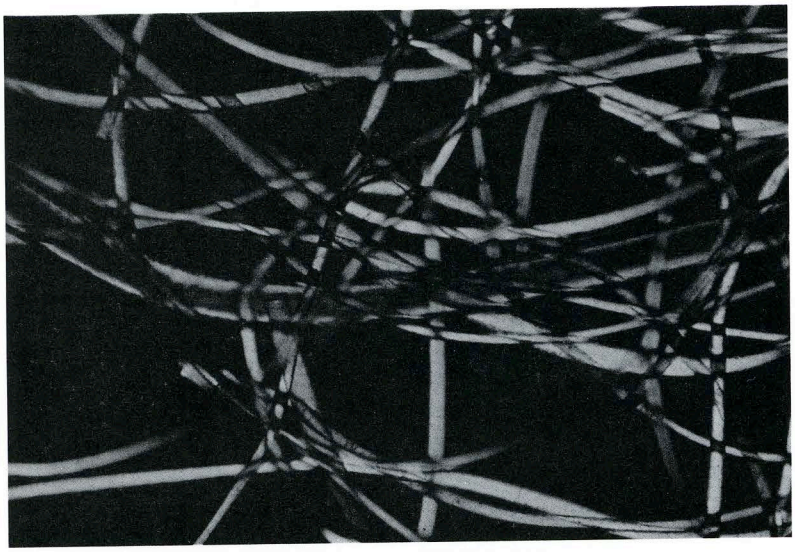


PLATE 1 Wool fibres 50x on 35 mm. transparency

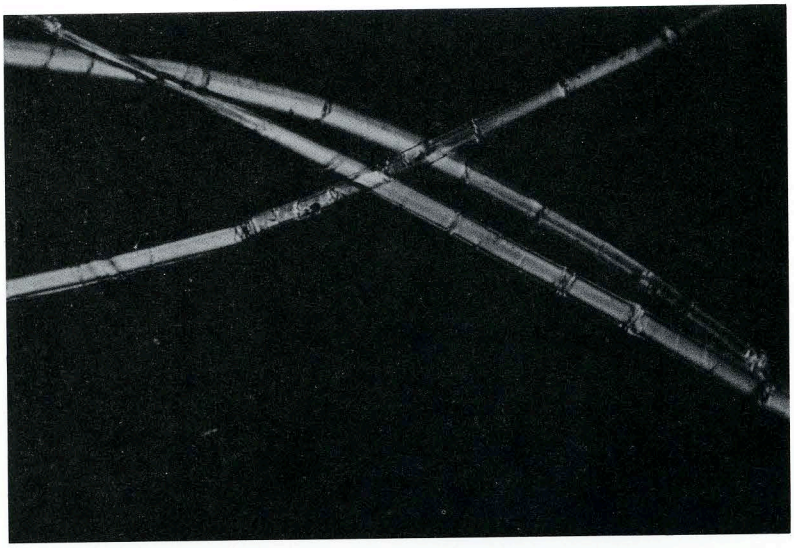


PLATE 2 Linen fibres 50x on 35 mm. transparency



PLATE 3 Mercerized cotton fibres 50x on 35 mm. transparency
Photomicrographs by Marigene H. Butler, 1972

The words *coverlid* and *coverlet* can both be found in the Oxford English Dictionary. Both can be traced as having first been used during the 14th century, their difference being only in the second half of the word: *let* or *lid*, but not in the meaning. Various spellings of the two words can be found in French or English literature throughout the centuries. Thus, one finds *covre-lit* or *coverlit* respectively. It is the French root which does, however, make the better sense of the two in that *covir* stands for "to cover," while the word *lit* stands for the noun "bed." As the second half of the word occurs in a variety of spellings such as: *light*, *lite*, *lyght*, *lit*, *let*, *lett*, *lette*, *lyth*, *lythe*, *led*, *lyd*, *laid* and *lid*, its derivation is not clear. Today we tend to use *coverlet*, which by no means stands for the diminutive as frequently thought. *Coverlid* would be correct as well but in the latest edition of the Random House Dictionary the accepted present day term is that of *coverlet*.

As so often in textile terminology this word became synonymous with a woven piece of goods, a bed spread in fact, *regardless* of technical construction, materials used, age or design. It is interesting to realize that in this instance the function of the spread determined the generic root of the word coverlet, while a *quilt*, a definitely related object and so very often confused with the term *coverlet*, can be traced to the verb *quilting*, the manner by which the item was made. In contemporary terminology both items really fall under the heading of *bed-coverings*, a word not necessarily bearing the mystique relevant in the words *coverlet* or *quilt*.

The role the coverlet played within American History is a very personal and intimate one. In a way it is astounding that so many of these bed coverings have survived as they were foremost objects of use and only secondarily objects of beauty, although an attempt to combine the two aspects is clearly visible when looking at very early examples of the late 17th Cen-

tury. It must be remembered that the houses or log cabins in which these bed coverings were used had no heating systems the way we know them today. The supplier of warmth and comfort to the sleeper became the coverlet, almost entirely. Very often this fact is clearly documented by examining the top border of a coverlet which frequently is the only place bearing very definite wear marks. These can be easily explained if one only thinks of pulling the coverlet up over one's shoulders.

It almost goes without saying that such a utilitarian object had to be made out of the warmest substance that could be found within the easily available resources of the American frontier. The culture of raising sheep and the wool thereof was part of every household. In general one dealt with a fibre the substance of which is pure protein. Its most prominent characteristic is the occurence of over-lapping scales, while the length of the smallest unit measures between 2-10 inches (or 5 to 25.25 cm) (Plate 1). Yet, when examining this fibre from the point of tensile strength it became apparent that it is not the strongest of the natural fibres and, therefore, would tend to be too fragile to be used for the warp threads in the making of a coverlet. The warp threads are the vertically running threads on a loom, stationary at all times and most essential in the tie-up of a loom before weaving can start. Two sets of threads were needed to weave a coverlet, the warp threads being one, the weft threads being the other. The weft threads are those threads which run at right angles and in the horizontal direction in relation to the warp threads. As these threads were less depended upon for their strength, wool could easily be used. For that reason the majority of all coverlet construction is that of a wool weft and a linen or cotton warp. Linen was provided by the flax plant and was homegrown for many years. It occurs in bundles of ten, its substance being that of pure cellulose. The individual fibre length falls between 12-20 inches (or 30.25—50.75 cm) (Plate 2). Few are the coverlets constructed with a linen warp. This collection contains only five (Illustrations 2, 8, 10, 12, and 108). It was cotton, another vegetable fibre, which gained far greater prominence as the substance out of which the warp threads were spun. In length the smallest unit measures from 1/8 of an inch—two inches, or one cm—five cm (Plate 3). Cotton was readily available even in the general stores and could be gotten from the spinning mills which began to spring up in places such as Massachusetts and Rhode Island. Samuel Slater (1768-1835), a technical fugitive from England, had introduced the invention of the water-power driven spinning mill during the 1790's. Buying cotton thread already spun eliminated a most time consuming and laborious process of preparing flax and converting it into linen thread.

While the yarn was being spun a twist (Plate 4) was inserted, which is generally analysed today by "the angle formed in relation to the slant of the central bar of the letter Z or of the letter S." The yarn was thereafter known as either having been Z or S spun. To add greater strength frequently two yarns that had previously been spun could then be plied together.

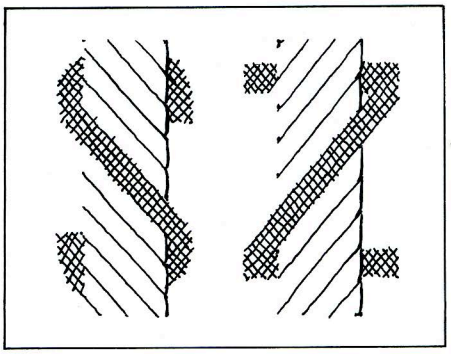


PLATE 4 The twist found in spun fibres is either that of S or Z.

Yet, it was not altogether only the availability of cotton, nor the fact that cotton could be bought already spun, unless one wanted an all-white coverlet (Illustrations 25 and 26), but there was the question of color and the matter of dyeing the yarn in the desired shades. Wool took dye very well and was an absolute natural for this process. Linen, on the other hand, reacted less favourably, similar to cotton, which had to be mercerized or treated with caustic soda to make the fibre lustrous, strong, and receptive to dyes as it was difficult to color.

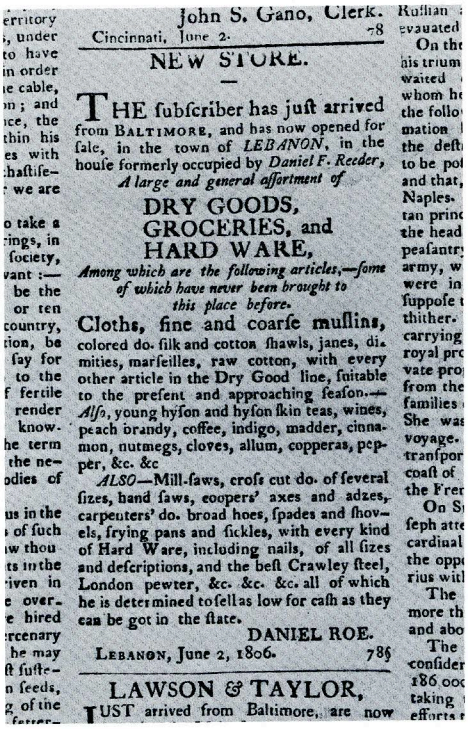
The dyes most commonly used throughout America during the 17th, 18th, and the early part of the 19th Centuries were indigo for blue, and madder or the more expensive cochineal for red. None of these dyes were originally indigenous to the United States. Indigo was won from the leaves of a leguminous plant which grew in India. It was known to the Egyptians before 1 A.D. and the Romans made "indicum," an ink, out of it.[4] With the opening of the East India trade routes indigo reached Europe via the Portuguese, the Dutch and the English. Thereafter, it was the European immigrant who brought natural indigo to the United States.

Madder, the other dye so well known to the colonists, came originally from Asia Minor and was brought from there into France and Holland. Again, it was the immigrant who brought it to America. Sometimes, cochineal, indigenous to South America, especially Mexico and Guatemala, was used instead of madder. It was made by drying the tiny bodies of the insect known as *Dactylopius coccus*[5] and

[3]Harold B. and Dorothy K. Burnham, "*Keep Me Warm One Night*," *Early Handweaving in Eastern Canada*, (University of Toronto Press), 1972, page 19-20.

[4]Rita J. Adrosko, "*Natural Dyes in the United States*," (Smithsonian Institute Press), 1968, Page 13 ff.

[5]Ibid., page 24



John S. Gano, Clerk.
Cincinnati, June 2. 78

NEW STORE.

THE subscriber has just arrived from BALTIMORE, and has now opened for sale, in the town of *LEBANON*, in the house formerly occupied by *Daniel F. Reeder*, *A large and general assortment of*

DRY GOODS, GROCERIES, and HARD WARE,

Among which are the following articles,—some of which have never been brought to this place before.

Cloths, fine and coarse muslins, colored do. silk and cotton shawls, janes, dimities, marseilles, raw cotton, with every other article in the Dry Good line, suitable to the present and approaching season.—*Also*, young hyson and hyson skin teas, wines, peach brandy, coffee, indigo, madder, cinnamon, nutmegs, cloves, allum, copperas, pepper, &c. &c

ALSO—Mill-saws, cross cut do. of several sizes, hand saws, coopers' axes and adzes, carpenters' do. broad hoes, spades and shovels, frying pans and sickles, with every kind of Hard Ware, including nails, of all sizes and descriptions, and the best Crawley steel, London pewter, &c. &c. &c. all of which he is determined to sell as low for cash as they can be got in the state.

DANIEL ROE.

LEBANON, June 2, 1806. 78§

LAWSON & TAYLOR,

JUST arrived from Baltimore, are now

PLATE 5 Newspaper ad from *The Liberty Hall and Cincinnati Mercury*, June 2nd, 1806. Not only are *indigo* and *madder* advertised here but so is *raw cotton*.

Photograph courtesy Ohio Historical Society Library

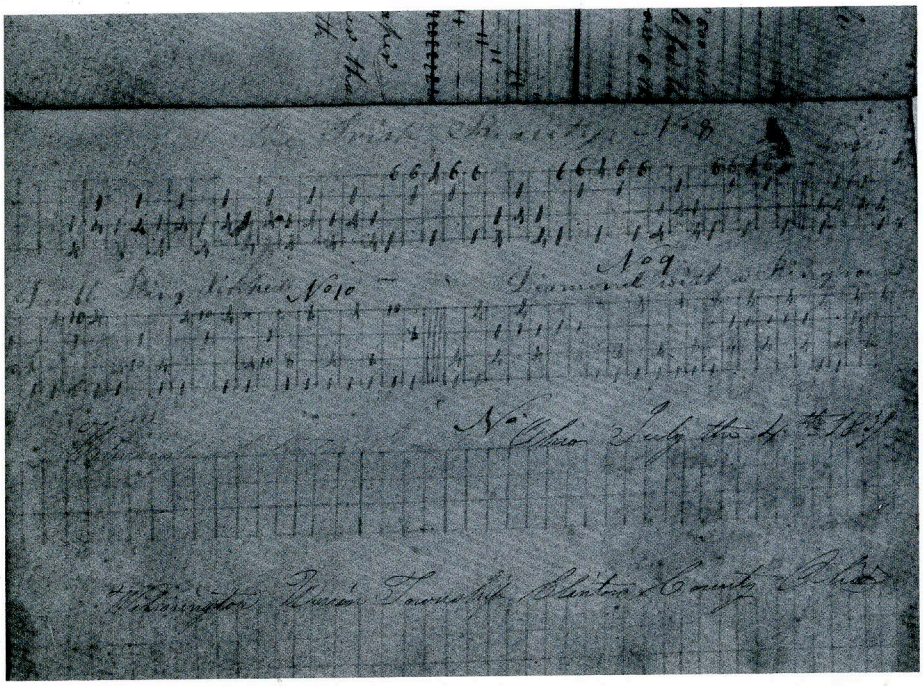


PLATE 6 Page from a draft book, once belonging to Daniel Stephenson, a professional weaver, who acquired it while living in Ohio. The earliest entry is the one illustrated here: "Wilmington Union Township, Clinton County, Ohio, July the 4th, 1839"
As Stephenson came from Scotland and is not registered as having arrived in Ohio prior to 1845, the book must have belonged to another earlier professional weaver. As two very distinct handwritings can be found in the draft book there seems little question about this conjecture.
Drafts shown are those needed for "overshot."
Purchase: Brewster Fund, 1922.4350

reached the States by boat via the Mississippi and the Ohio. From there it was dispersed and sold to those who wanted it by the well-known dye peddlers.

Although the dyes were locally raised within America, welcome were those that could be bought in the general store. This certainly was true during the 19th Century, even as early as 1806, when the commercial dyes began to replace the natural dyestuffs (Plate 5).

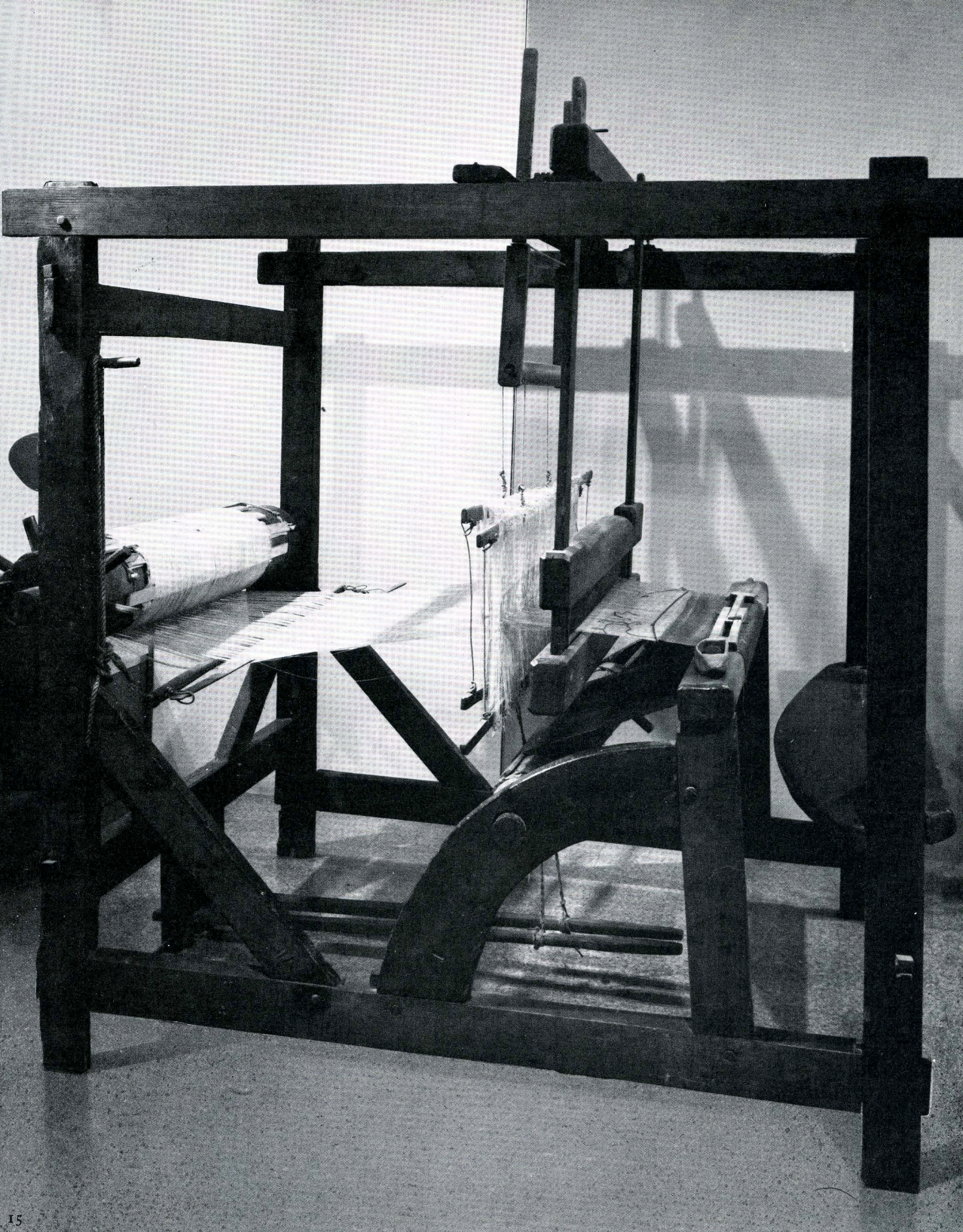
During Colonial days all dyeing took place at home. Dye recipes were treasured and can be found recorded in many a family account book, written up in the manner of a favorite cooking recipe. During the 19th Century the wool was frequently taken to a professional dyer and, with the establishment of the various mills, it very soon was possible to buy the yarn already dyed and spun.

Equally revered were the design drafts (Plate 6) which had been handdrawn in the same family book and both, they and the dye recipes, were often traded among friends as well as handed down from generation to generation.

In weaving a coverlet a loom was most essential. In width it varied from 30—50 inches (or 70—127 cm) and needed at least a number of shafts which controlled the sheds so that the weft thread, securely attached to a shuttle, could be moved from right to left and left to right creating a given pattern (Plate 7). The warp threads were of either linen or cotton while the weft threads were almost always wool or unless the weaver was weaving in the "double cloth" construction and used throughout a cotton weft as well. Once in

PLATE 7 Hand-loom from Maine →
Late 18th or early 19th Century
Although set up in the photograph for two shafts and two treadles it could easily be adapted for the more commonly used four shafts.

Photograph courtesy Smithsonian Institution, Washington



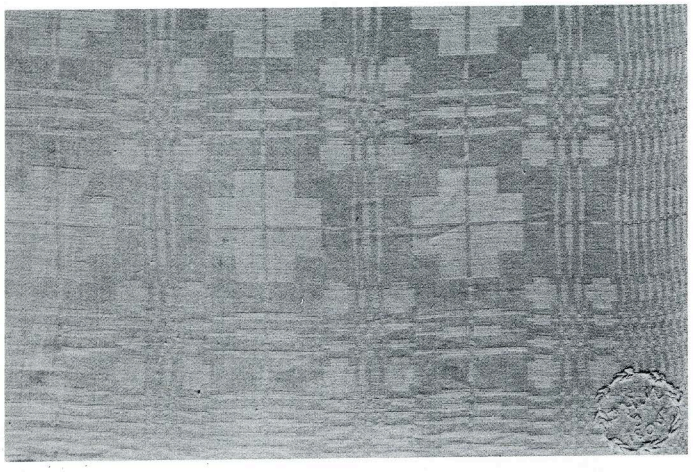
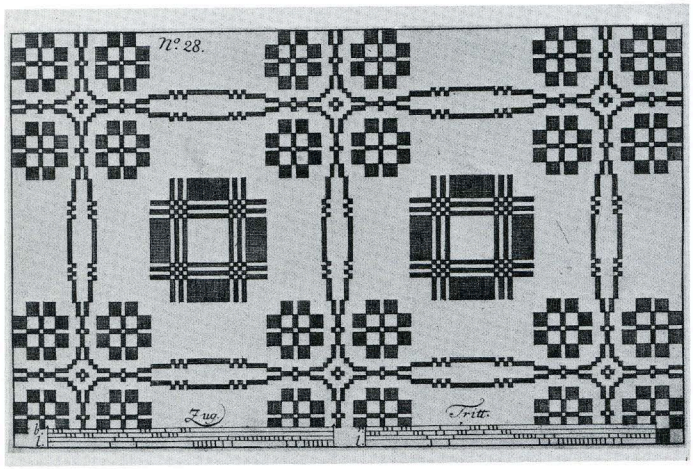


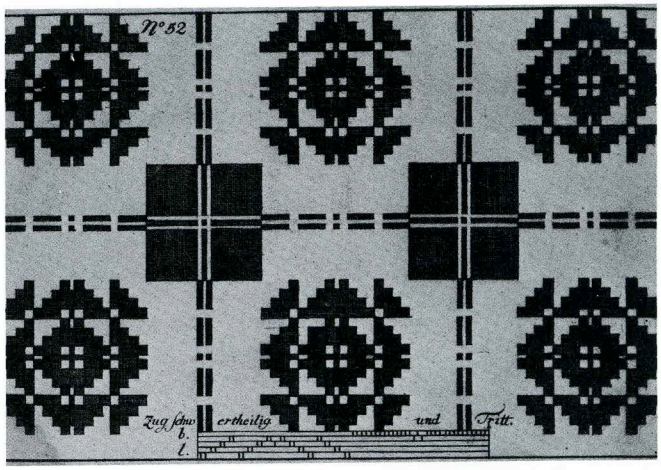
PLATE 8 Patterns used in Germany at one time in the making of large napkins and matching table cloths found their way to America and into the designs used by those weaving coverlets. This example, although not identical, does relate to the blue and white coverlet woven in the "double cloth" technique in illustration 47.
Napkin, linen, damask weave, Germany; dated "1806" and initialed "D.H.M.F." Gift: Mrs. Edward E. Mendius, 1972.454

PLATE 9 These designs could have been used by the weavers who wove the coverlets in illustrations 17, 31, 33, 41, 54 and 47, although they were essentially used by the German linen weavers.
Four weaving designs from: Kirschbaum, Johann Michael: *Neues Bild-und Musterbuch zur Befoerderung der edlen Leinen— und Bildweberkunst in 178. Mustern auf 74. Kupfertafeln. Herausgegeben und mit Erklaerungen erlaeutert von Johann Michael Kirschbaum, Webermeister zu Heilbronn. Deutschland, Heilbronn und Rothenburg ob der Tauber; in der Eckebrechtischen Buchhandlung 1771.*
Germany, 1771. Gift: Mrs. Chauncey B. Borland, 1957.497









a while all cotton (Illustrations 25 and 26) or all wool (Illustrations 35, 44, 50, and 51) coverlets were woven.

Just as essential as the loom was a pattern (Plate 8), often combined with very specific instructions and diagrams as to how the loom was to be threaded (Plate 9), for it was this very specific diagram which determined the weave rather than the pattern diagram (Plate 10). Names were given to specific patterns but would frequently vary from State to State and quite often more than one name became connected with a given pattern. On other occasions *quilt* pattern names found their way into the *coverlet* nomenclature, all resulting in a great deal of confusion as far as proper pattern names are concerned. The authors decided, therefore, not to add to this confusion and all pattern names have been eliminated in this publication.

With the introduction of the Jacquard mechanism to the United States during the 1820's a great many of the shaft handlooms were converted into *handlooms with jacquard attachments* (Plate 11). With this attachment the loom had become partially mechanized.

As already stated in the Introduction the book is divided into two sections, the first part illustrating and describing all those coverlets which were woven on a hand-loom and which functioned through the aid of either four to multiple shafts (Plate 7). The coverlets produced fall under "overshot," "summer and winter," "multiple shaft," "double cloth," and "Beiderwand" constructions.*

The second part of the catalogue describes those coverlets woven on a number of looms, but mainly on hand-looms with *Jacquard attachments*. The three examples that were woven on power-looms are included within this part (Illustrations 46, 47 and 49).

*(for fuller technical information see introductory paragraph to each subdivision).

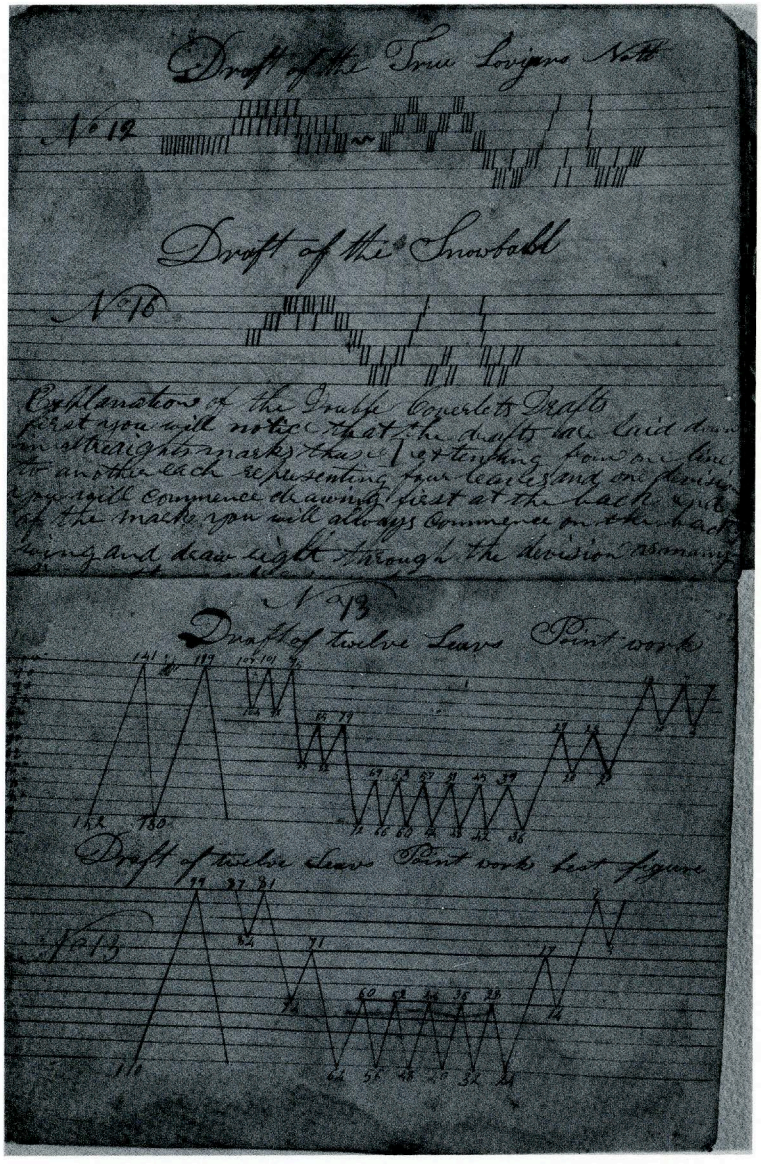


PLATE 10 Page from a draft book, once belonging to Daniel Stephenson, a professional weaver, who acquired it while living in Ohio.
As the page clearly shows each draft was given a number as well as name which subsequently became the pattern or design name. These pattern names would vary from state to state and sometimes more than one name became connected with a given pattern. Consequently, great confusion within coverlet pattern names exists. Purchase: Brewster Fund, 1922.4350

The coverlets in the Art Institute's collection and illustrated in this handbook fall into the following technical constructions: *Overshot*, *Summer and Winter*, *Multiple Shaft*, *Double Cloth* and *Beiderwand*. In the instances of *Overshot*, *Double Cloth* and *Beiderwand* the term stands for a specific weaving construction while in the case of *Summer and Winter* and *Multiple Shaft* the term is simply descriptive and requires further explanation.

Overshot, *Summer and Winter* and *Multiple Shaft* are strictly hand-loom constructions while *Double Cloth* and *Beiderwand* were or could be woven on simple hand-looms, hand-looms modified with the Jacquard attachment or even power-looms.

OVERSHOT describes the action of a supplementary weft which floats or overshoots the foundation weave. A hand-loom with four shafts or four harnesses was needed to weave a coverlet in this construction. Detail of Illustration 7 Accession 1911.436

1820-1830, Kentucky, Warren County

SUMMER AND WINTER is a puzzling descriptive term, believed to be of American origin. The only logical explanation for the association of this term with coverlets seems to lie in the fact that the fabric it produces shows contrasting light and dark areas on face and reverse respectively, of which the dark side would have been used during the winter months while the light side would have been used during the summer months. Detail of Illustration 33 Accession 1965.370A

1820-1825

MULTIPLE SHAFT is a descriptive term which has become associated with coverlets woven on hand-looms which require in their patterning more than four harnesses or four shafts. Detail of Illustration 37 Accession 1922.4448

1825-1835, Pennsylvania, Bucks County

DOUBLE CLOTH refers to a construction in which coverlets on hand-looms as well as those looms modified with the Jacquard attachment had been woven. Two distinct layers of fabric were produced simultaneously in that the weaver used two sets of warps and two sets of wefts at all times. Detail of Illustration 44 Accession 1916.416

1825-1835

BEIDERWAND is the German term for a compound weaving structure which combines warp-faced plain weave with weft-faced plain weave. These two constructions reverse themselves throughout the fabric. Also characteristic are the vertically running ribs which are caused as the result of warp thread groupings. Detail of Illustration 102 Accession 1911.18

1870-1876, Pennsylvania

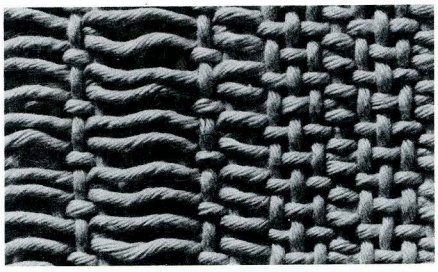


Overshot

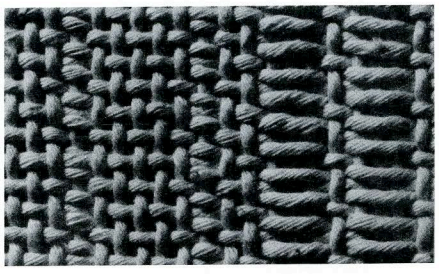
The earliest coverlets in The Art Institute of Chicago's collection are those woven on a hand-loom with four shafts or harnesses in "overshot."

The term "overshot" described merely the action of a supplementary weft which *floats* or *overshoots* the foundation weave.

"Overshot" as a construction falls under the heading of *compound weaves* as one finds a *plain weave foundation with supplementary wefts*. If the floats appear on the face, they are matched with the plain weave foundation on the reverse, while if the floats appear on the reverse the face will reveal the plain weave foundation. Counter-change within pattern and color is always to be found in "overshot" coverlets and it is, therefore, impossible to determine which side might have been intended as the actual front or back.



"One face of a fabric patterned by horizontal floats of extra weft, aligned vertically on a plain weave ground."



"Opposite face of above photograph, showing the reversal of the positions of floats and ground weave."

Quotations and photographs courtesy Irene Emery

1

1785 Maryland, Baltimore

Warp: natural cotton
Weft: red and blue wool; natural cotton

All-over measurements (one loom width):
28¾ x 25⅞ in 73 x 65.7 cm

Full pattern repeat:
7 x 7¾ in 18.5 x 20 cm

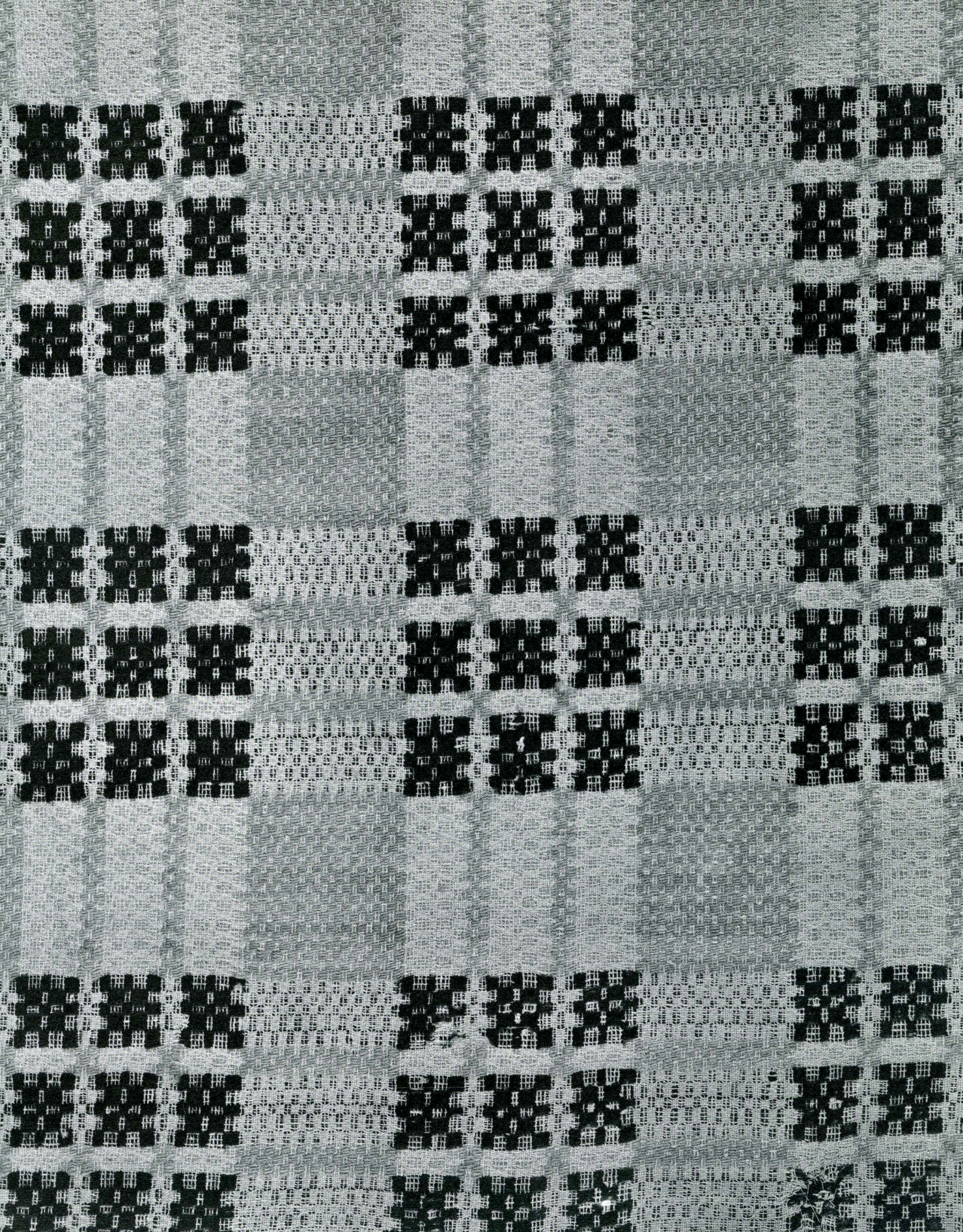
Thread count: Warp: 12 natural per cm
Weft: 9 red per cm; 8-9 blue per cm
9 natural per cm

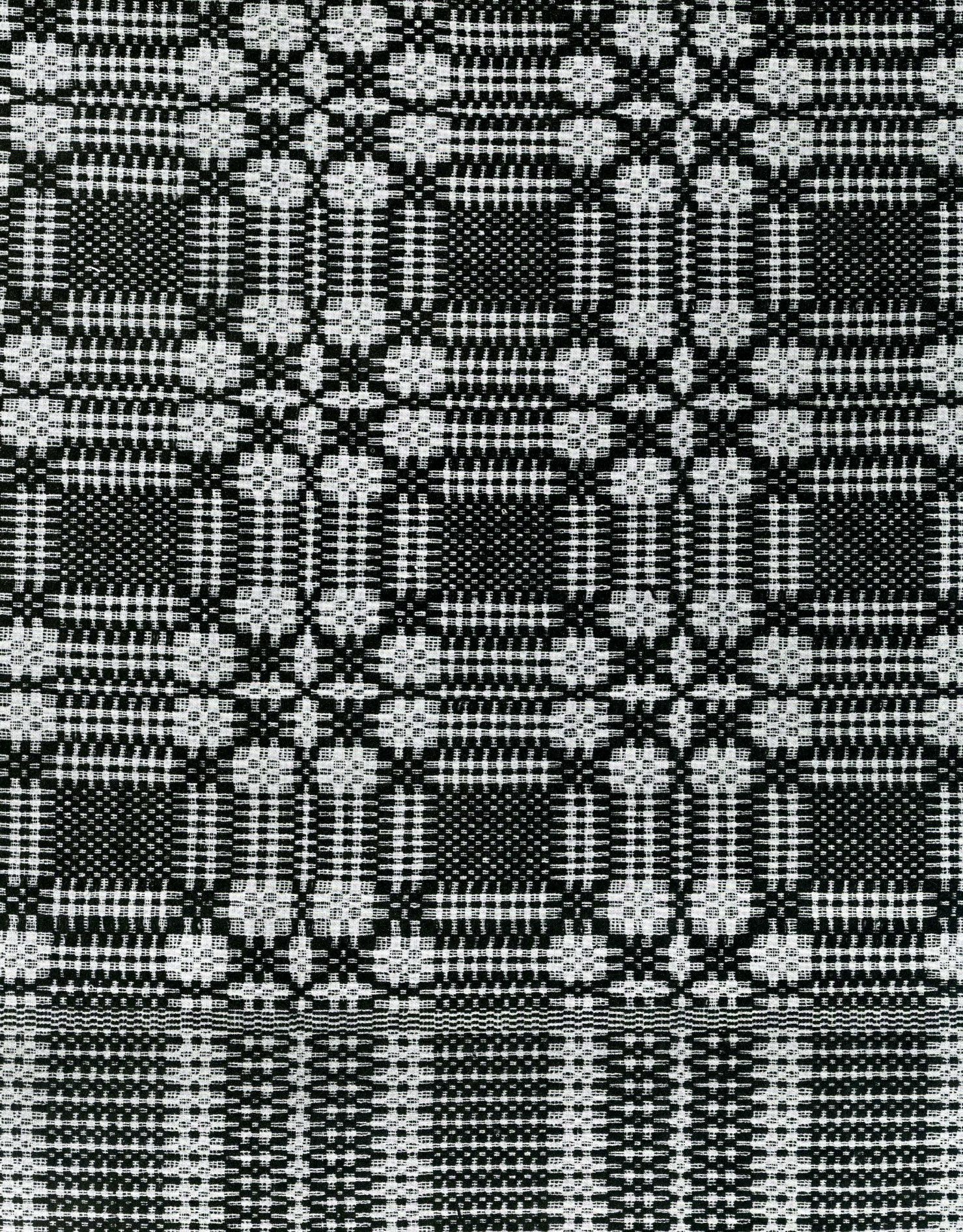
Gift: Mrs. Thomas Hammond, 1931.961

All fibres were sampled and fully examined as to their characteristics under a polarizing microscope to assure unquestionable certainty as to their identification.

The vertical measurements (warp direction) are given first in both, the all-over measurements as well as in the repeat measurements, throughout the publication.

The term "self-fringed" refers to a fringe which was not woven separately and added to the coverlet afterwards. It simply means that the fringe is part of the coverlet and was either made out of the warp or weft threads or both.





2

1800 New York,
Albany County; Potter's Hollow

Inscription: A H 1800

Warp: natural linen
Weft: natural linen and blue wool

All-over measurements (two loom widths joined; selvages present):
83½ x 70 in 212.6 x 178 cm

Full pattern repeat:
8¾ x 7¼ in 22 x 18.5 cm

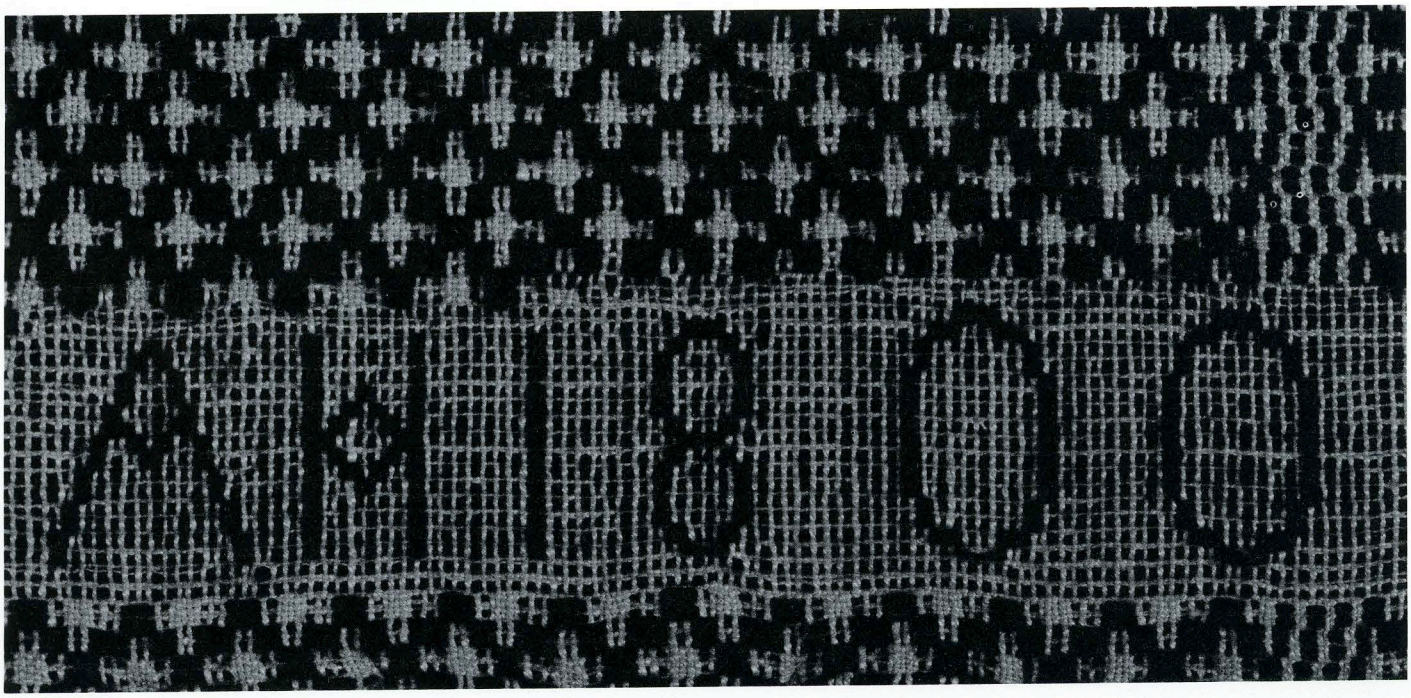
Border measurements:
Side: 9½ in 24 cm
Bottom: 8 in 20 cm

Thread count: Warp: 11 natural per cm
Weft: 9 natural per cm; 5 blue per cm

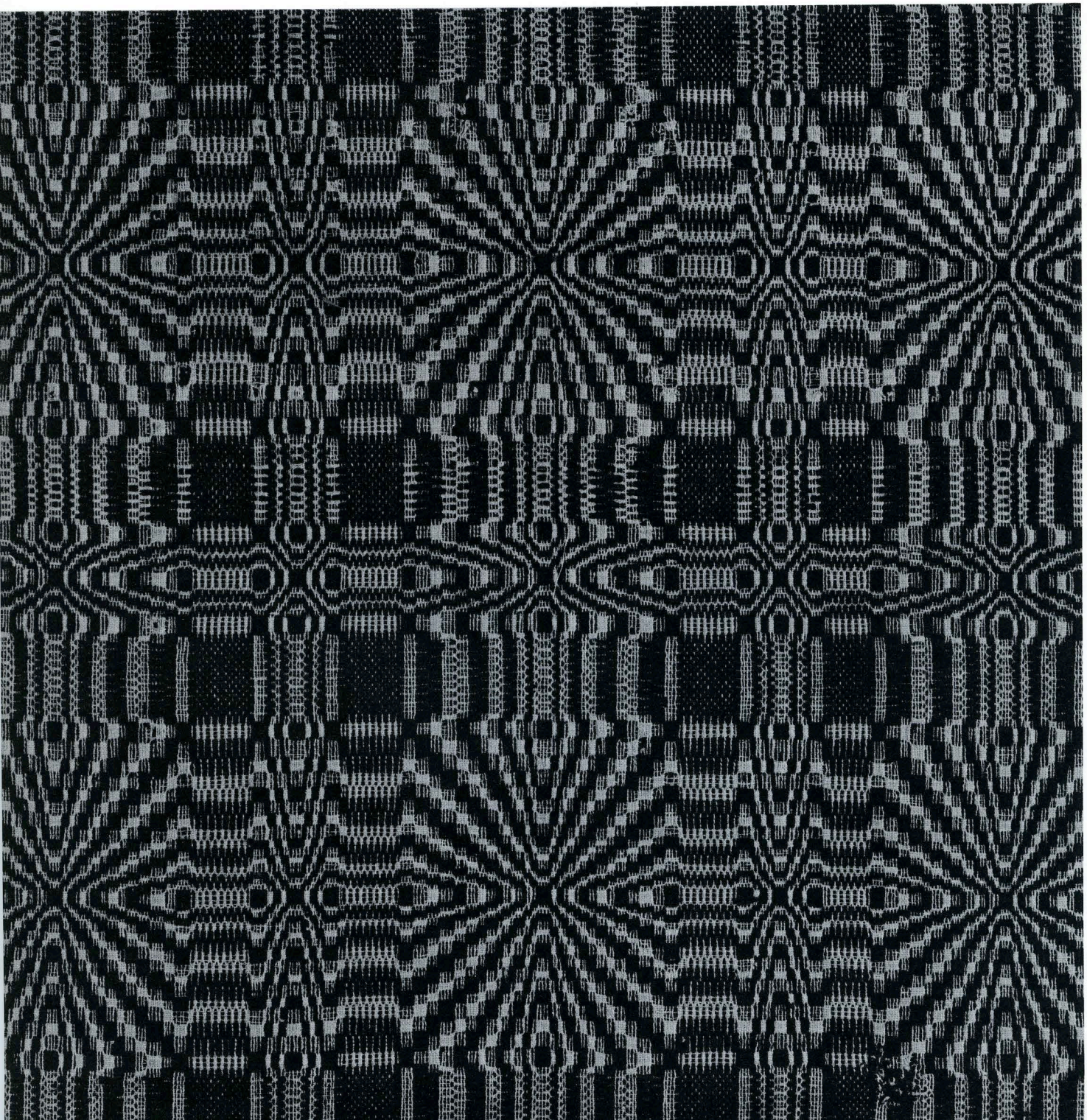
Purchase: Textile Fund, 1936.51

Potter's Hollow was a settlement of English Quakers and this coverlet was woven by an itinerant Scottish weaver traveling through the territory.

Detail of 1936.51



Overshot



3

1820-1825 Virginia, Franklin County

Warp: natural cotton
Weft: blue wool and natural cotton

All-over measurements (two loom widths joined; selvages present):
90¼ x 71½ in 229.5 x 182 cm

Full pattern repeat:
13⅝ x 10½ in 34.6 x 26.6 cm

Thread Count: Warp: 12 natural per cm
Weft: 4 blue per cm; 6 natural per cm

Gift: Miss Weatherell, 1971.940

4

1820-1825

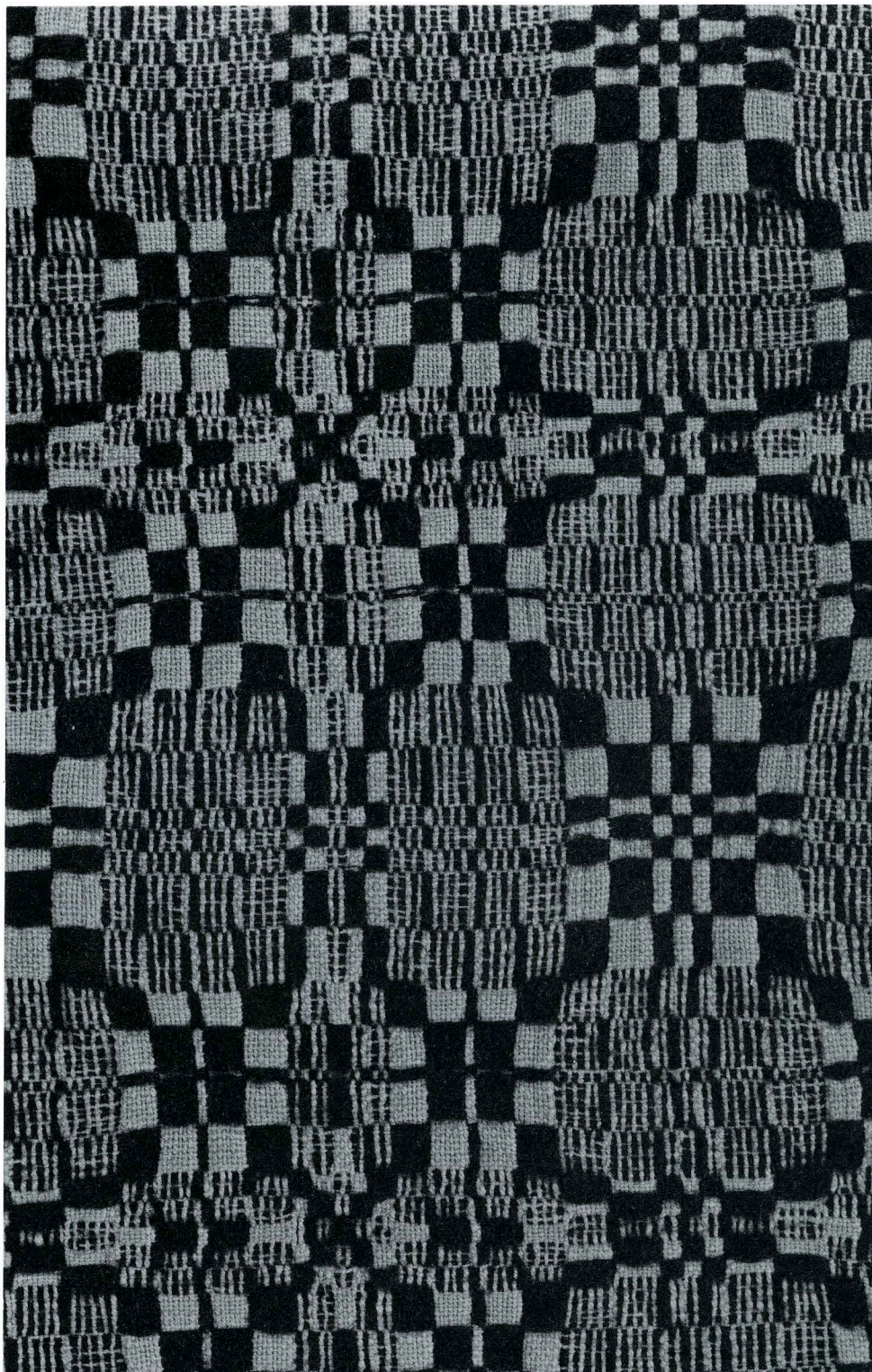
Warp: natural cotton
Weft: natural cotton and blue wool

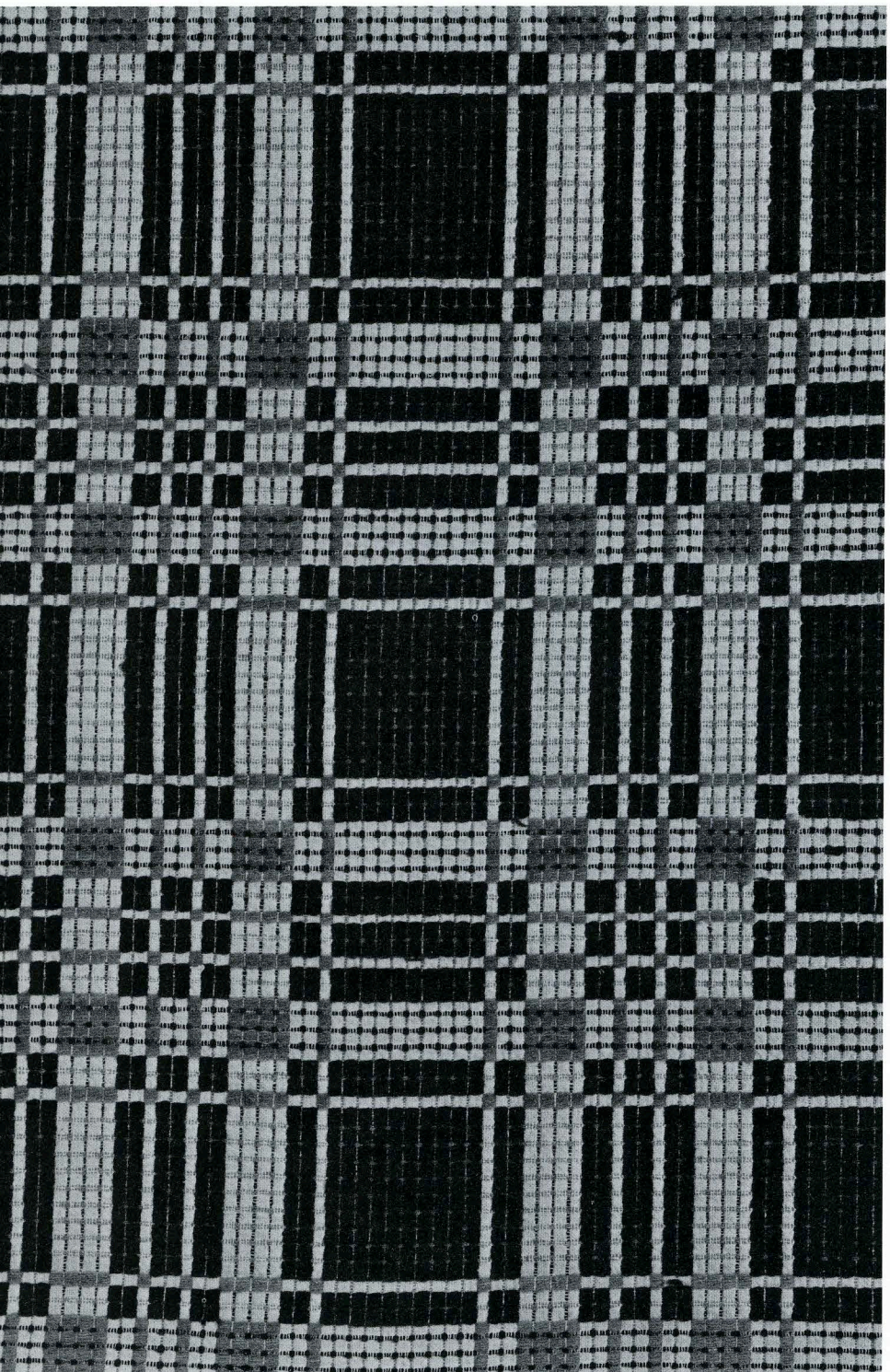
All-over measurements (two loom widths joined; selvages present):
45 x 70 in 114.3 x 178 cm

Full pattern repeat:
6¼ x 5½ in 15.9 x 13.9 cm

Thread Count: Warp: 12 natural per cm
Weft: 9 blue per cm; 9 natural per cm

Gift: Edna R. Meyers Estate, 1965.375 →





5

← 1820-1825

Warp: natural cotton
Weft: blue and red wool; natural cotton

All-over measurements (two loom widths joined; selvages present):
83½ x 66½ in 212.6 x 169 cm

Full pattern repeat:
9 x 8½ in 23 x 21.5 cm

Thread count: Warp: 14 natural per cm
Weft: 12 natural per cm; 8 blue per cm; 9-10 red per cm

Gift: Dr. Frank W. Gunsaulus, 1918.100

6

1820-1825 →

Warp: natural cotton
Weft: natural cotton; red, blue and brown wool

All-over measurements (one loom width; selvages present):
87½ x 35¾ in 222.5 x 90.6 cm

Full pattern repeat:
8½ x 8 in 22 x 20 cm

Thread count: Warp: 16 natural per cm
Weft: 11-12 red per cm; 8 blue per cm; 14 brown per cm; 16 natural per cm

Gift: Dr. Frank Gunsaulus, 1916.415

7

1820-1830
Kentucky, Warren County →

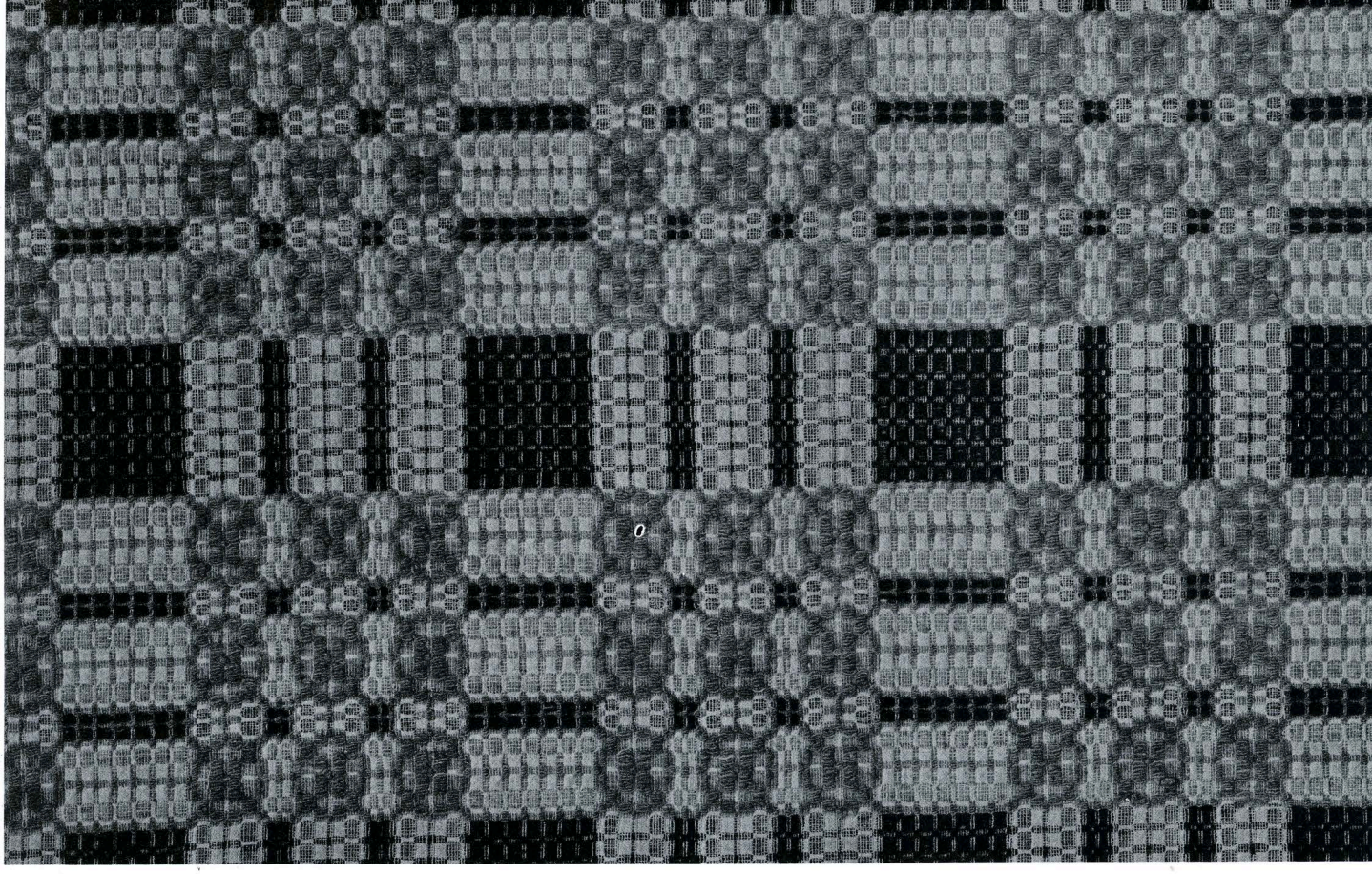
Warp: natural cotton
Weft: red wool and natural cotton

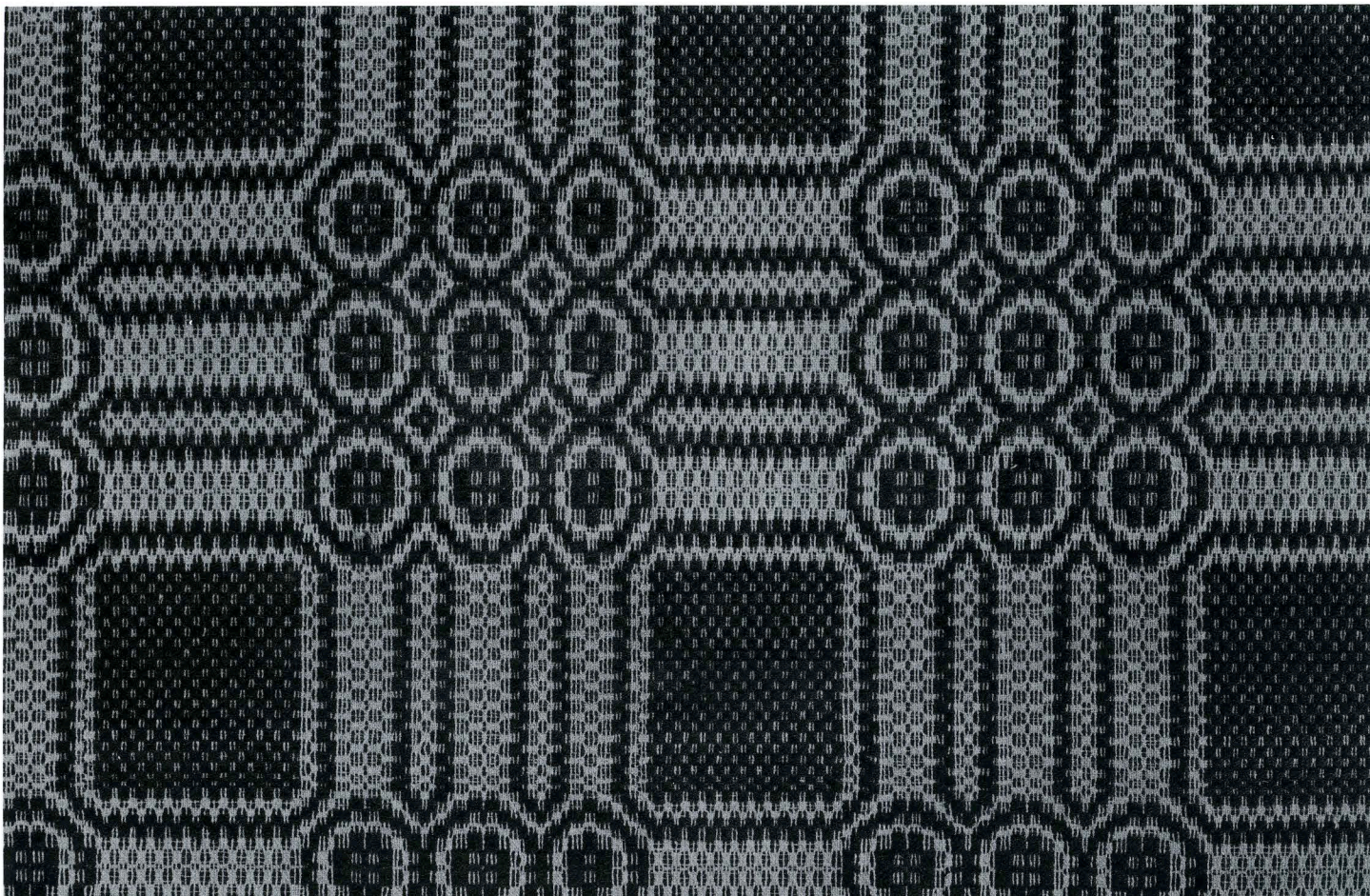
All-over measurements (two loom widths joined; fringed; selvages present):
89¼ x 73½ in 226.5 x 186.5 cm

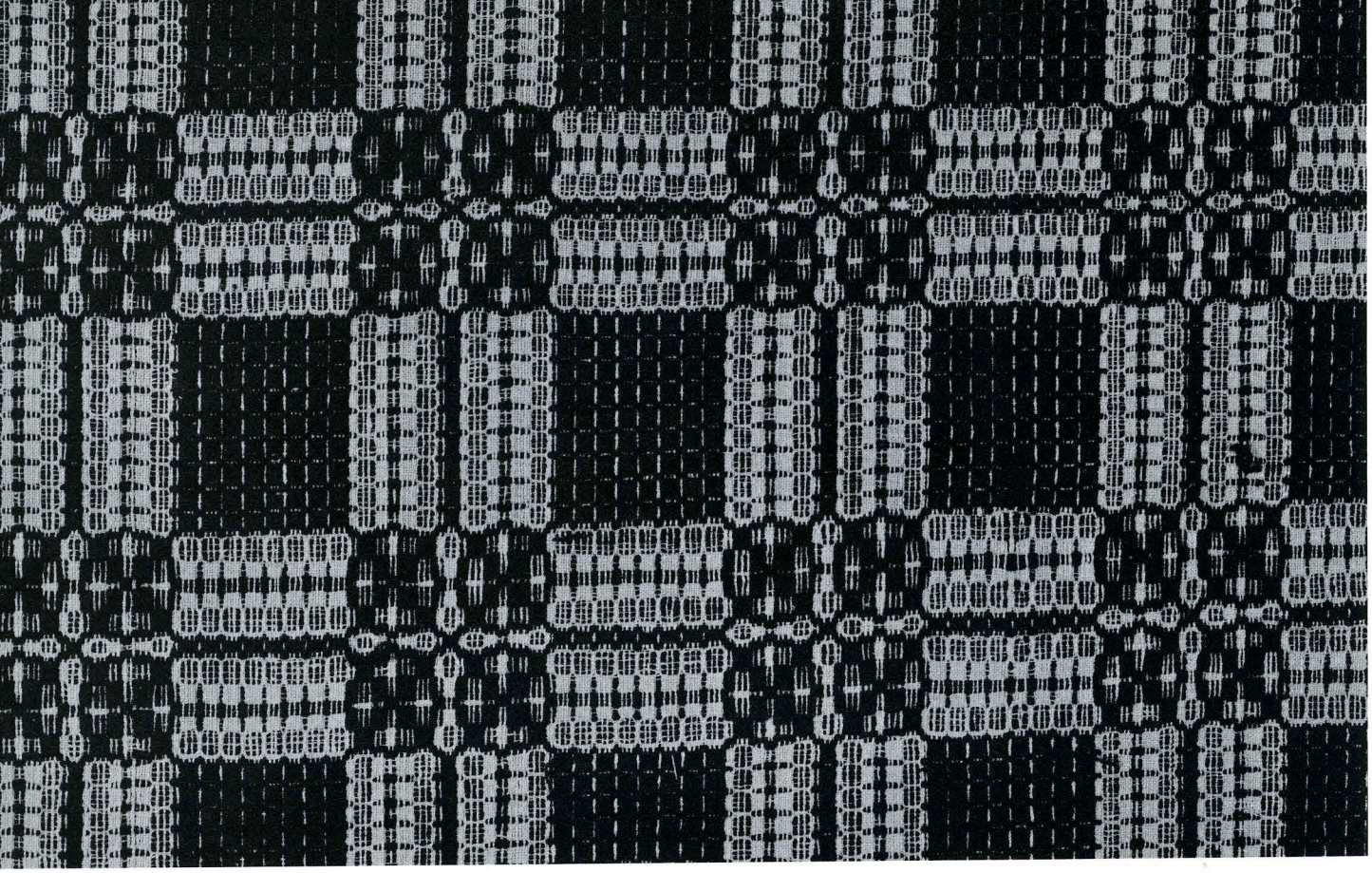
Full pattern repeat:
11¾ x 10½ in 30 x 26.5 cm

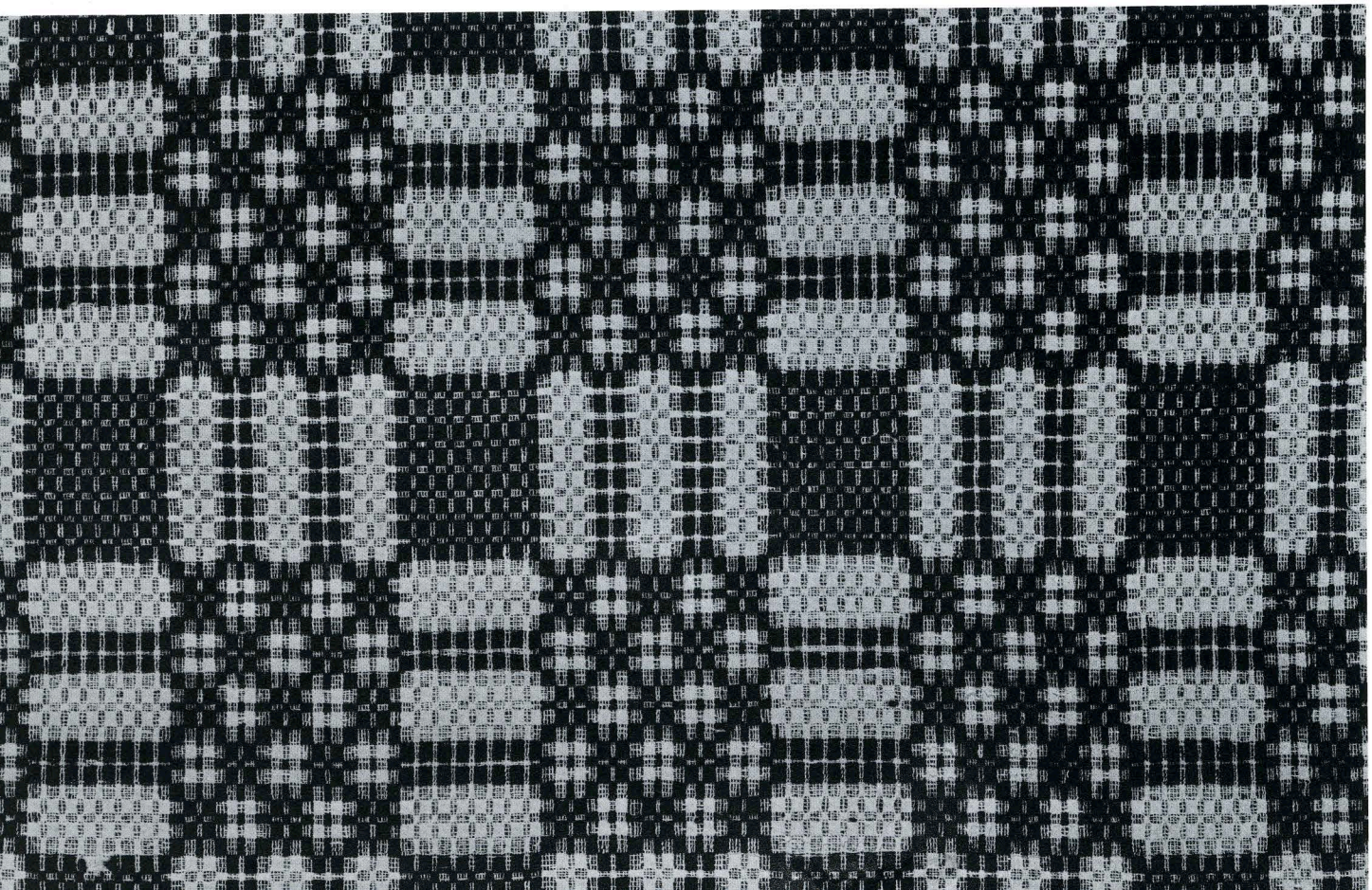
Thread count: Warp: 11 natural per cm
Weft: 9 red per cm; 6 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1911.436









8

1820-1830

Warp: natural linen
Weft: blue wool and natural linen

All-over measurements (two loom widths joined; selvages present):
89½ x 64 in 213.5 x 162.5 cm

Full pattern repeat:
7 x 6¼ in 17.5 x 16 cm

Thread count: Warp: 10 natural per cm
Weft: 7 blue per cm; 12 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1916.373

9

1820-1830

Warp: natural cotton
Weft: blue wool and natural cotton

All-over measurements (two loom widths joined; selvages present):
89½ x 68 in 227.5 x 172.5 cm

Full pattern repeat:
7 x 8½ in 18 x 21.5 cm

Thread count: Warp: 15 natural per cm
Weft: 11 blue per cm; 11-12 natural per cm
Ex coll. Mrs. Frank Carpenter

Gift: Mr. Frank Carpenter, 1950.108

10

1820-1830

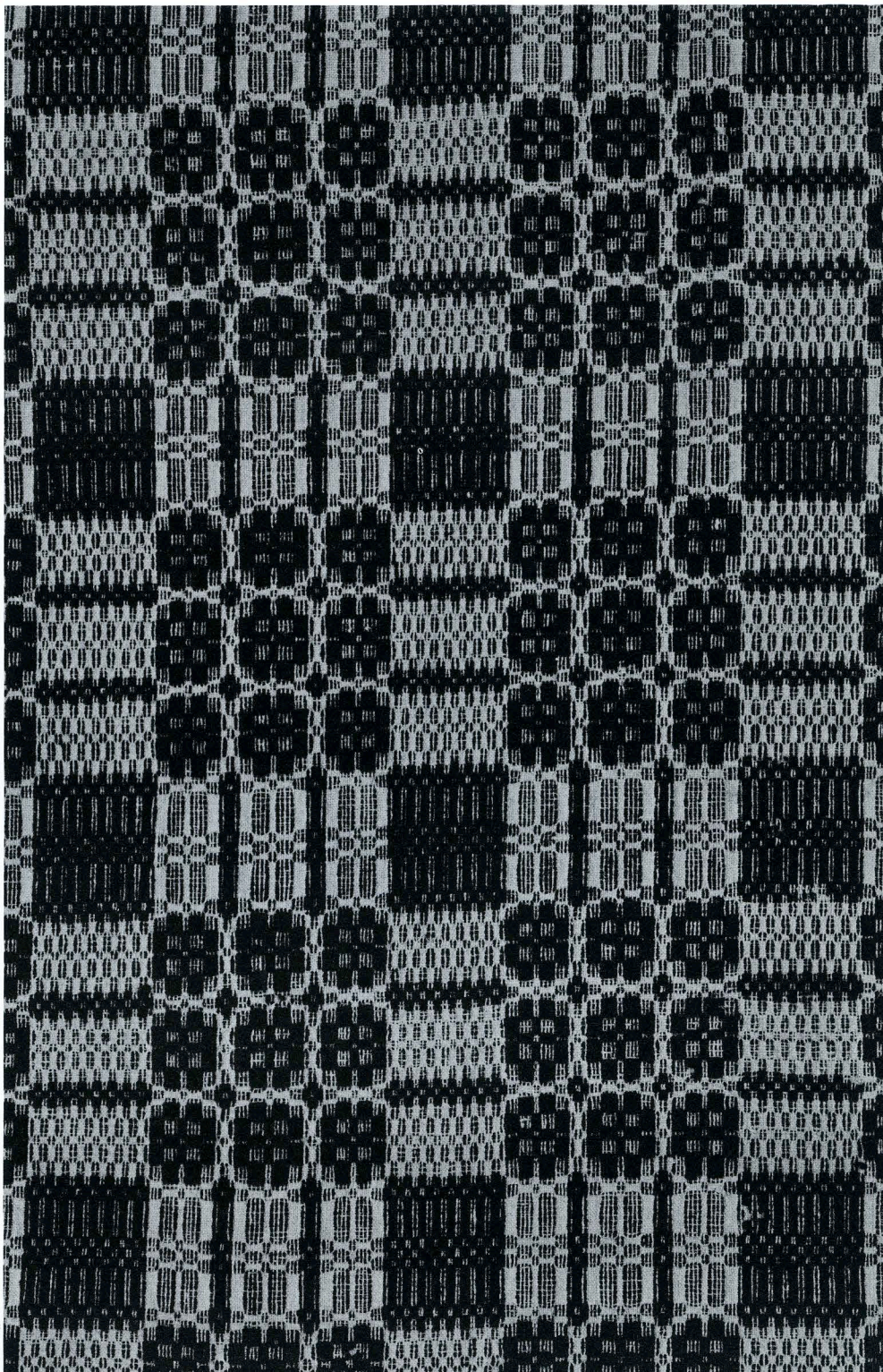
Warp: natural linen
Weft: blue wool and natural linen

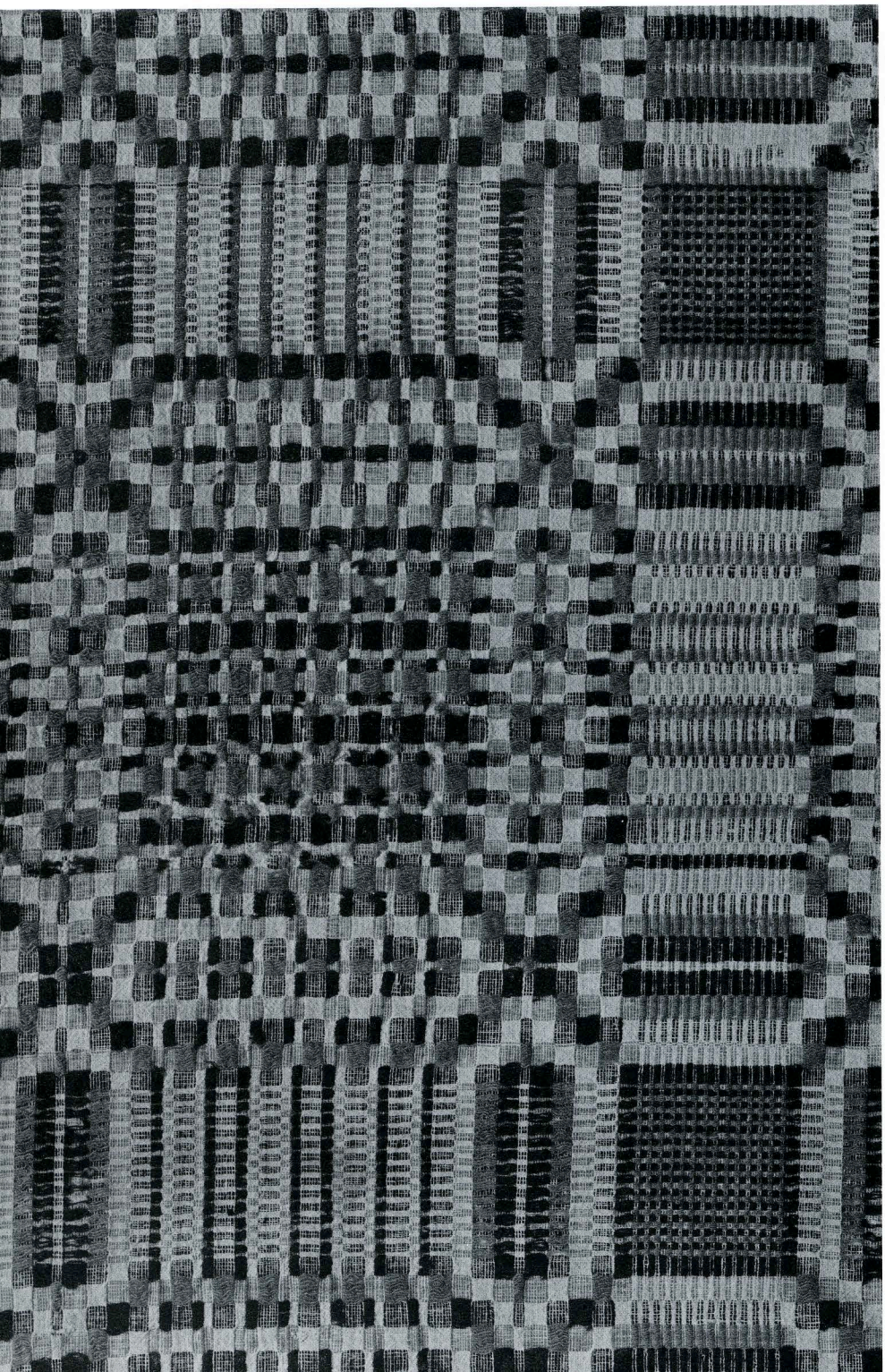
All-over measurements (one loom width; fringed; selvages present):
95 x 36½ in 241.5 x 93 cm

Full pattern repeat:
7¼ x 4¼ in 18.5 x 11 cm

Thread count: Warp: 13 natural per cm
Weft: 8-9 blue per cm; 10 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1918.278 →





11

← 1820-1830 Virginia

Warp: natural cotton
Weft: red and blue wool; natural cotton

All-over measurements (two loom widths joined; selvages present):
77½ x 66½ in 196.8 x 169 cm

Full pattern repeat:
16½ x 14¾ in 41 x 37.5 cm

Thread count: Warp: 20 natural per cm
Weft: 16 red per cm; 12 blue per cm; 17 natural per cm

Ex coll. Mrs. Frank Carpenter

Gift: Mr. Frank Carpenter, 1950.95

12

1820-1830 North Carolina

Warp: natural linen
Weft: blue wool and natural linen

All-over measurements (one loom width; selvages present):
88½ x 36¾ in 225 x 93.4 cm

Full pattern repeat:
8½ x 7¼ in 21.5 x 10.5 cm

Thread count: Warp: 9-10 natural per cm
Weft: 9 blue per cm; 8 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1911.580

13

1820-1830

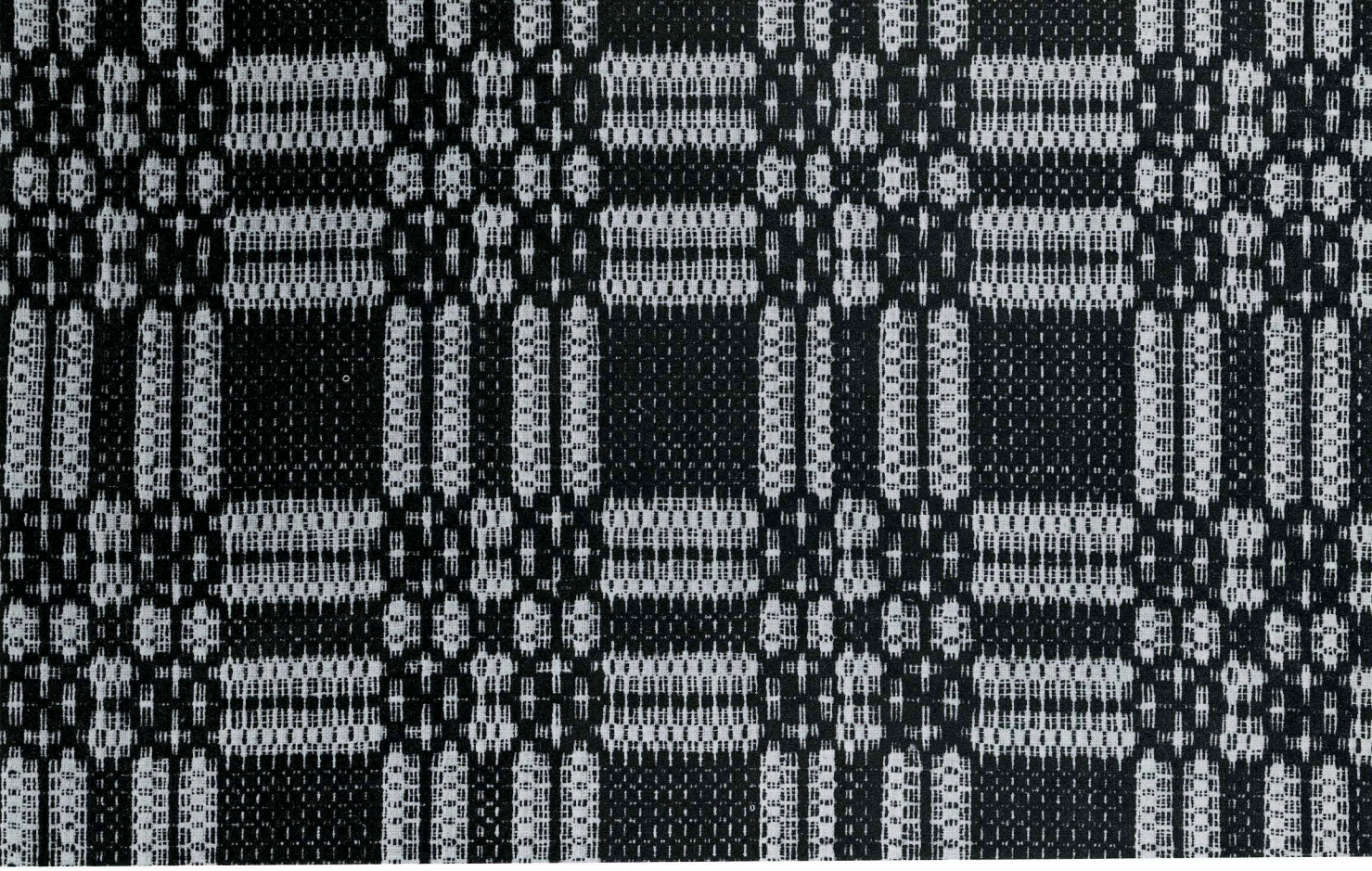
Warp: natural cotton
Weft: red wool and natural cotton

All-over measurements (two loom widths joined; selvages present):
94 x 65¼ in 239 x 165.4 cm

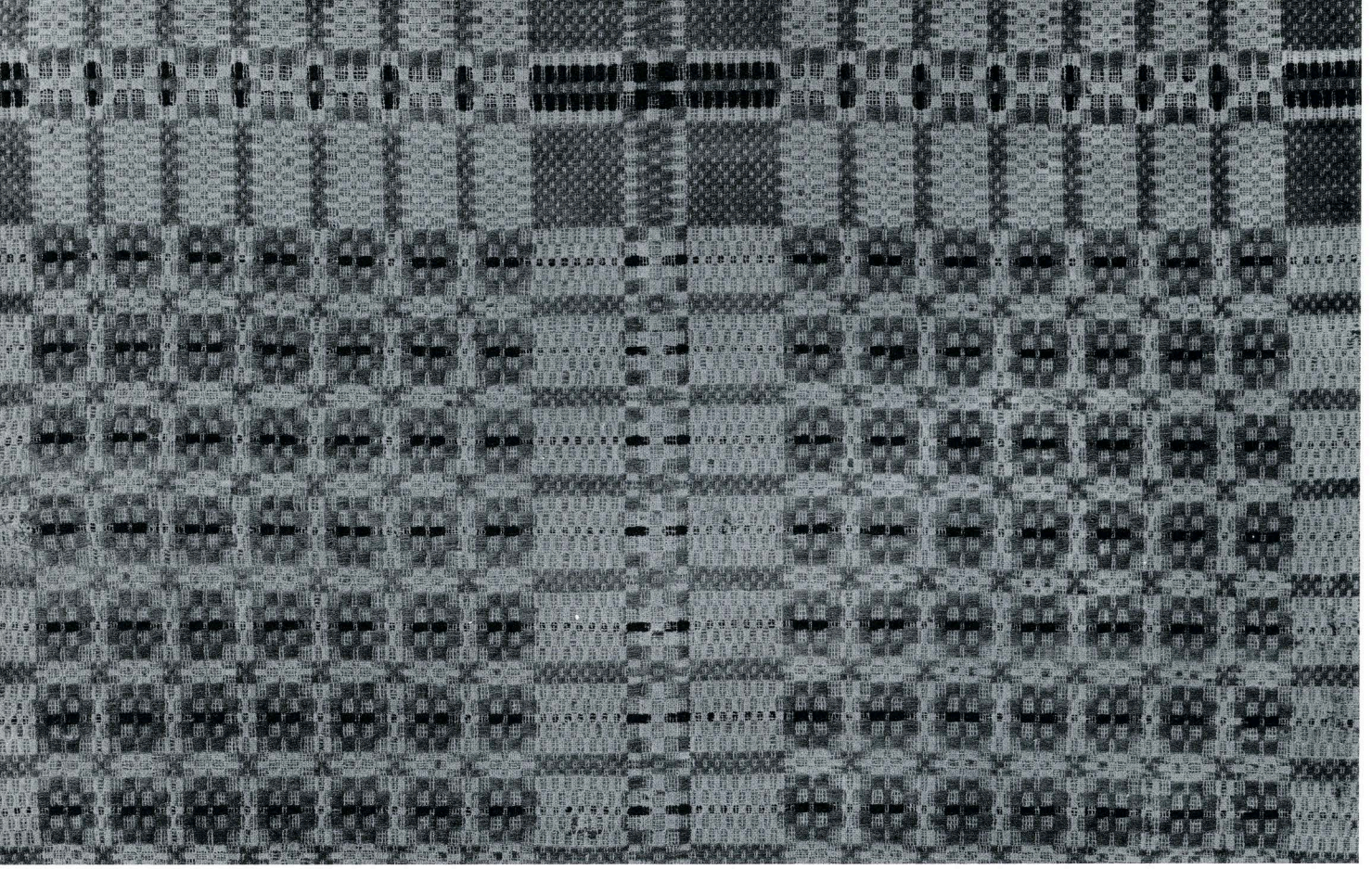
Full pattern repeat:
10¾ x 15⅝ in 17.5 x 39.5 cm

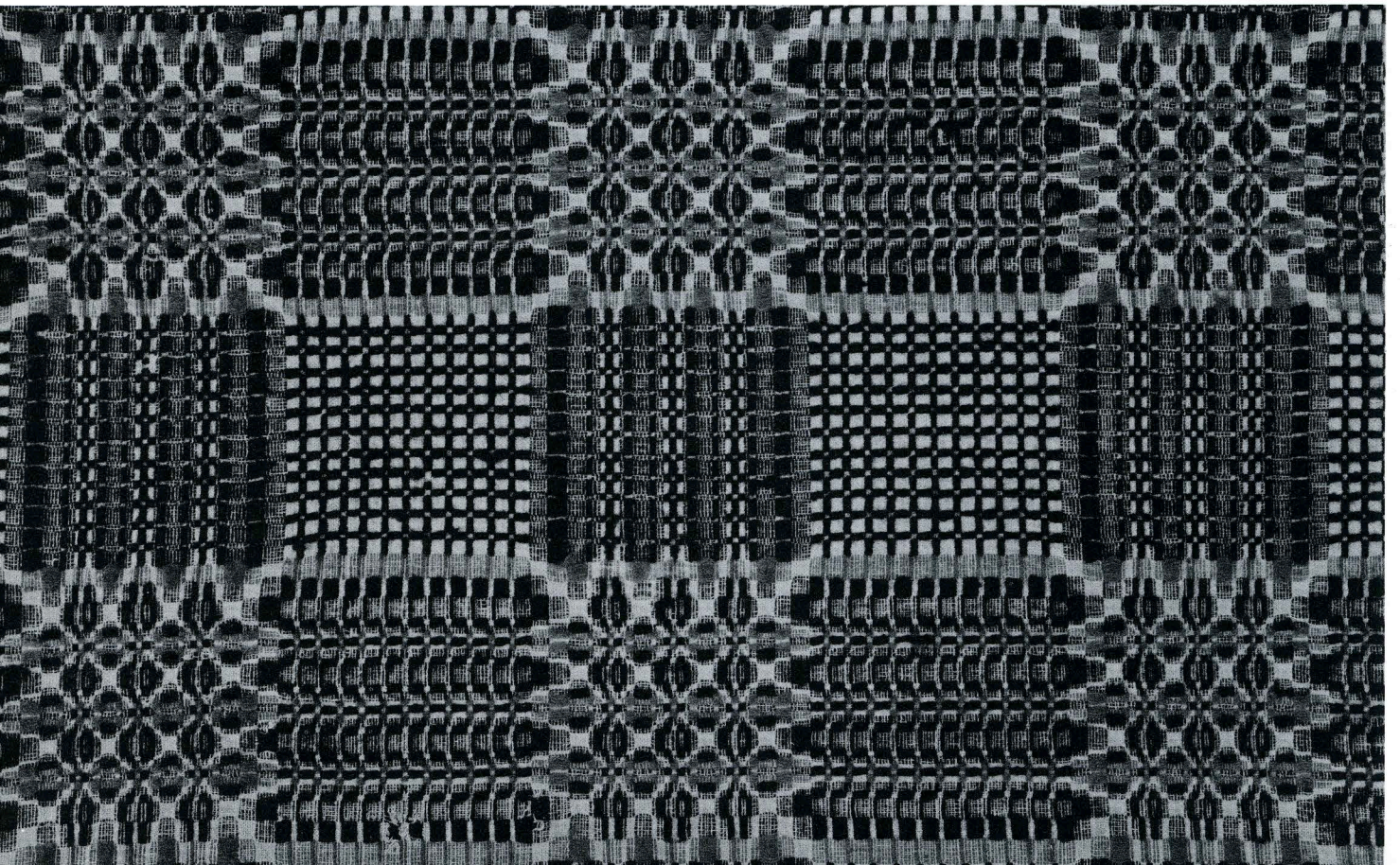
Thread count: Warp: 13 natural per cm
Weft: 15 red per cm; 14-15 natural per cm

Gift: Miss Harriet Irwin, 1967.18









14

1820-1830

Warp: natural cotton
Weft: red and blue wool; natural cotton

All-over measurements (two loom widths joined; selvages present):
85 x 69 in 268.8 x 175.2 cm

Full pattern repeat:
17 x 14½ in 43 x 38 cm

Thread count: Warp: 13 natural per cm
Weft: 12 red per cm; 5 blue per cm; 6-7 natural per cm

Ex coll. Mrs. Frank Carpenter

Gift: Mr. Frank Carpenter, 1950.104

15

1820-1830

Warp: natural cotton
Weft: blue and red wool; natural cotton

All-over measurements (two loom widths joined; selvages present):
93½ x 70 in 227.7 x 178 cm

Full pattern repeat:
10⅜ x 10⅜ in 26 x 26 cm

Thread count: Warp: 15 natural per cm
Weft: 10 blue per cm; 10 red per cm; 15 natural per cm

Ex coll. Mrs. Frank Carpenter

Gift: Mr. Frank Carpenter, 1950.106

16

1820-1830 Southern Highlands

Warp: natural cotton
Weft: red wool and natural cotton

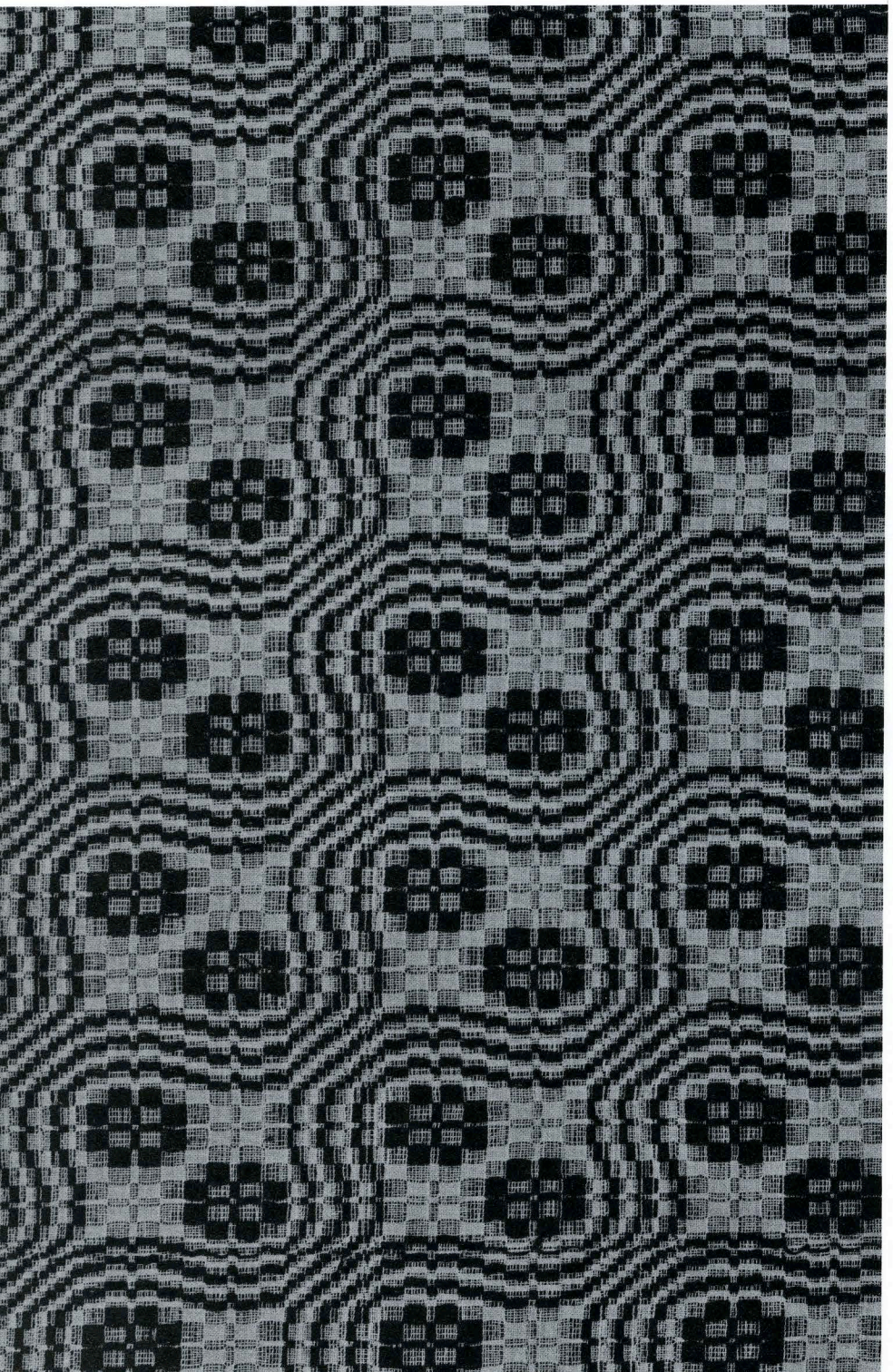
All-over measurements (two loom widths joined; selvages present):
75 x 63 in 190.5 x 160 cm

Full pattern repeat:
8⅛ x 8¼ in 20.5 x 21 cm

Thread count: Warp: 13 natural per cm
Weft: 10 red per cm; 12 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1916.417 →





17

← 1820-1830

Warp: natural cotton
Weft: blue wool and natural cotton

All-over measurements (full loom width; selvages present):
73 x 69½ in 185.4 x 176.5 cm

Full pattern repeat:
5¾ x 7⅜ in 13.5 x 18 cm

Thread count: Warp: 16 natural per cm
Weft: 9 blue per cm; 11 natural per cm

Ex coll. Mrs. Frank Carpenter

Gift: Mr. Frank Carpenter, 1950.96

18

1820-1830

Warp: natural cotton
Weft: blue wool and natural cotton

All-over measurements (two loom widths joined; selvages present):
87 x 66½ in 221.2 x 108.9 cm

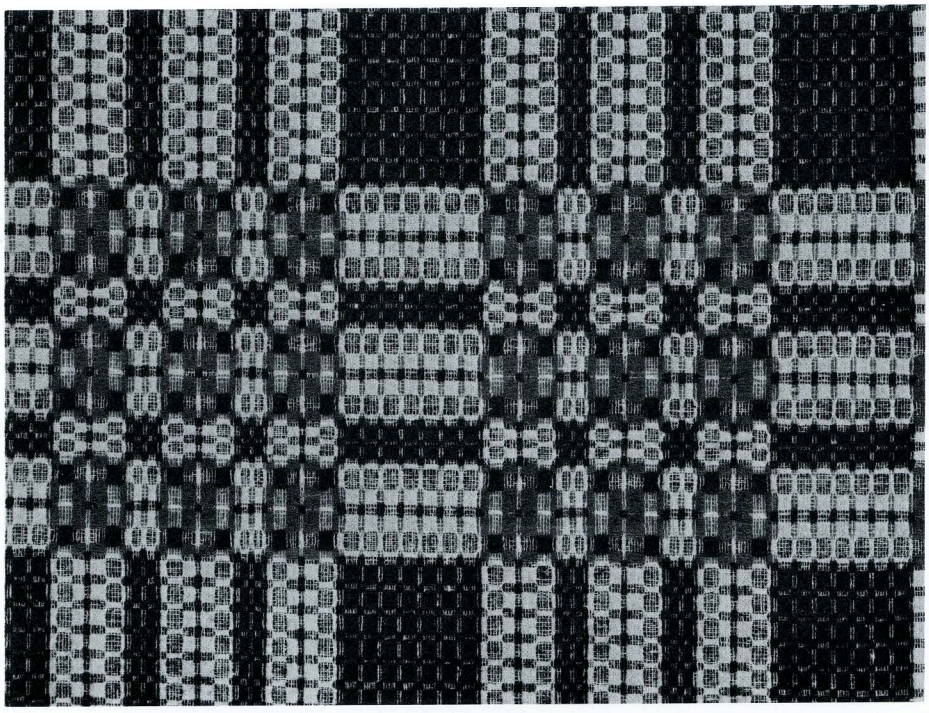
Full pattern repeat:
10 x 7⅛ in 25.5 x 18 cm

Thread count: Warp: 14 natural per cm
Weft: 8 blue per cm; 9 natural per cm

Ex coll. Mrs. Frank Carpenter

Gift: Mr. Frank Carpenter, 1950.107





19

1820-1830

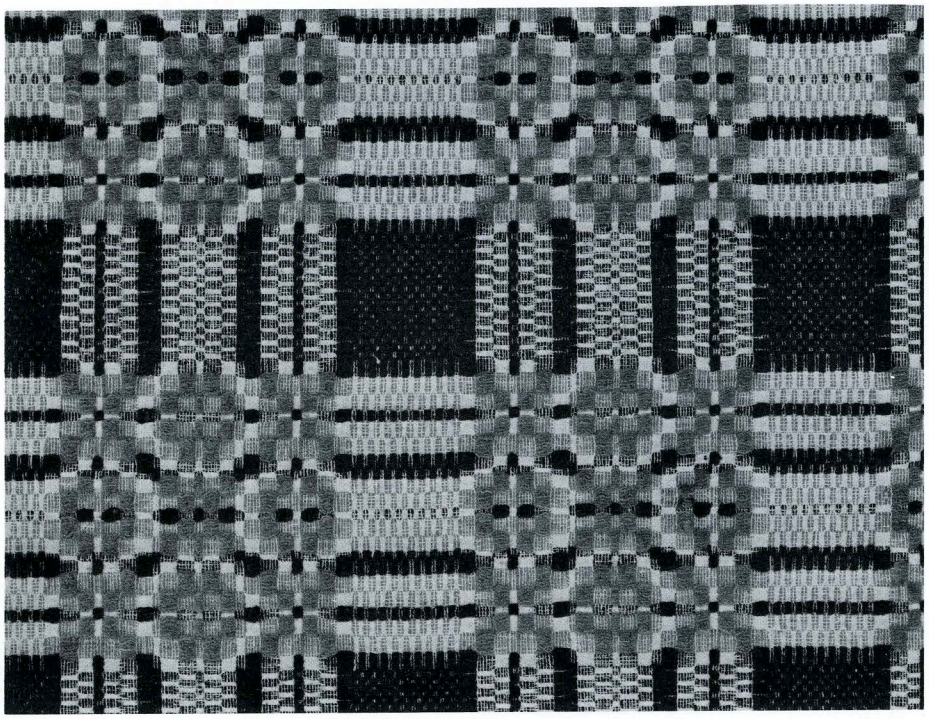
Warp: natural cotton
Weft: red and blue wool; natural cotton

All-over measurements (two loom widths joined; selvages present):
94½ x 71 in 236.2 x 180.3 cm

Full pattern repeat:
11 x 9¼ in 28.5 x 23.5 cm

Thread count: Warp: 15 natural per cm
Weft: 10 red per cm; 9 blue per cm; 12 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1917.71



20

1820-1830

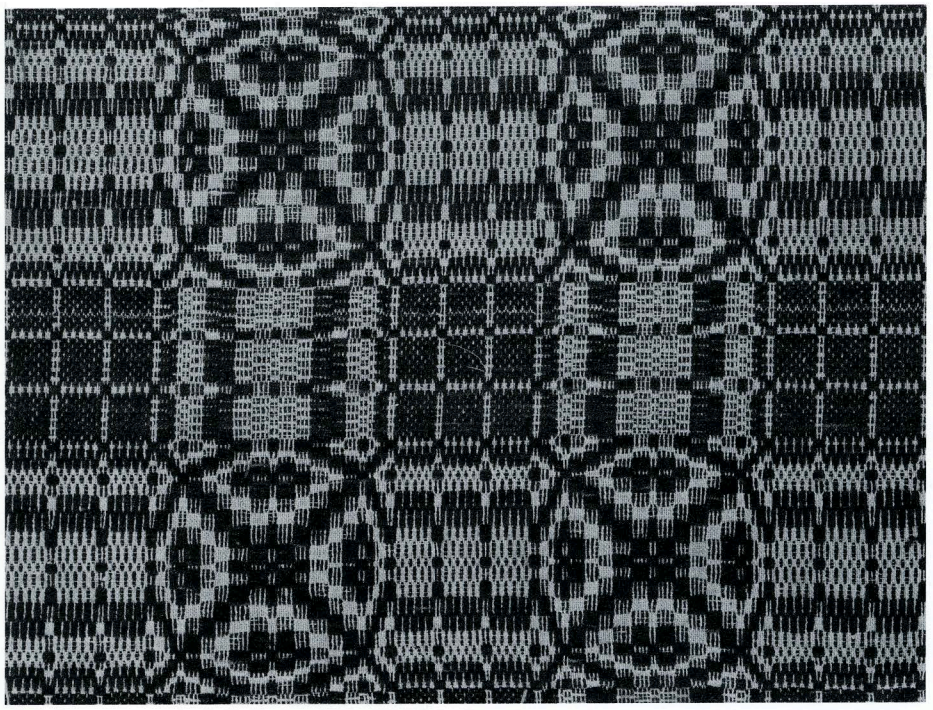
Warp: natural cotton
Weft: red and blue wool; natural cotton

All-over measurements (two loom widths joined; selvages present):
97½ x 71 in 248 x 180.3 cm

Full pattern repeat:
9¼ x 8¾ in 23.5 x 22.5 cm

Thread count: Warp: 14 natural per cm
Weft: 12 red per cm; 9 blue per cm; 17 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1917.72



21

1825-1835

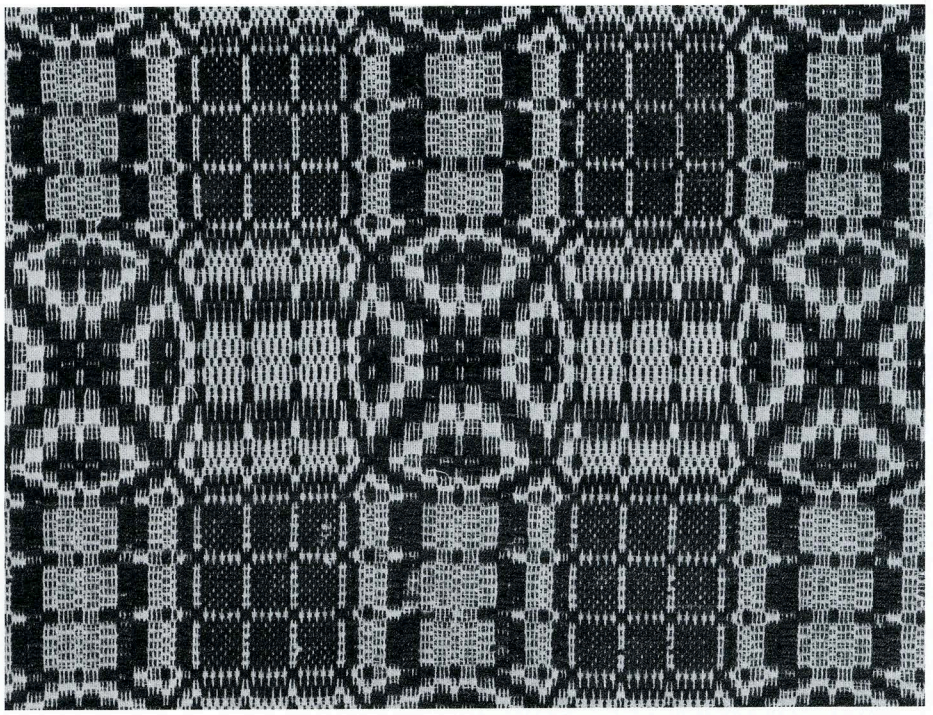
Warp: natural cotton
Weft: blue wool and natural cotton

All over measurements (one loom width; selvages present):
90 x 45 in 225 x 114.3 cm

Full pattern repeat:
8¾ x 7⅛ in 22.5 x 18 cm

Thread count: Warp: 10 natural per cm
Weft: 9 blue per cm; 11 natural per cm

Gift: The Edna R. Meyers Estate, 1965.373



22

1825-1835

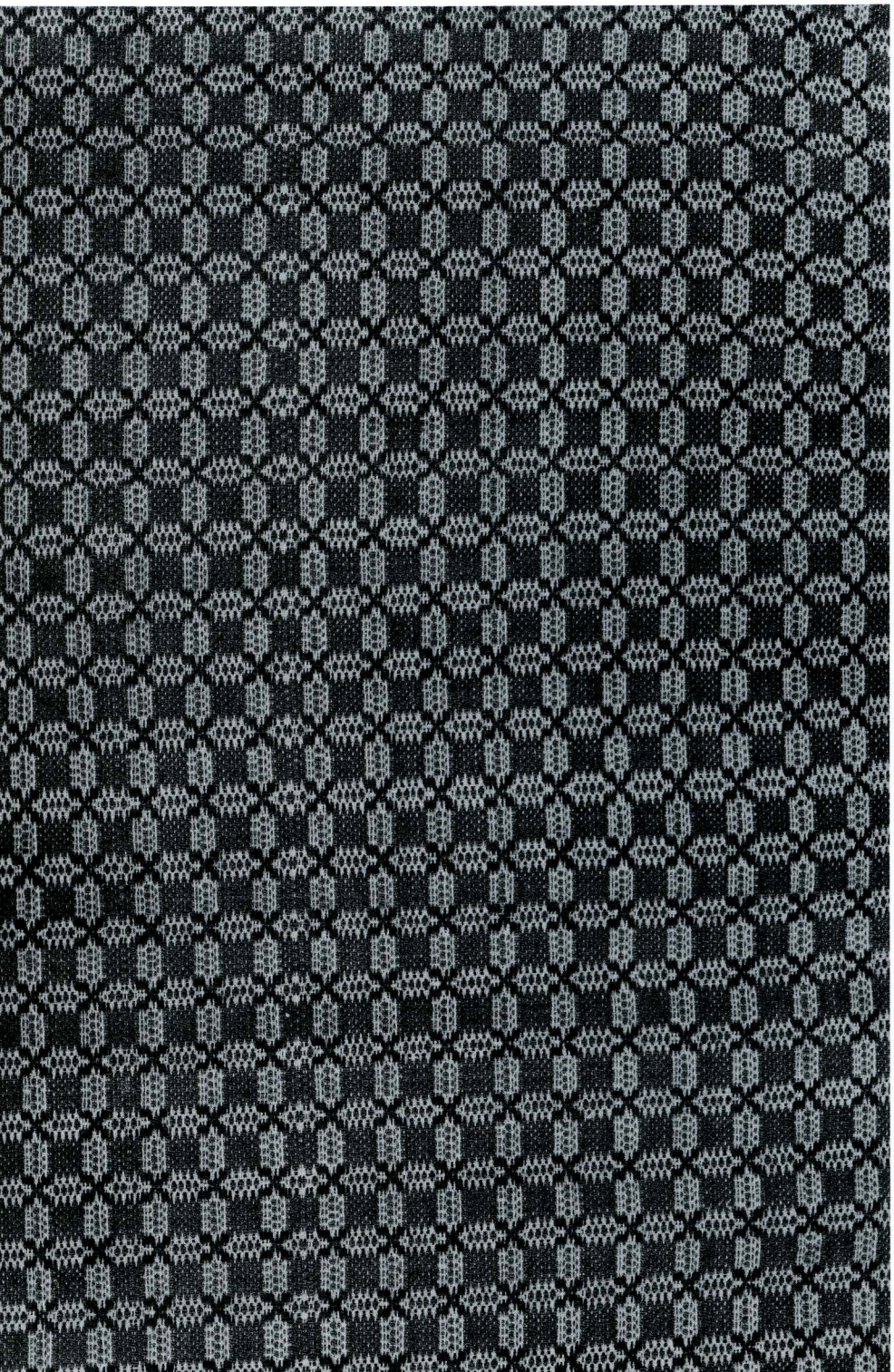
Warp: natural cotton
Weft: blue wool and natural cotton

All-over measurements (one loom width; selvages present):
94½ x 34½ in 240.2 x 88 cm

Full pattern repeat:
8¼ x 7 in 21 x 18 cm

Thread count: Warp: 11 natural per cm
Weft: 10 blue per cm; 14 natural per cm

Gift: The Edna R. Meyers Estate, 1965.374



23

← 1825-1835

Warp: natural cotton
Weft: green and red wool; natural cotton

All-over measurements (two loom widths joined; selvages present):
96 x 73 in 244 x 185.4 cm

Full pattern repeat:
1¼ x 1¼ in 3 x 3 cm

Thread count: Warp: 13 natural per cm
Weft: 11 green per cm; 11 red per cm; 15 natural per cm

Ex coll. Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.19

24

1825-1835

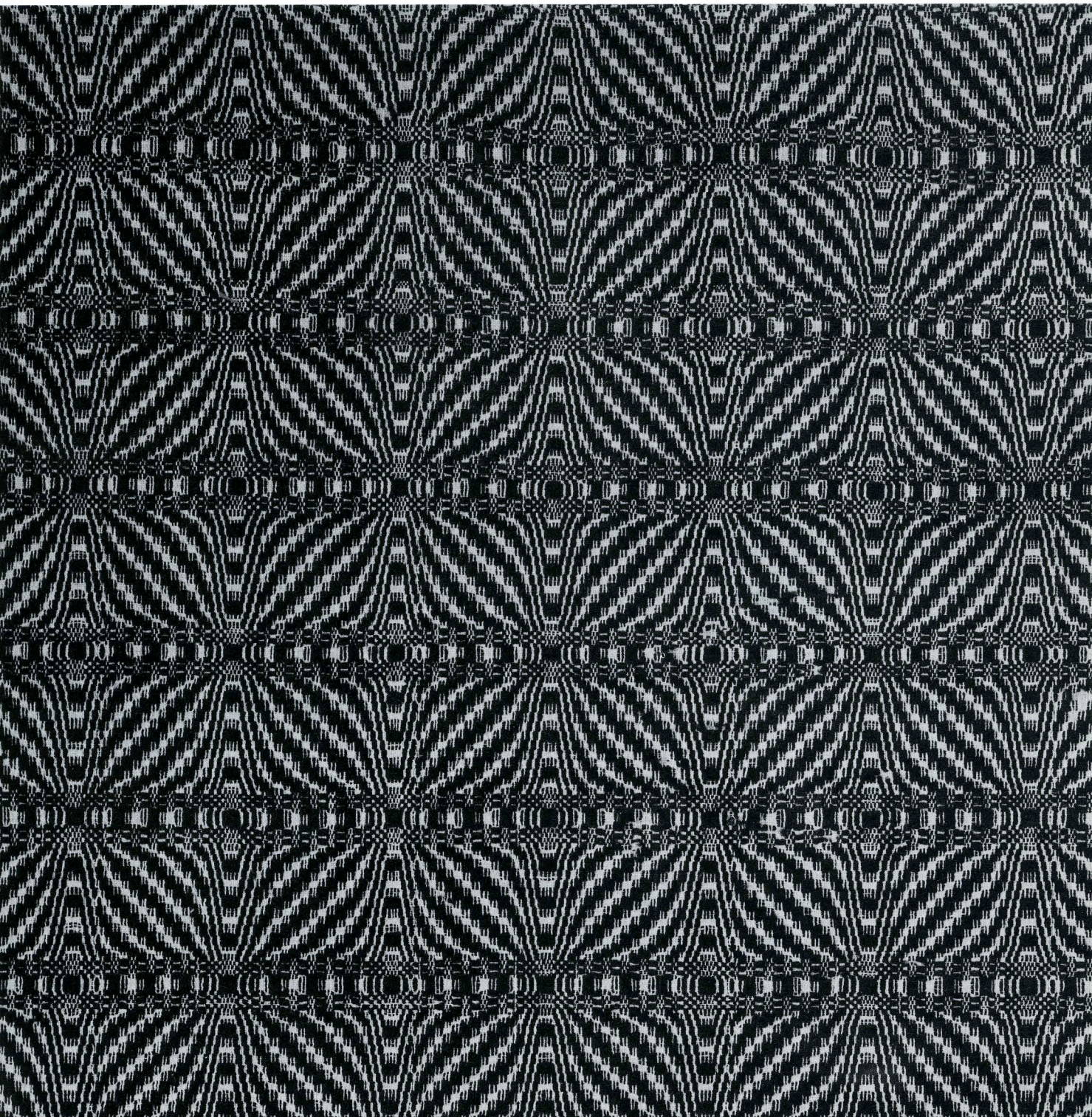
Warp: natural cotton
Weft: blue wool and natural cotton

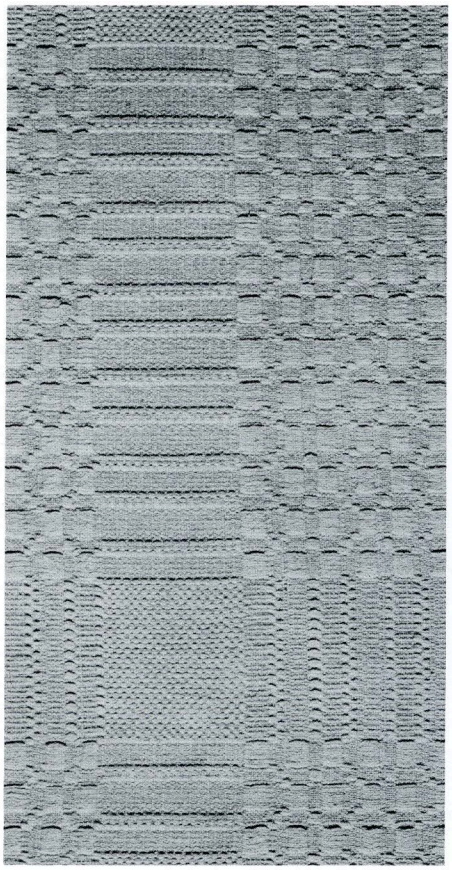
All-over measurements (two loom widths joined; selvages present):
91½ x 67½ in 232.6 x 171 cm

Full pattern repeat:
7⅜ x 7⅛ in 18.5 x 18 cm

Thread count: Warp: 13 natural per cm
Weft: 9 blue per cm; 10 natural per cm

Gift: Dr. Frank W. Gunsaulus, 1911.95





25

1835-1840 New England

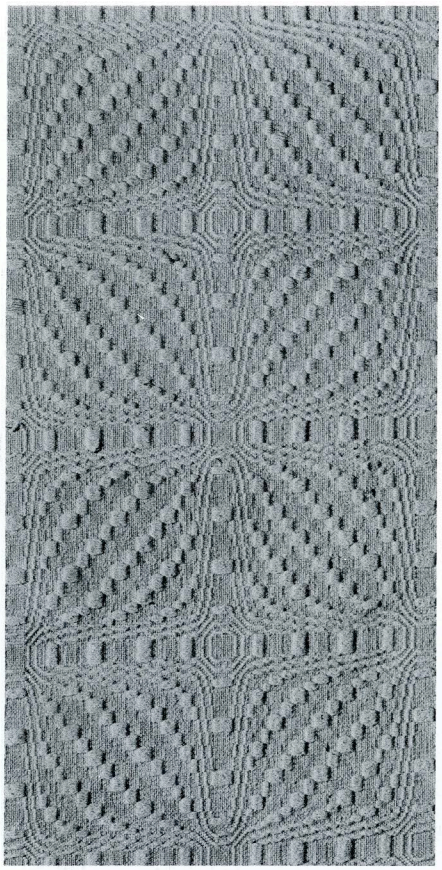
Warp: natural cotton
Weft: natural cotton

All-over measurements (three loom widths joined; selvages present):
96 x 99 in 244 x 249 cm

Full pattern repeat:
17⅛ x 16¼ in 44.5 x 41 cm

Thread count: Warp: 11 natural per cm
Weft: 14 natural per cm; 10 natural (float) per cm

Gift: Mrs. Bertram D. Kribben in memory of her mother Mrs. Helen Parsons Hilken, 1964.185



26

1835-1840 New England

Warp: natural cotton
Weft: natural cotton

All-over measurements (three loom widths joined; selvages present):
103 x 107½ in 257.5 x 287.2 cm

Full pattern repeat:
8⅛ x 8½ in 20.5 x 21.5 cm

Thread count: Warp: 12 natural per cm
Weft: 11 natural per cm; 9 natural (float) per cm

Gift: Mrs. Bertram D. Kribben in memory of her mother Mrs. Helen Parsons Hilken, 1964.184

27

MRS. SARAH DOUGLAS SMITH, 1840
Illinois, Christian County; Stonington

Warp: natural cotton
Weft: blue wool and natural cotton

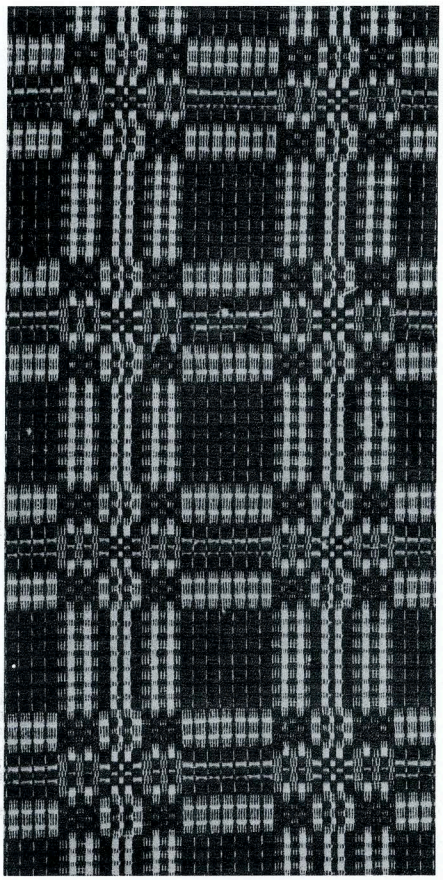
All-over measurements (two loom widths joined; selvages present; fringed):
98 x 71 in 249.1 x 167.5 cm

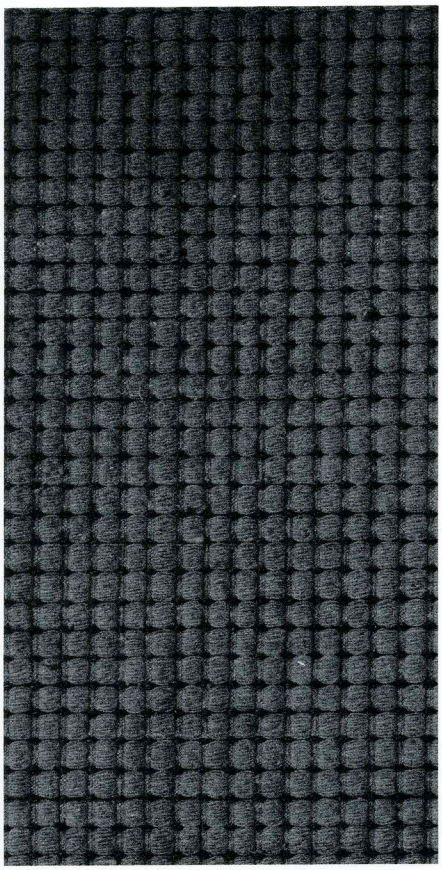
Full pattern repeat:
6 x 5½ in 15 x 14 cm

Thread count: Warp: 13-14 natural per cm
Weft: 8 blue per cm; 12 natural per cm

Gift: Eunice and Agnes R. Chapman, 1949.952

The "Stonington Colony" was founded in 1837 by a group of settlers from Stonington, Connecticut. Mrs. Smith was not among the original group but arrived shortly afterwards. The wool for this coverlet was raised and prepared in the settlement.





28

1850 Southern Illinois

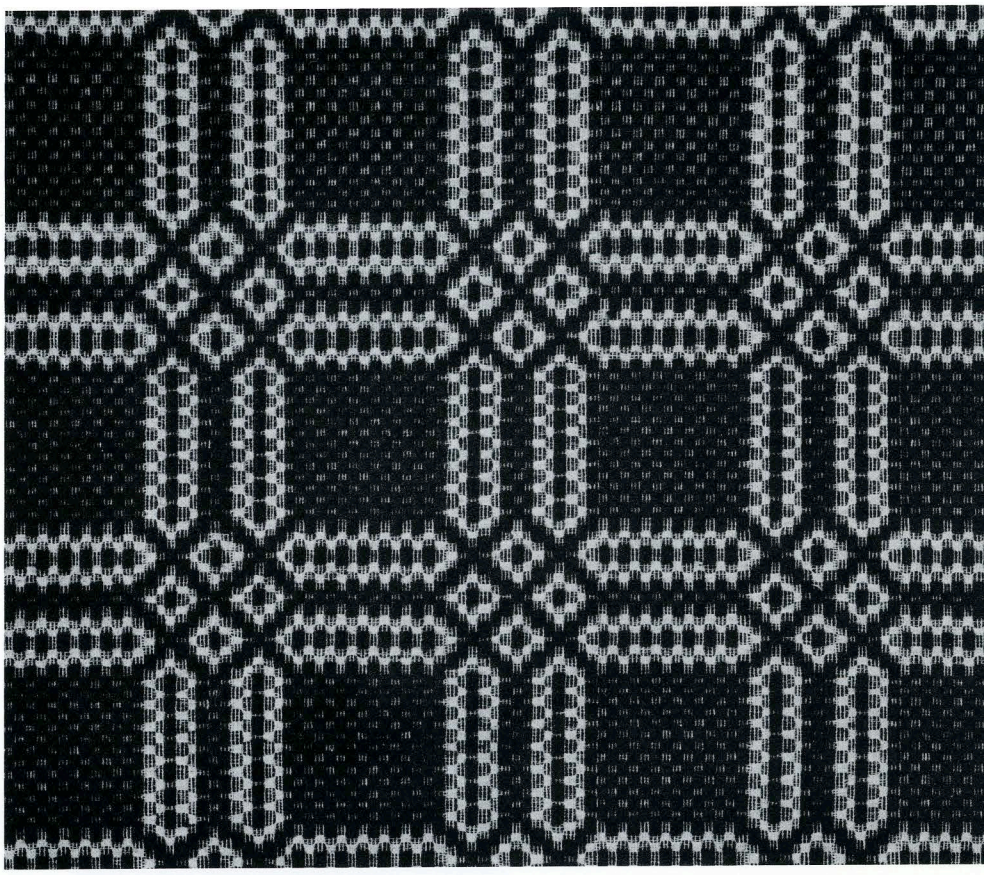
Warp: grey cotton
Weft: red, blue and grey wool

All-over measurements (two loom widths joined; selvages present):
87½ x 64 in 225 x 166 cm

Full pattern repeat:
½ x ½ in 1.3 x 1.3 cm

Thread count: Warp: 12 grey per cm
Weft: 14 red per cm; 6 blue per cm; 16 grey per cm

Gift: Mrs. Winfield Scott and her daughter, Mrs. Barbara Elizabeth Hollerorth, 1954.1242



29

MRS. SARAH SCOTT, 1880
Southern Illinois

Warp: natural cotton
Weft: dark brown wool and natural cotton

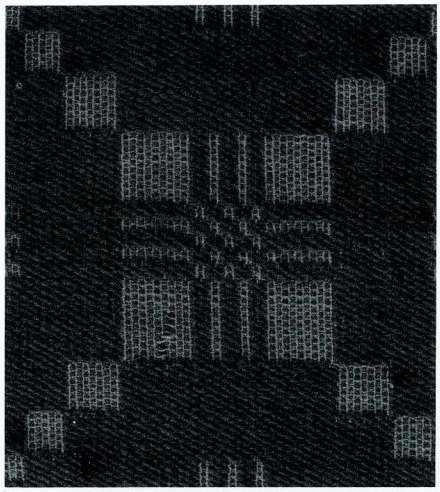
All-over measurements (two loom widths joined; selvages present):
84 x 66 in 213.6 x 167.7 cm

Full pattern repeat:
5½ x 5⅜ in 14 x 13.4 cm

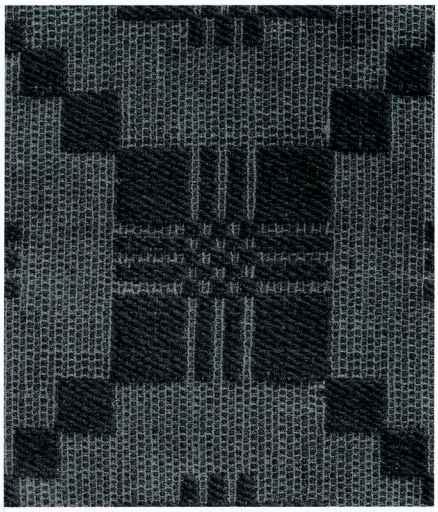
Thread count: Warp: 13-14 natural per cm
Weft: 14 dark brown per cm; 17 natural per cm

Gift: Mrs. Winfield Scott and her daughter, Mrs. Barbara Elizabeth Hollerorth, 1955.812

Summer and Winter



Detail of illustration 33 showing the face of a coverlet woven in "Summer and Winter."



Detail of illustration 33 showing the reverse of the above photograph. A *plain weave foundation* with *supplementary weft* is visible which floats never over more than three warp threads at a given time.

Coverlets known and referred to as "Summer and Winter" are the unfortunate recipients of a generic term which tells us very little from a technical point of view, nor does it refer to an effect caused by patterning. In fact, it is not entirely clear to textile terminology experts where this term originally came from other than that it appears to be American in origin. The only logical explanation for the association of this term with coverlets seems to rest in the fact that the fabric it produces shows contrasting light and dark areas on face and reverse respectively, of which the dark side would have been used during the winter months while the light side would have been used during the summer months.

In structure coverlets bearing these visual characteristics of light and dark fall under the division of *compound weaves*. They show contrast in color and texture which occur counterchanged when the face and the reverse of the coverlet are examined.

In essence one deals with a *plain weave foundation* over which *supplementary wefts float*. There is a very definite similarity between this construction and the "overshot," the difference only to be found in the supplementary weft which floats never over more than three warp threads at a given time.

The patterns used by the weaver were identical to those he needed to weave an "overshot" coverlet except that "Summer and Winter" produced a far sturdier material so essential for this kind of bed covering.

30

1820-1825 Vermont
Burlington, Chittenden County

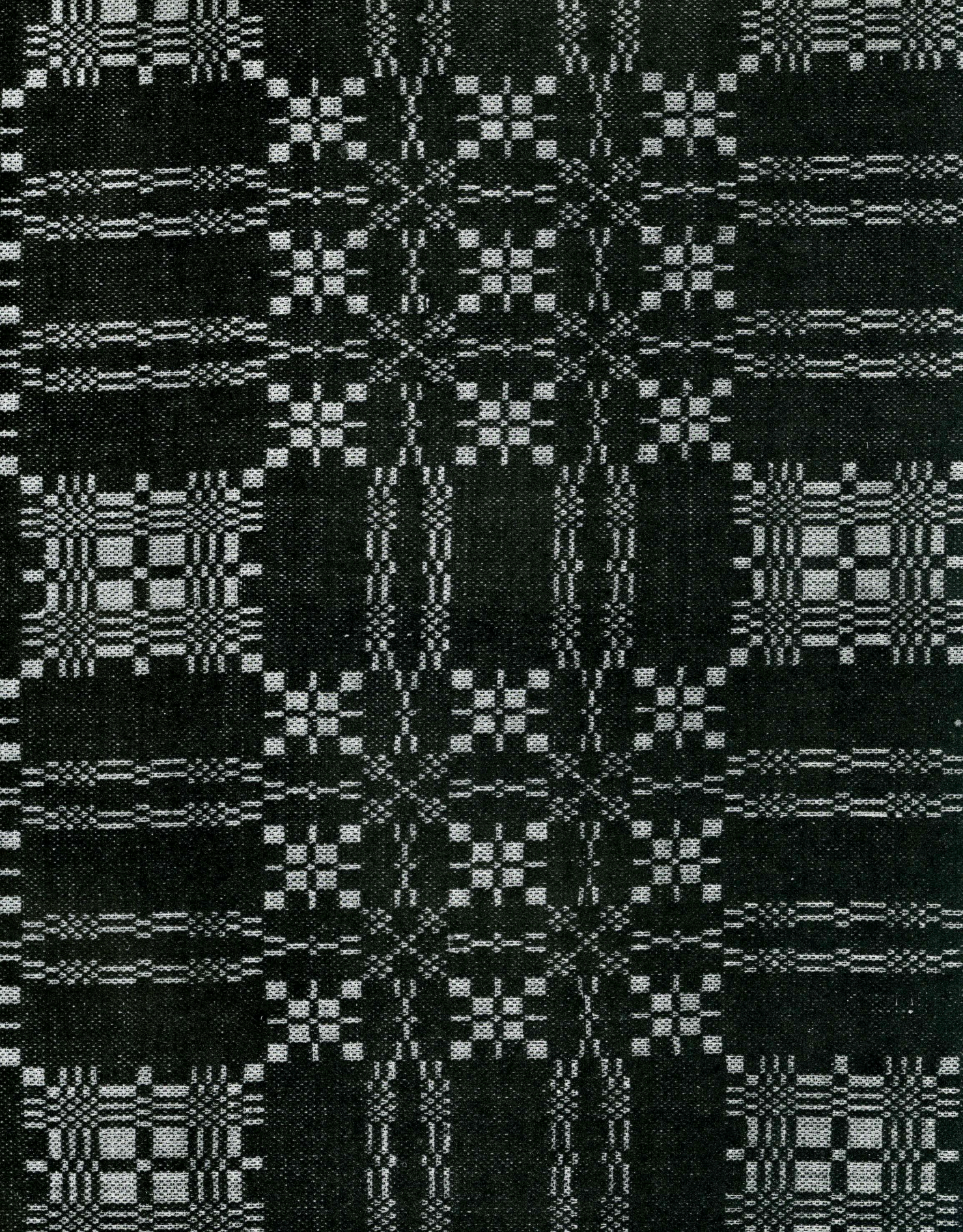
Warp: natural cotton
Weft: blue wool

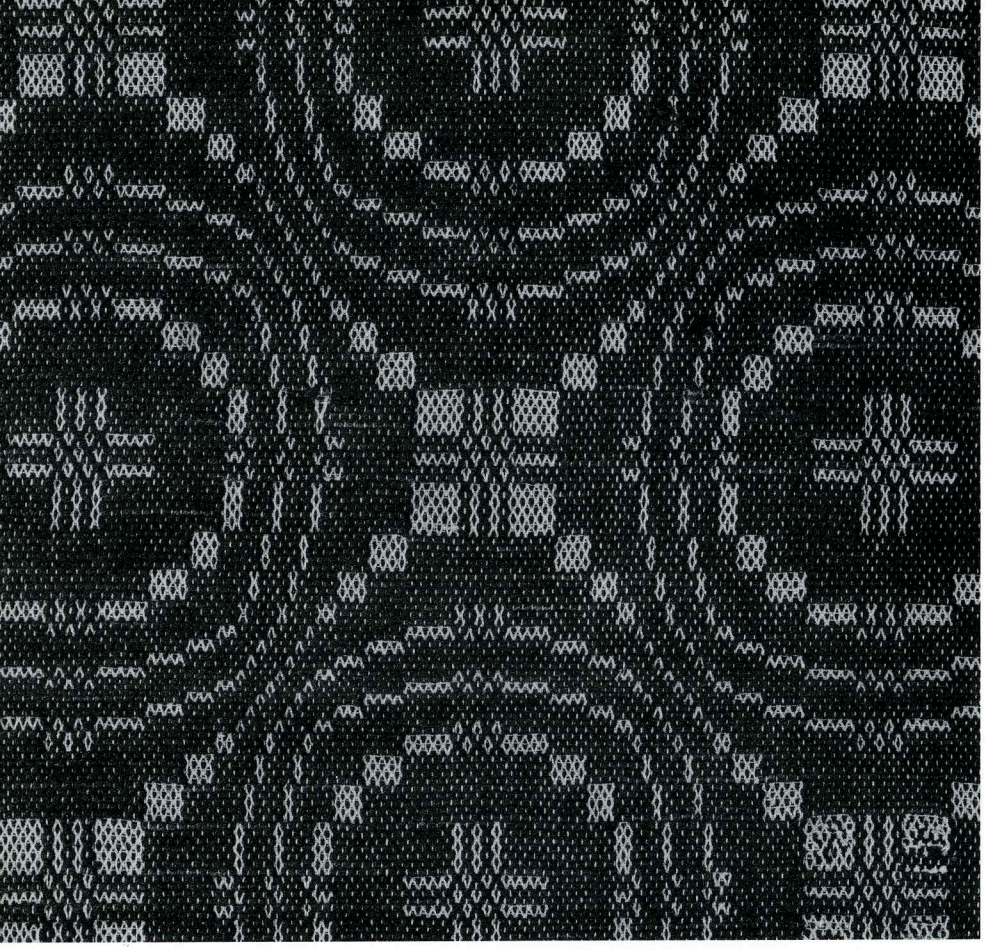
All-over measurements (two loom widths joined; selvages present; fringed):
93¾ x 38¼ in 234.3 x 96 cm

Full pattern repeat:
15¼ x 12¾ in 38.5 x 32.5 cm

Thread count: 12 natural per cm
Weft: 10 natural per cm; 10 blue per cm

Gift: Mrs. Lilian Carlisle, 1959.331





31

1820-1825

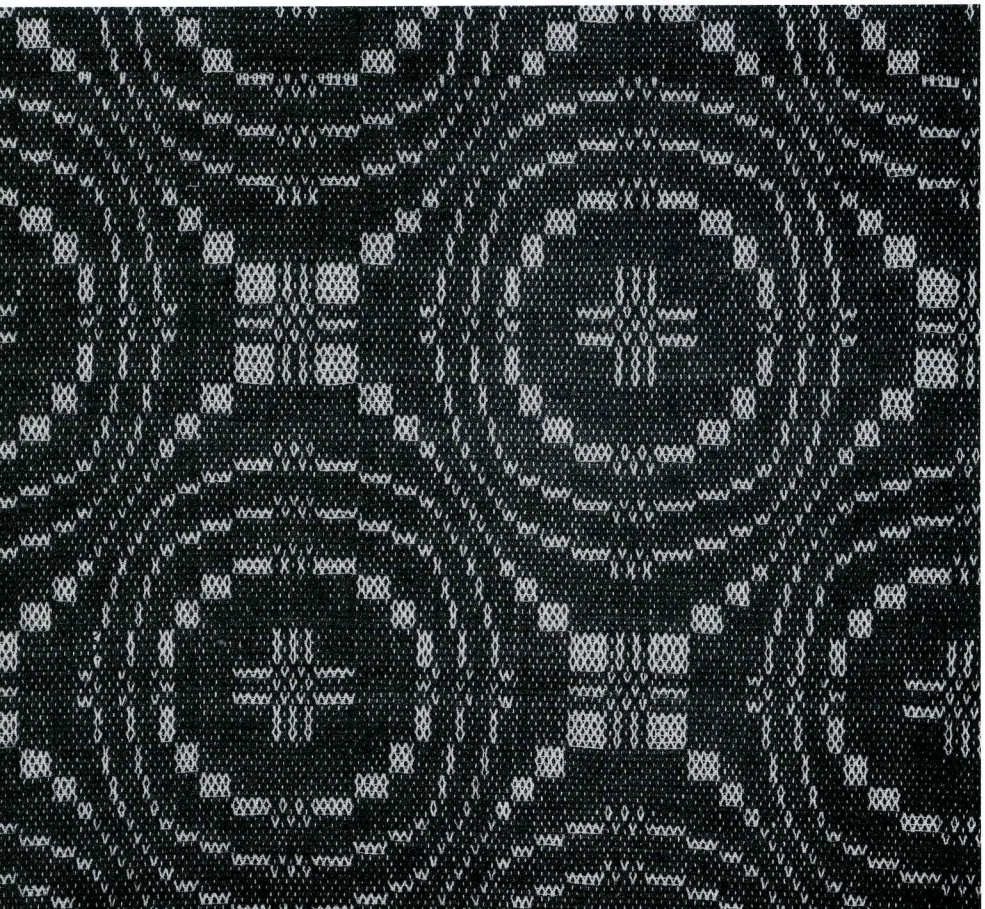
Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (one loom width; selvages present):
94 x 38¼ in 239 x 97 cm

Full pattern repeat:
15⅜ x 14⅛ in 39 x 36 cm

Thread count: Warp: 9 natural per cm
Weft: 7-8 natural per cm; 12 blue per cm

← Gift: The Edna R. Meyers Estate, 1965.369



32

1820-1825

Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (one loom width; selvages present):
92¾ x 38¼ in 236 x 96 cm

Full pattern repeat:
14 x 14 in 35.5 x 35.5 cm

Thread count: Warp: 10 natural per cm
Weft: 7-8 natural per cm; 9-10 blue per cm

← Gift: The Edna R. Meyers Estate, 1965.371

33

1820-1825

Warp: natural cotton
Weft: yellow ochre wool and natural cotton

All-over measurements (three loom widths, not joined; selvages present):
85½ x 39½ in 217 x 100.3 cm
73¼ x 39½ in 186 x 100.3 cm
13 x 40½ in 33 x 103 cm

Full pattern repeat:
15¾ x 14⅛ in 40 x 36 cm

Thread count: Warp: 10 natural per cm
Weft: 10 natural per cm; 8 yellow ochre per cm

Gift: The Edna R. Meyers Estate, 1965.370 A, B, C



Multiple Shaft

This section contains all those coverlets which were woven on a hand-loom with more than four shafts or harnesses. Compound weaves composed generally of a plain weave foundation with a supplementary weft sometimes required as many as eighteen shafts. Fabrics woven in *extended twill* or *twill* derivatives would fall into this category (see illustrations 35 and 36).

34

1825-1835

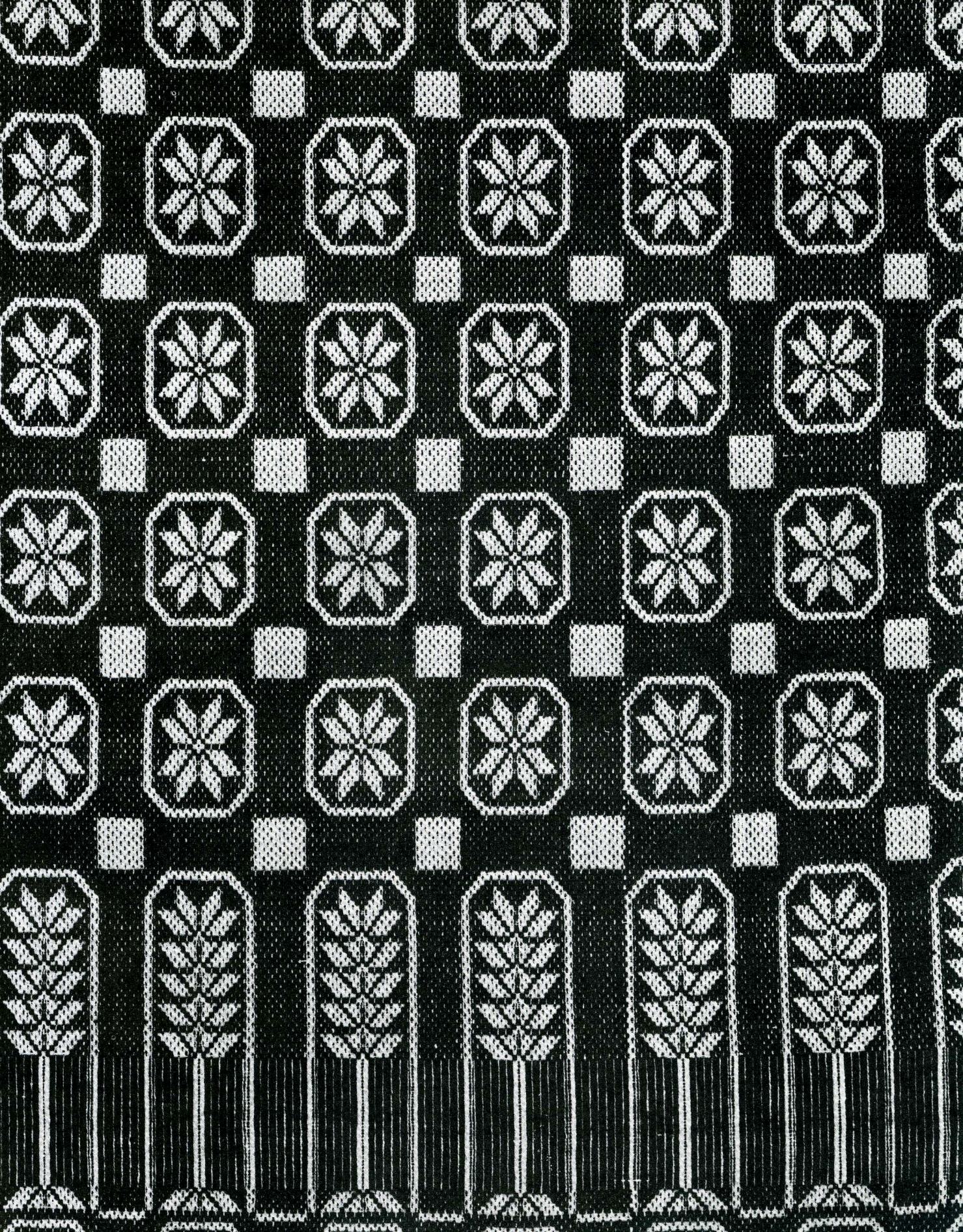
Warp: natural cotton
Weft: natural cotton and blue wool

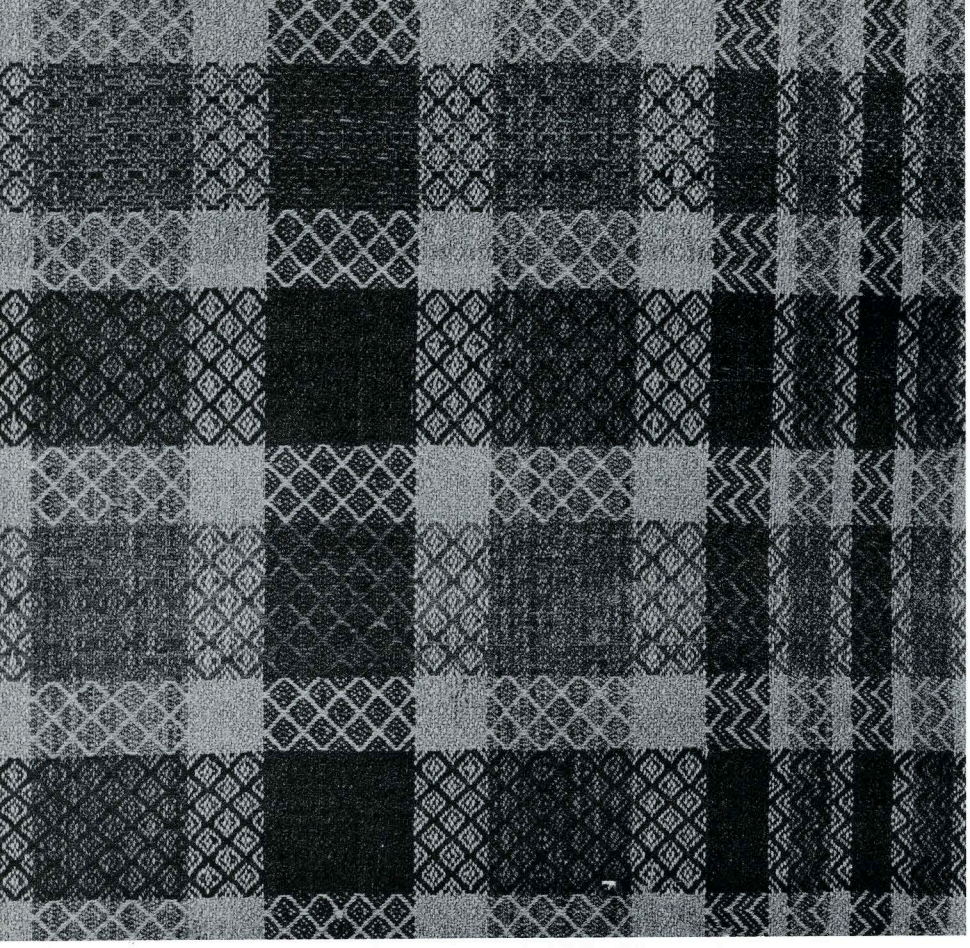
All-over measurements (two loom widths joined; selvages present; fringed):
92 x 64 in 233.9 x 162 cm

Full pattern repeat:
4¼ x 3½ in 10.5 x 8.5 cm

Thread count: Warp: 14 natural per cm
Weft: 12-13 natural per cm; 10 blue per cm

Gift: Miss Eleanor Keen, 1966.428





35

← 1825-1830 Pennsylvania

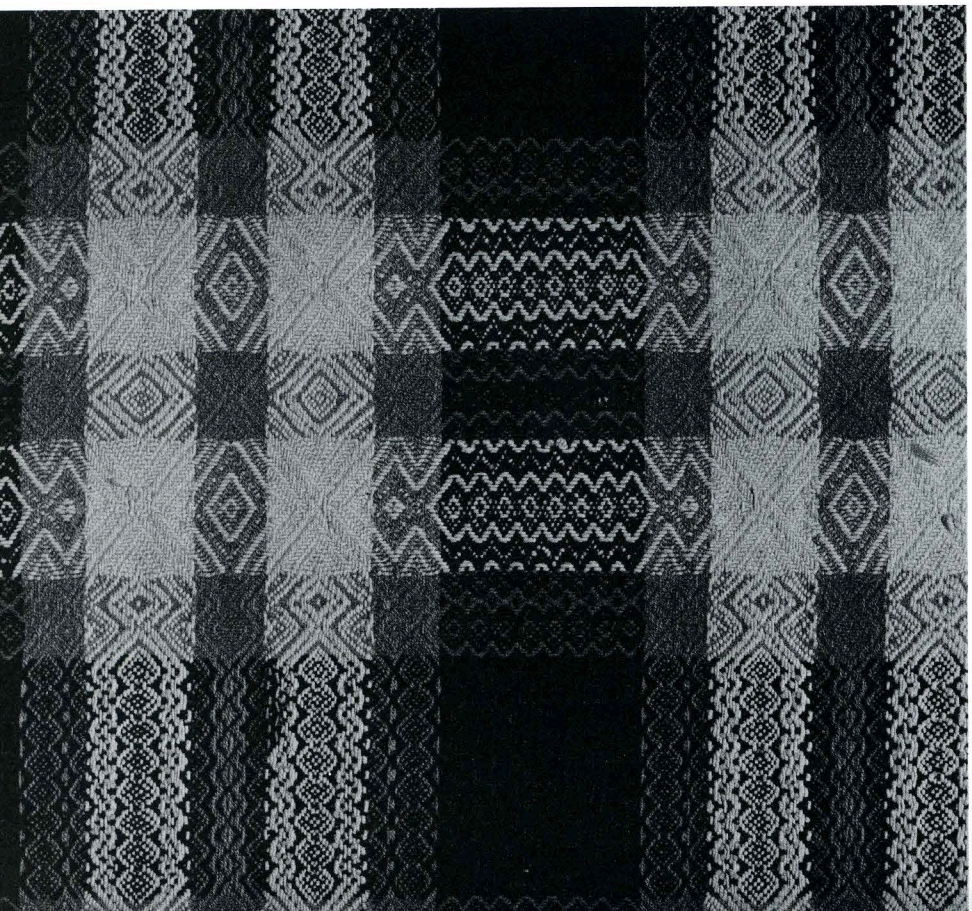
Warp: blue, red and brown wool
Weft: blue, red and brown wool

All-over measurements (one loom width; fringed):
83½ x 37½ in 212.3 x 95.2 cm

Full pattern repeat:
8⅛ x 8¼ in 20.5 x 21 cm

Thread count: Warp: 9 blue per cm; 9 red per cm; 9 brown per cm
Weft: 9 blue per cm; 8 red per cm; 9 brown per cm

Gift: Mrs. John R. Rowe, 1957.185



36

1840 Ohio

Warp: natural cotton, blue and red wool
Weft: natural cotton, blue and red wool

All-over measurements (two loom widths joined; fringed):
62 x 58¾ in 158 x 149.2 cm

Full pattern repeat:
8⅛ x 10 in 20.5 x 25.5 cm

Thread count: Warp: 8-9 natural per cm; 9 blue per cm; 10 red per cm
Weft: 8 natural per cm; 8 blue per cm; 8-9 red per cm

← Gift: Mr. Clyde C. Rickes, 1952.1251

37

1825-1835 Pennsylvania
Bucks County

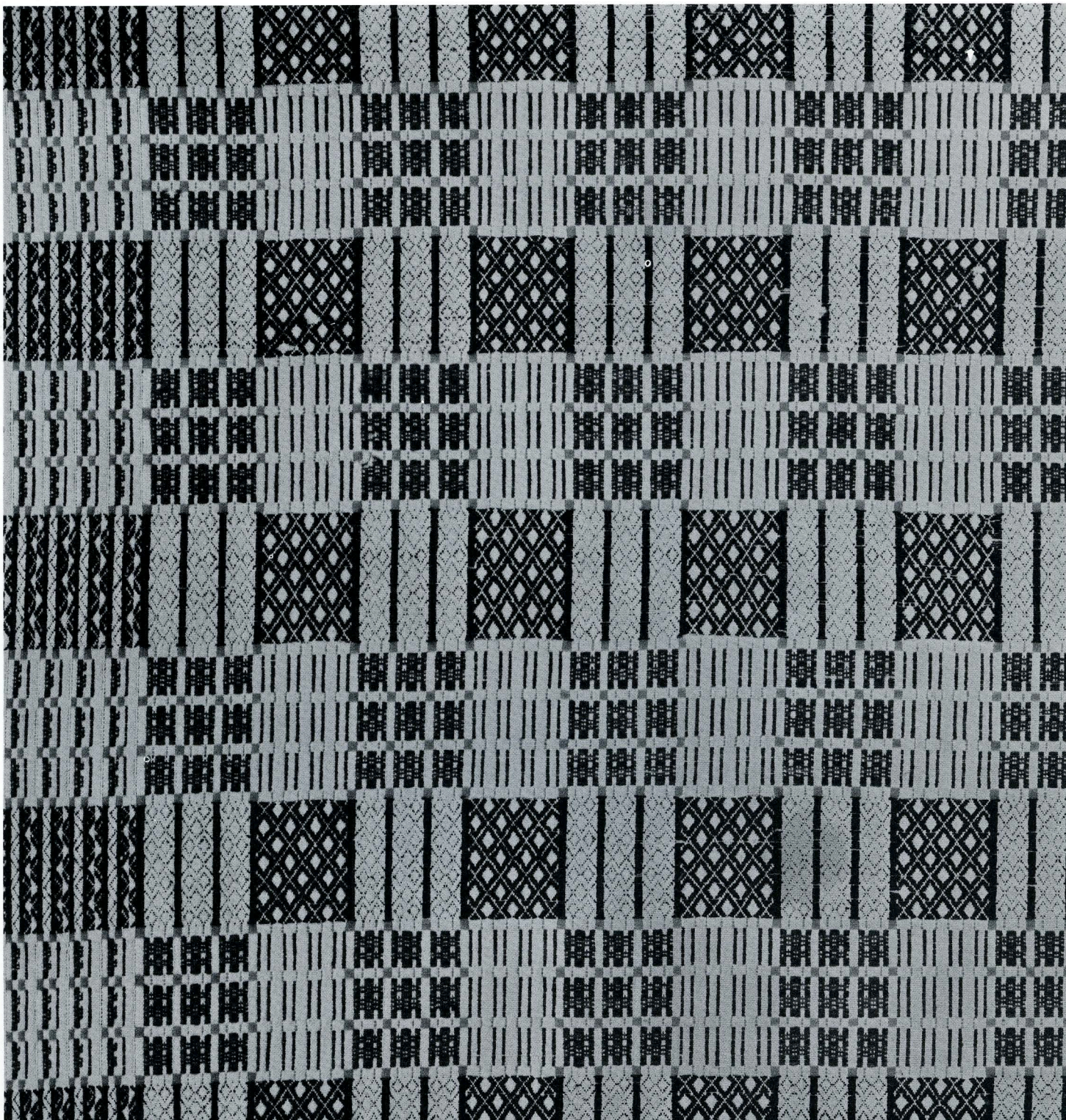
Warp: natural cotton
Weft: natural cotton, red, green and blue wool

All-over measurements (two loom widths joined; selvages present; fringed):
86½ x 72½ in 220 x 184 cm

Full pattern repeat:
9¼ x 4⅝ in 23.5 x 12 cm

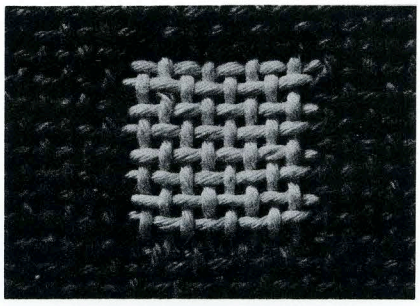
Thread count: Warp: 28 natural per cm
Weft: 12 natural per cm; 15-16 red per cm; 11 green per cm; 9 blue per cm

Gift: Dr. Frank W. Gunsaulus, 1922.4448

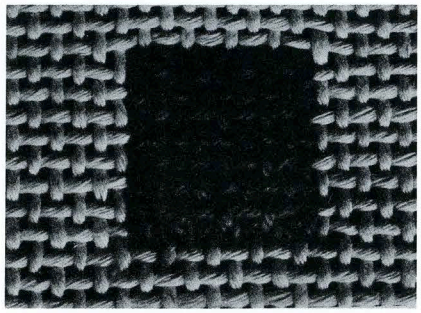


Double Cloth

The "double cloth" construction was used in weaving coverlets on hand-looms as well as on those looms which had been converted into "half" mechanized looms by the so-called Jacquard attachment. From a technical point of view a coverlet woven in this construction would have to have two sets of warps and two sets of wefts at all times which would produce two distinct layers of fabric of contrasting colors simultaneously. These two structures are joined "back to back" by interchanging warps and wefts according to a given pattern. Therefore, it is once again impossible to determine which side might have been intended as the actual front or back.



"Detail of one face of a "double cloth" fabric showing a square area in which dark warps and matching wefts are replaced by the light warp and its matching weft from the reverse."



"Opposite face of above photograph showing the dark square formed when the light warps and wefts from this face were used to form the light square on the opposite face and were replaced here by the dark ones."

Quotations and photograph courtesy Irene Emery

38

1825 Virginia

Warp: natural cotton, blue and red wool
Weft: natural cotton, blue and red wool

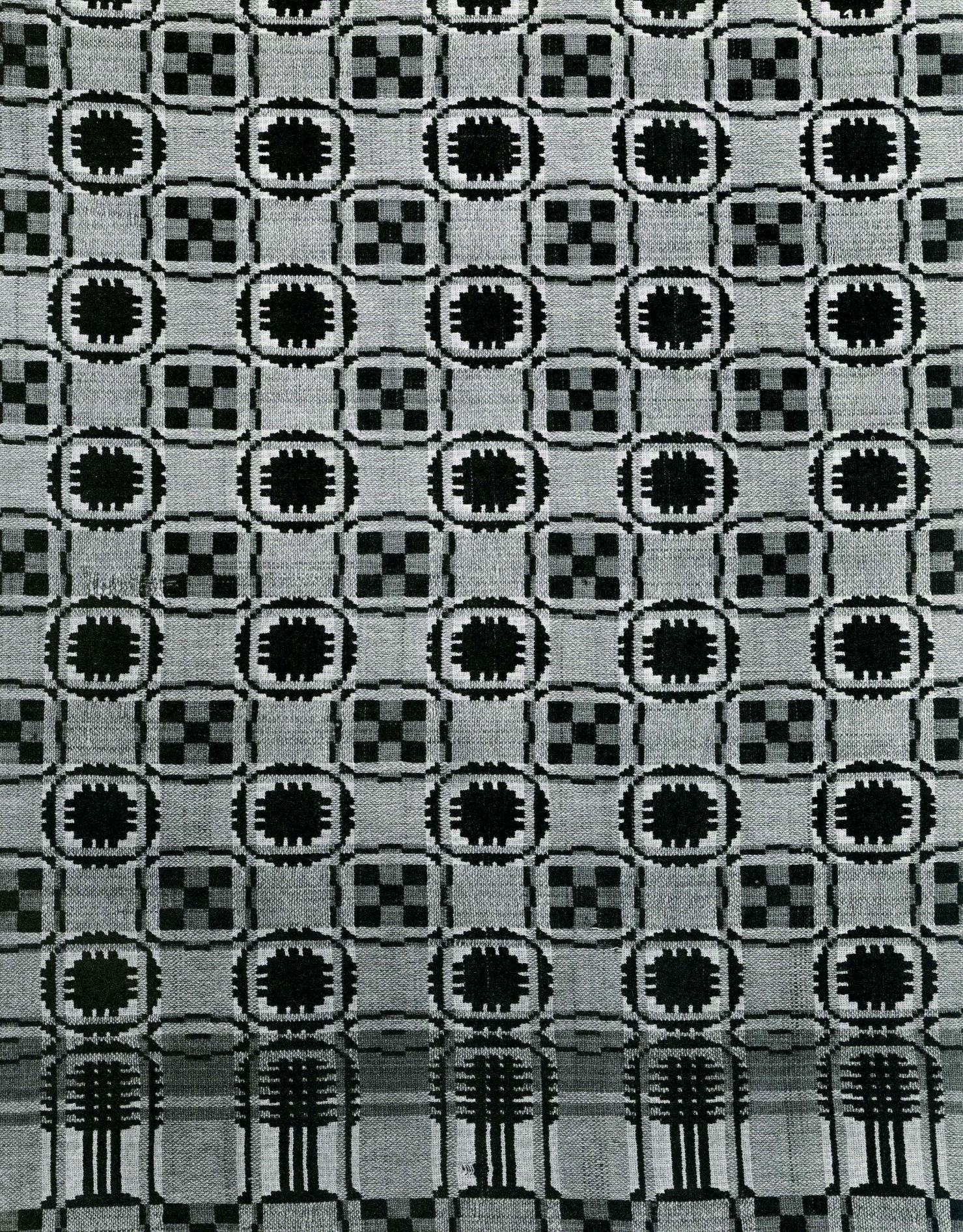
All-over measurements (two loom widths joined; selvages present; fringed):
75½ x 69½ in 191.8 x 176.4 cm

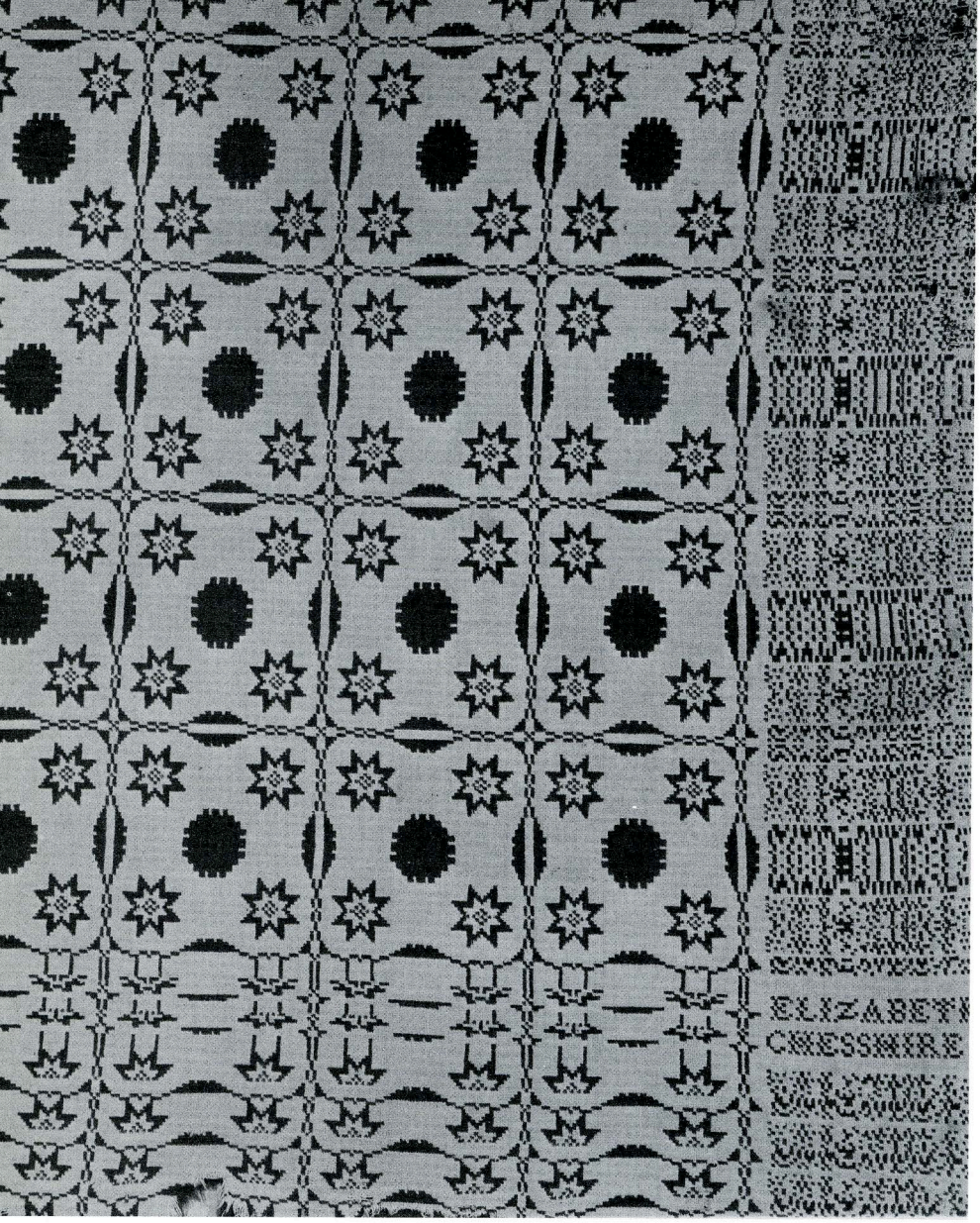
Full pattern repeat:
4 9/16 x 4½ in 11.5 x 11.4 cm

Border measurements:
Side: 6⅝ in 7 cm
Bottom: 7½ in 9 cm

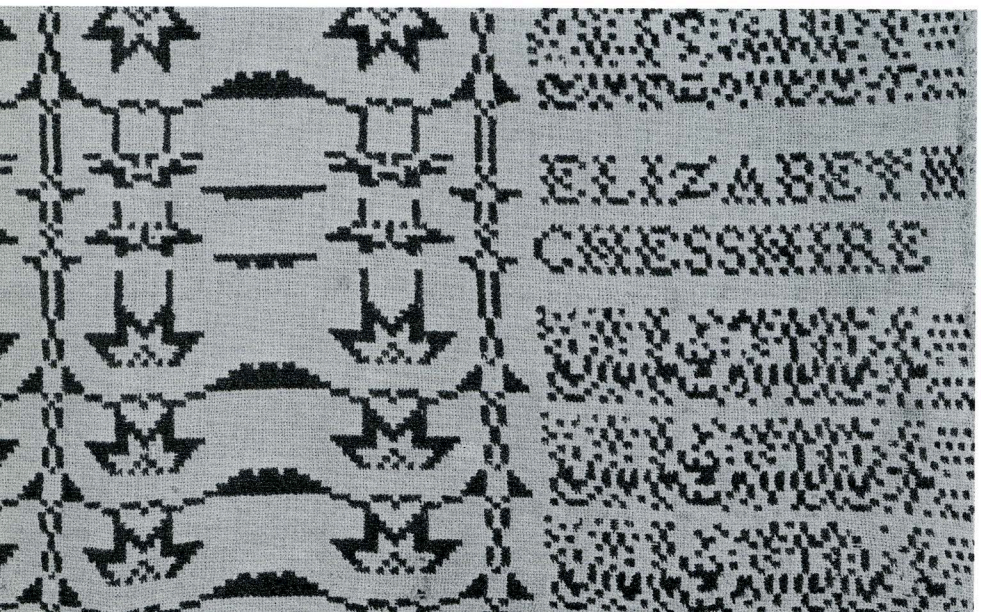
Thread count: Warp: 8 natural per cm; 8 blue per cm; 8-9 red per cm
Weft: 7 natural per cm; 8 blue per cm; 7-8 red per cm

Gift: Mrs. Nellie Burke Honeck in memory of Mr. Earl Joseph Smith, 1956.116





39a Detail of 1953.495



39

← 1827 New York

Inscription: Elizabeth Chesshire, February 12, 1827

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
90½ x 76 in 230 x 193.4 cm

Full pattern repeat:
6⅝ x 6½ in 15.5 x 17 cm

Border measurements:
Side: 7½ in 19 cm
Bottom: 7 in 17.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 10 natural per cm; 10 blue per cm

Gift: Mrs. Moses Levitan, 1953.495

40

1820-1825

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed):
78 x 71½ in 198 x 181.6 cm

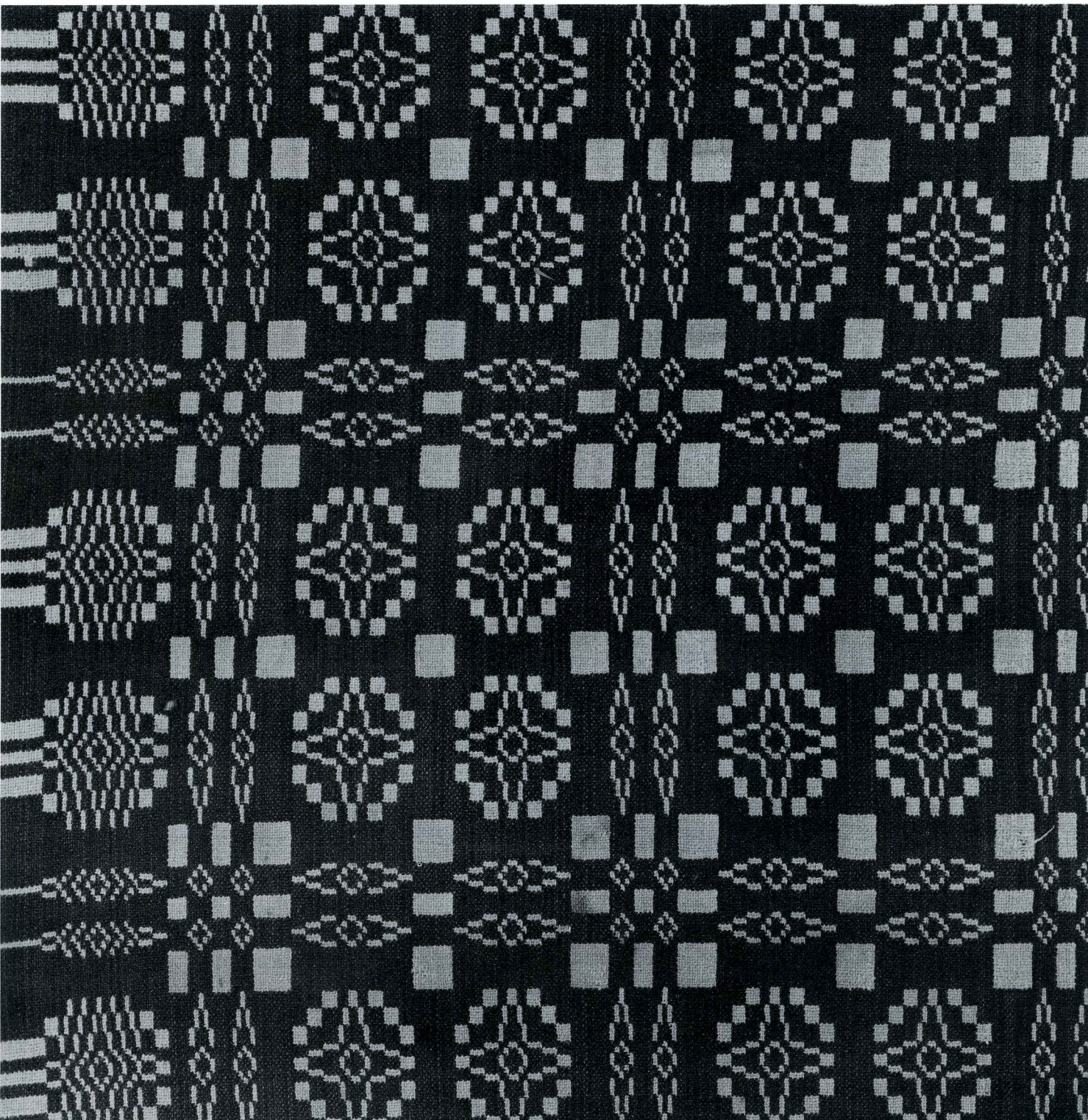
Full pattern repeat:
3½ x 5¾ in 9.5 x 14.5 cm

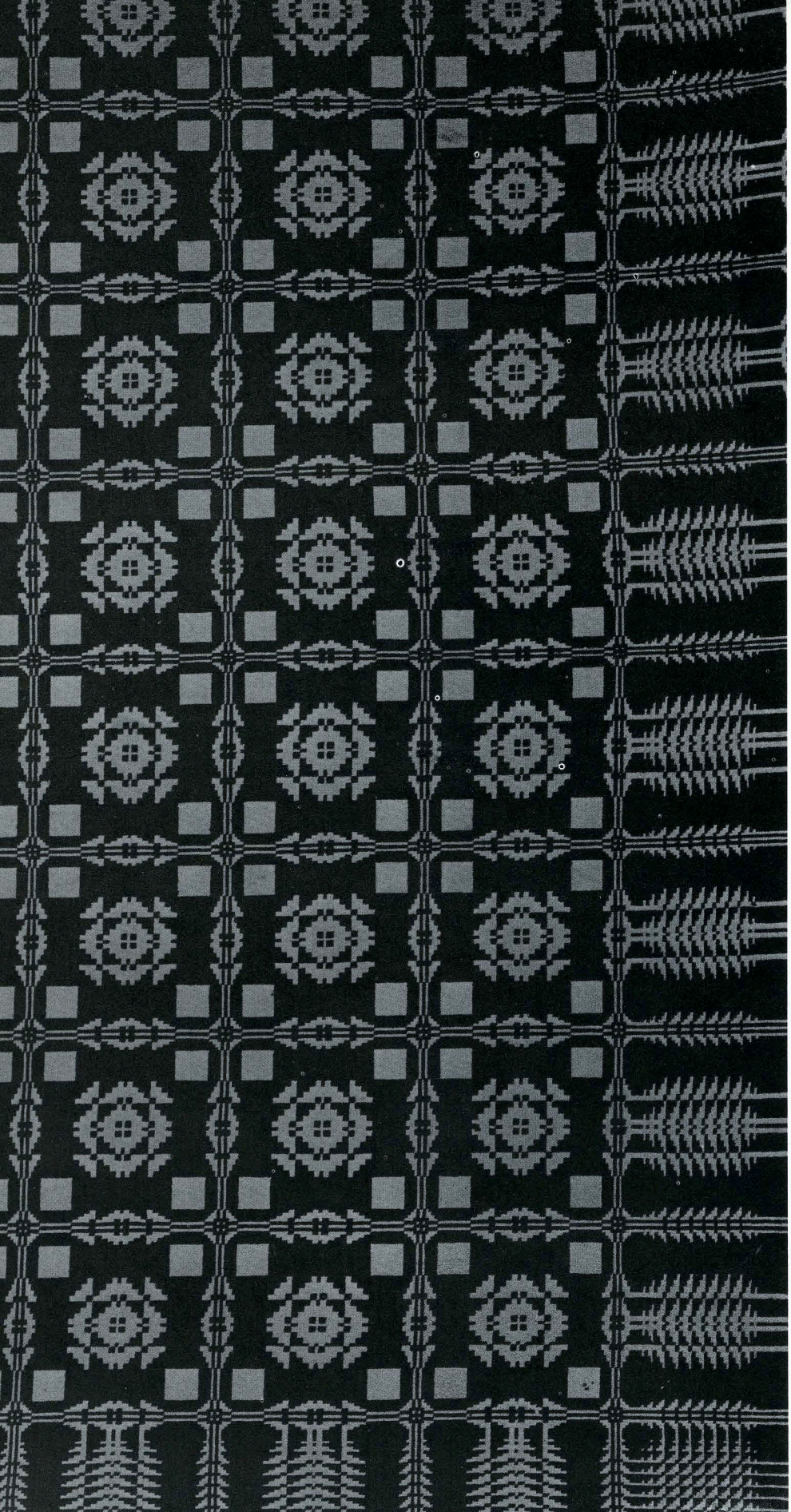
Border measurements:
Side: 7¼ in 18.25 cm
Bottom: 8 in 20 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 7 natural per cm; 7 blue per cm

Ex Coll: Mrs. Frank Carpenter

Gift: Mr. Frank Carpenter, 1950.105





41

1820-1825

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed):
79¾ x 75 in 202.8 x 190.5 cm

Full pattern repeat:
7¼ x 7¼ in 18.25 x 18.25 cm

Border measurements:
Width: 11½ in 29.5 cm

Thread count: Warp: 7 natural per cm; 7-8 blue per cm
Weft: 10 natural per cm; 8 blue per cm

Gift: Mrs. O. A. Brock, 1950.1530

42

1833 New York
Gorham, Ontario County

Inscription: Zina J. Buck 1833

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined, selvages present):
91½ x 74 in 252.6 x 188 cm

Full pattern repeat:
8⅞ x 9 in 22.5 x 23 cm

Border measurements:
Side: 8½ in 22 cm
Bottom: 8¼ in 21.5 cm

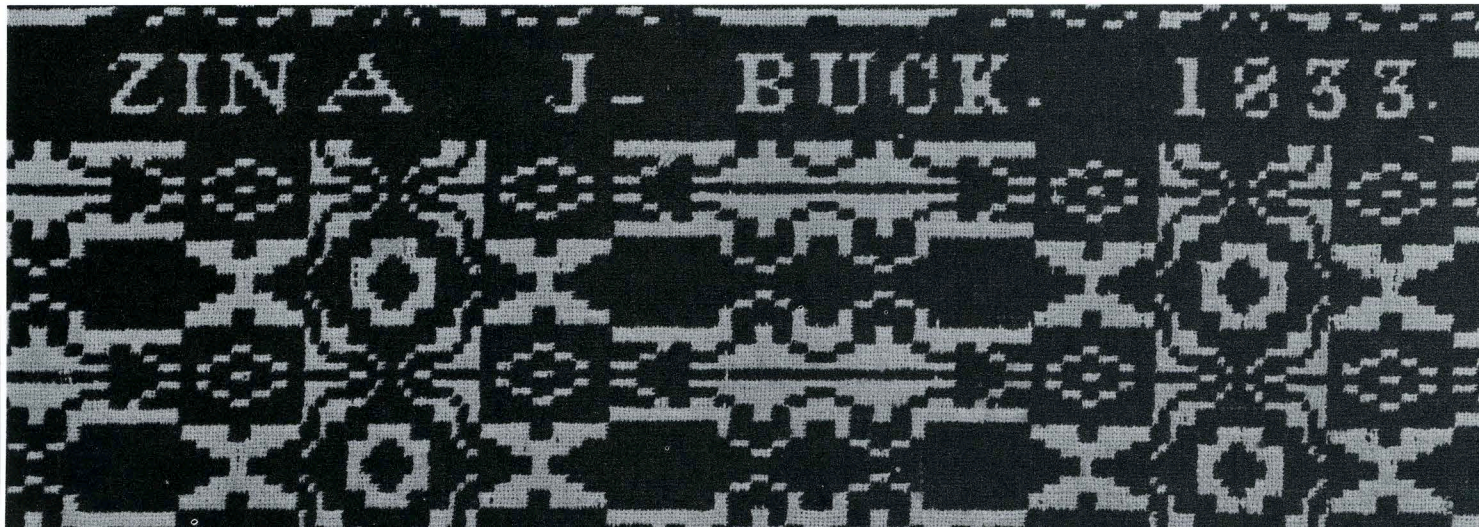
Thread count: Warp: 9 natural per cm; 8-9 blue per cm
Weft: 11 natural per cm; 10 blue per cm

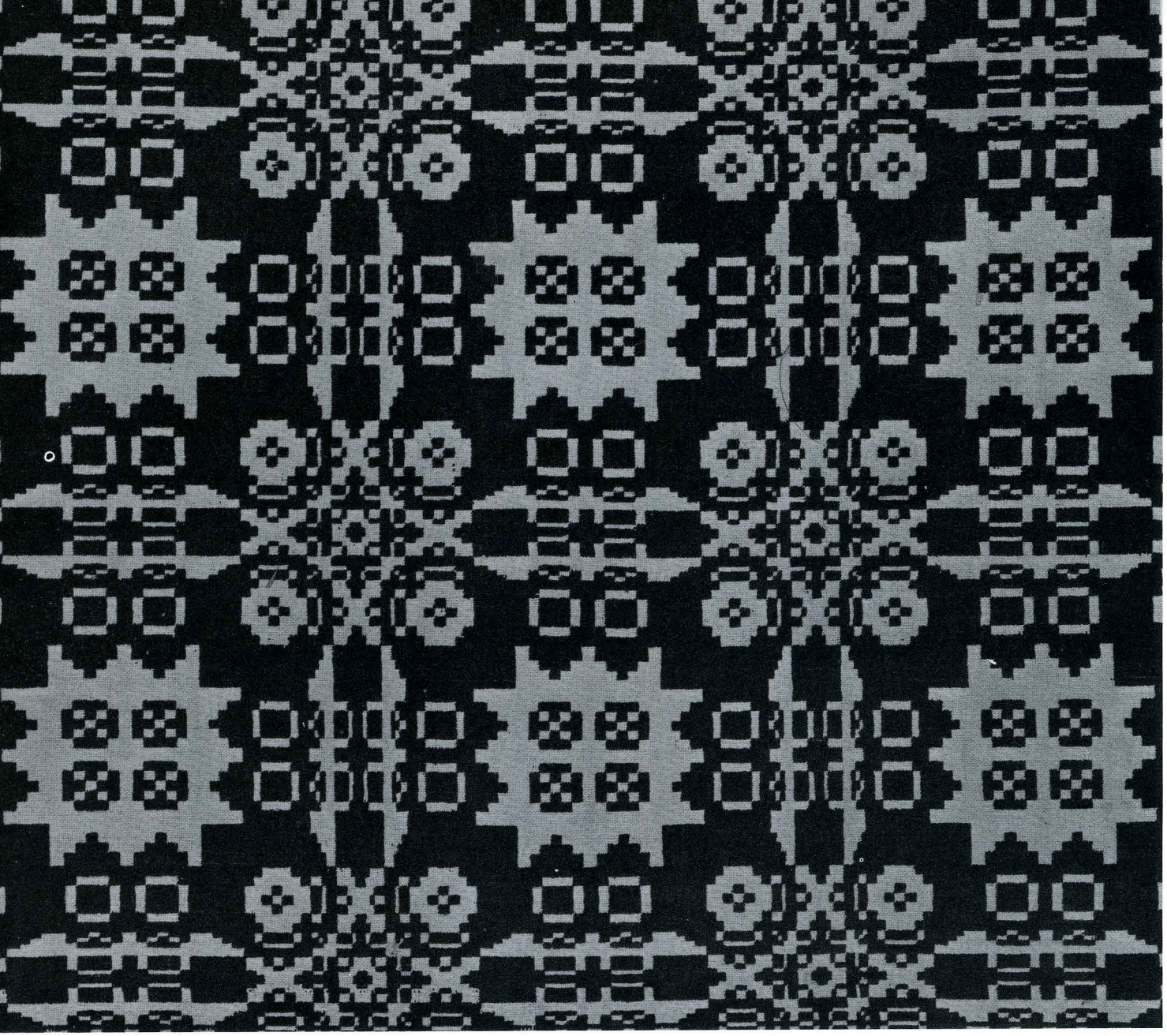
Ex Coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.101

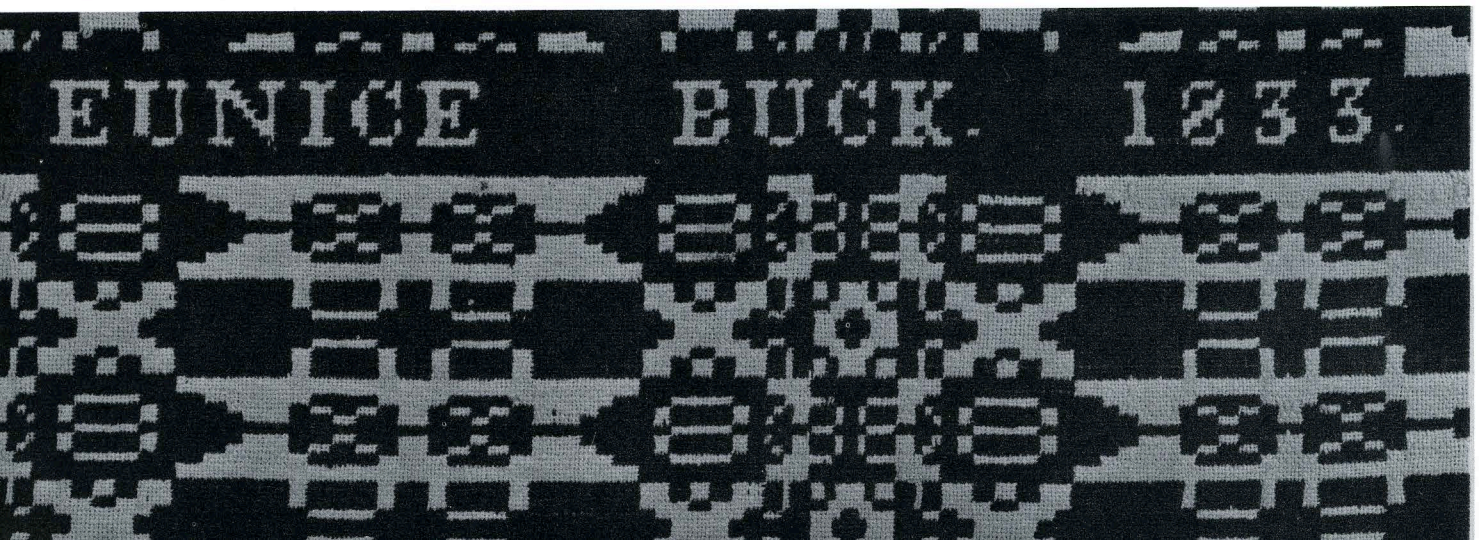
This coverlet and the following one were made for Zina J. Buck, Methodist minister, and his wife Eunice and presented to them by the congregation.

42a Detail of 1911.101





43a Detail of 1911.100



43

1833 New York
Gorham, Ontario County

Inscription: Eunice Buck 1833

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present; fringed):
89½ x 73¾ in 227.5 x 187.3 cm

Full pattern repeat:
8½ x 9¼ in 22 x 23.5 cm

Border measurements:
Side: 12 in 30.5 cm
Bottom: 11½ in 29 cm

Thread count: Warp: 10 natural per cm; 10 blue per cm
Weft: 10 natural per cm; 10 blue per cm

Ex Coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.100

44

1825-1835 →

Warp: light blue, dark blue, and red wool
Weft: light blue, dark blue, and red wool

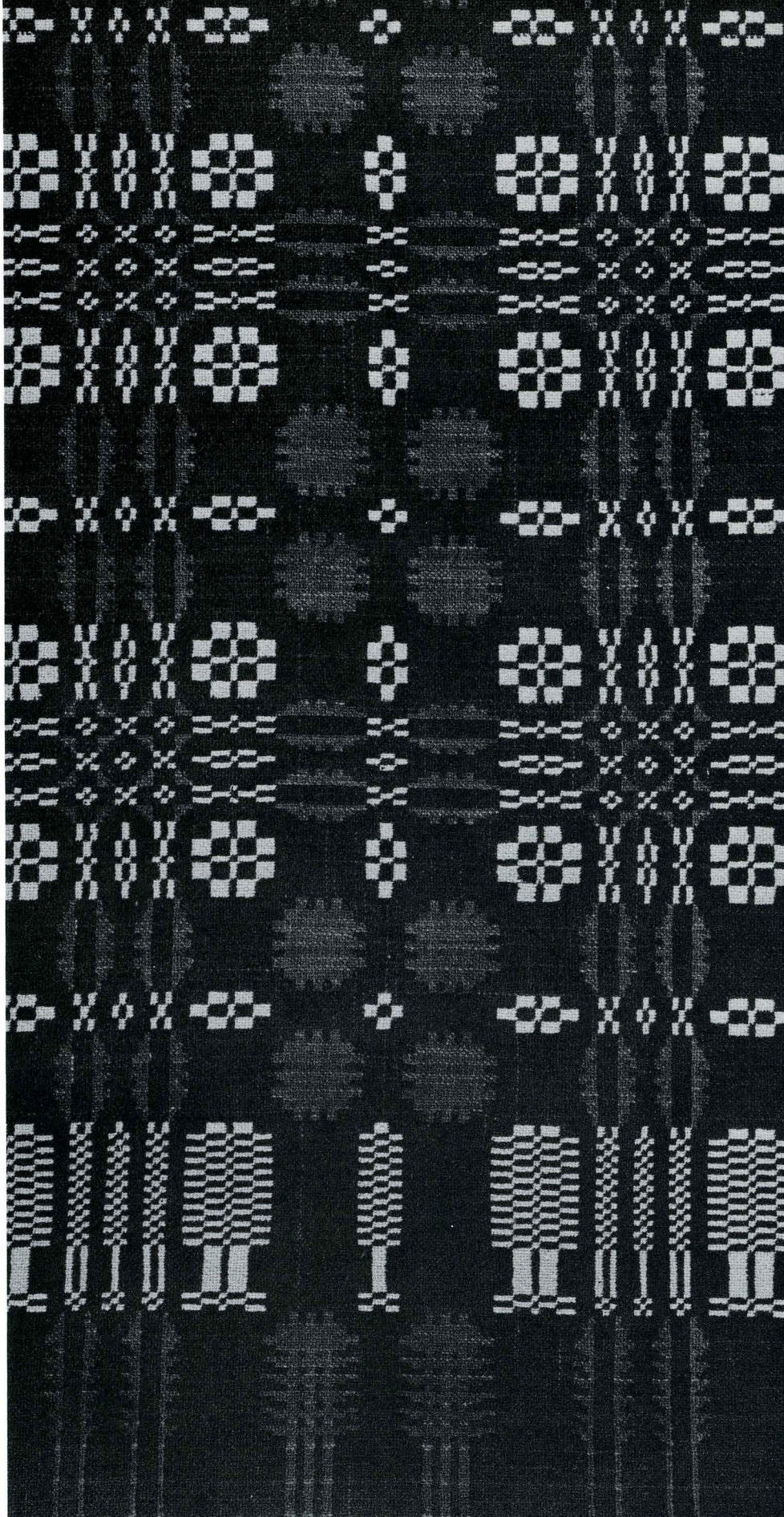
All-over measurements (two loom widths joined; selvages present; fringed):
80½ x 74¼ in 204.6 x 188.6 cm

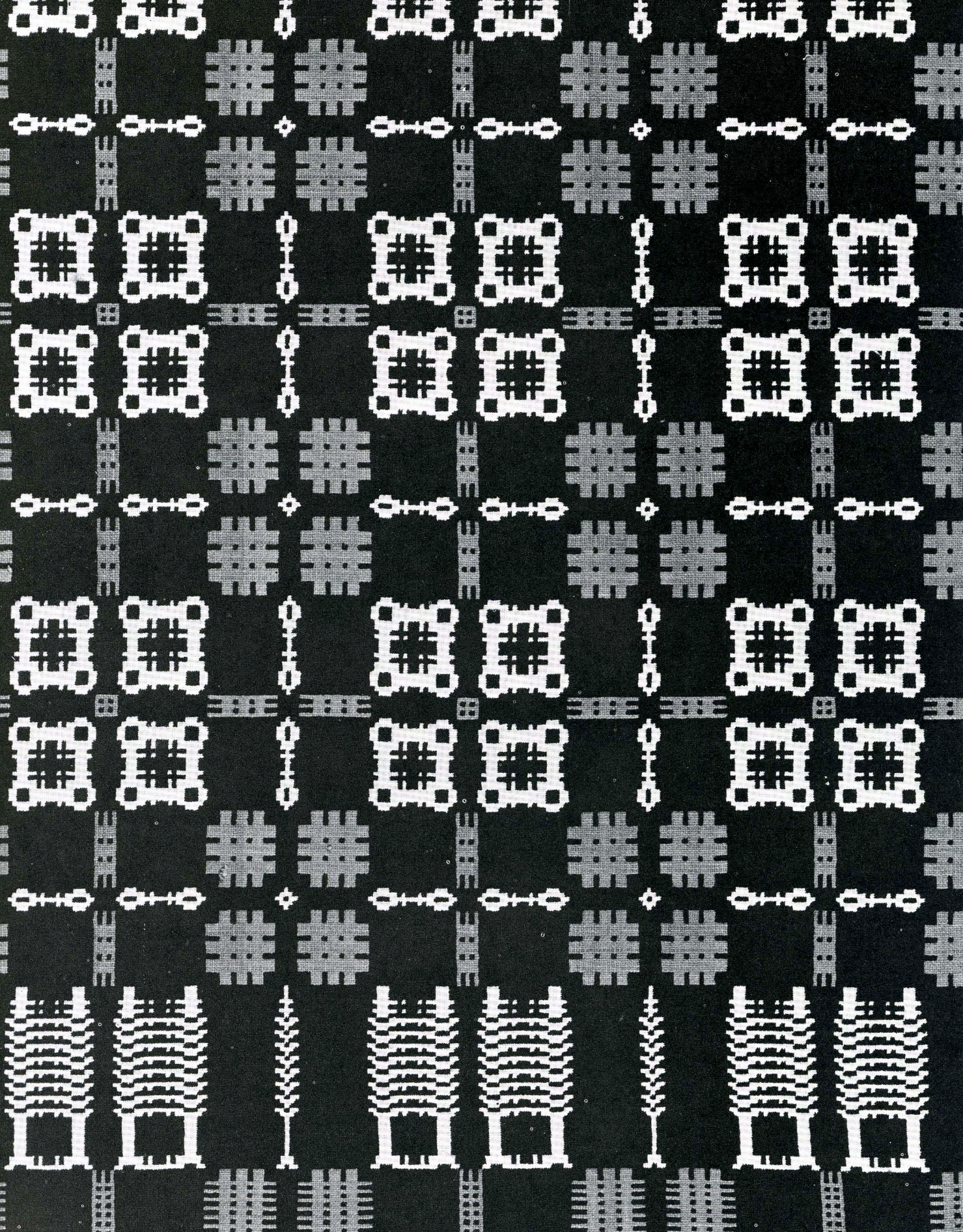
Full pattern repeat:
10⅝ x 10 in 27.25 x 25 cm

Border measurements:
Side: 9½ in 24.5 cm
Bottom: 9½ in 24.5 cm

Thread count: Warp: 7 light blue per cm; 7 dark blue per cm; 7 red per cm
Weft: 7 light blue per cm; 7 dark blue per cm; 7 red per cm

Gift: Dr. Frank W. Gunsaulus, 1916.416





45

1825-1835

Warp: natural cotton, red and blue wool
Weft: natural cotton, red and blue wool

All-over measurements (two loom widths joined; selvages present; fringed):
84¾ x 70 in 215.5 x 178 cm

Full pattern repeat:
8¾ x 9¾ in 22.25 x 25 cm

Border measurements:
Side: 8¾ in 22 cm
Bottom: 8¾ in 22 cm

Thread count: Warp: 8 natural per cm; 7-8 red per cm; 8 blue per cm
Weft: 9 natural per cm; 9 red per cm; 9 blue per cm

Gift: Dr. Frank W. Gunsaulus, 1911.462

46

1825-1835

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

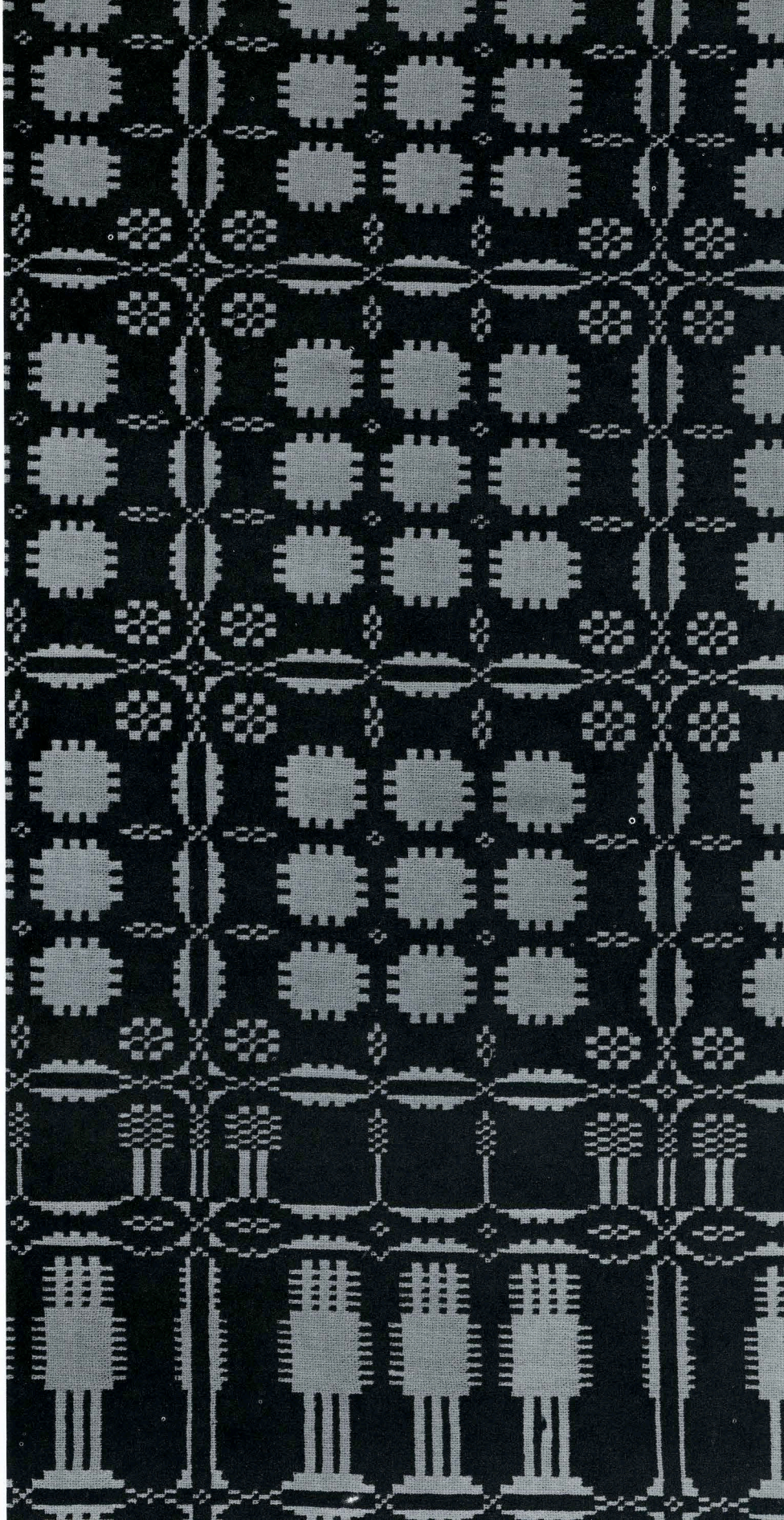
All-over measurements (two loom widths joined; selvages present; fringed):
87½ x 72¾ in 222.5 x 184.8 cm

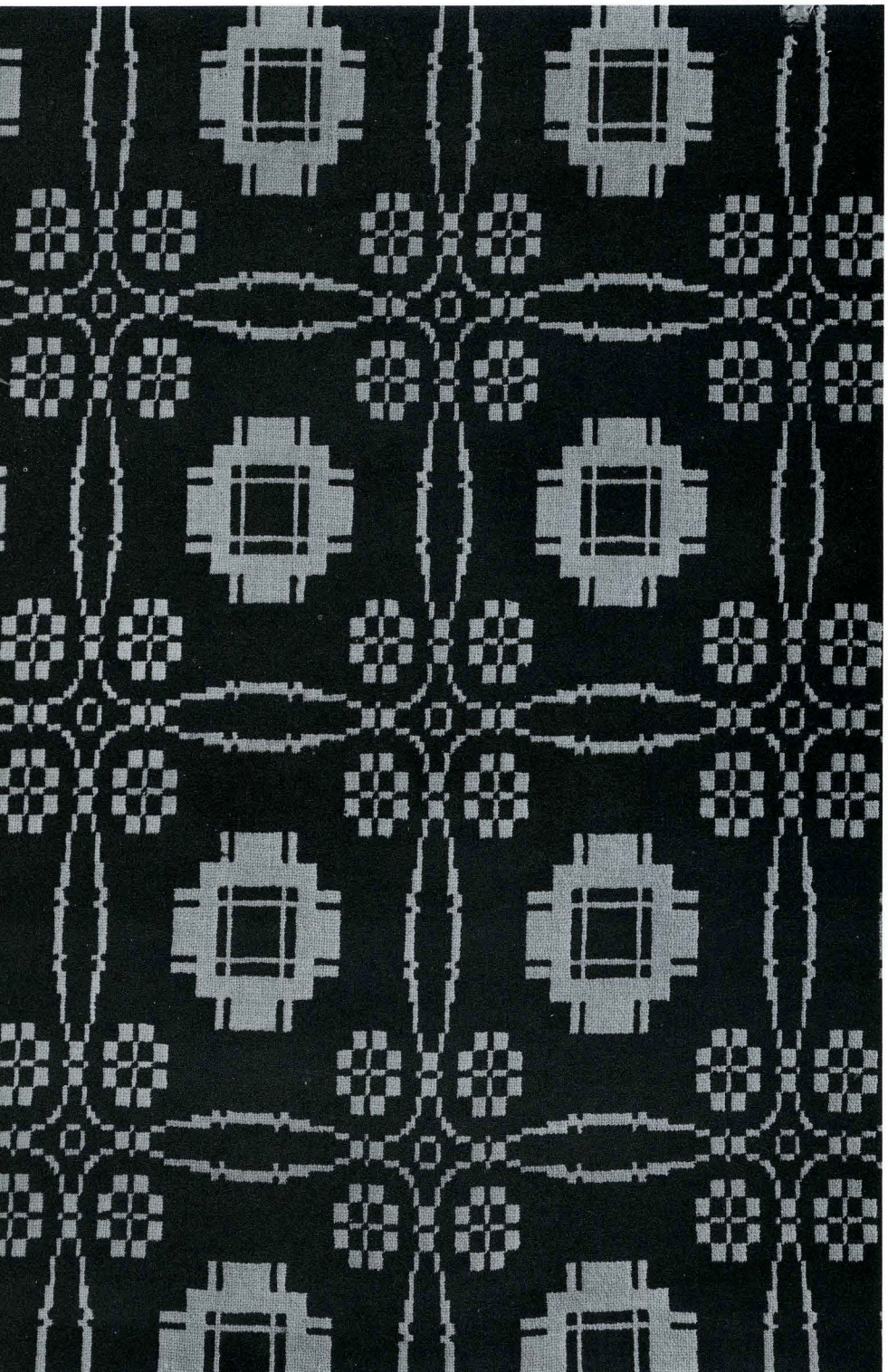
Full pattern repeat:
9⅛ x 8½ in 23.25 x 22 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 7 natural per cm; 7 blue per cm

Ex Coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.6





47

← 1830-1840

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
87½ x 71½ in 222.5 x 181.6 cm

Full pattern repeat:
7¾ x 6½ in 18 x 16 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Gift: Mrs. Content Baldwin Howell, 1920.248

48

1830-1840

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

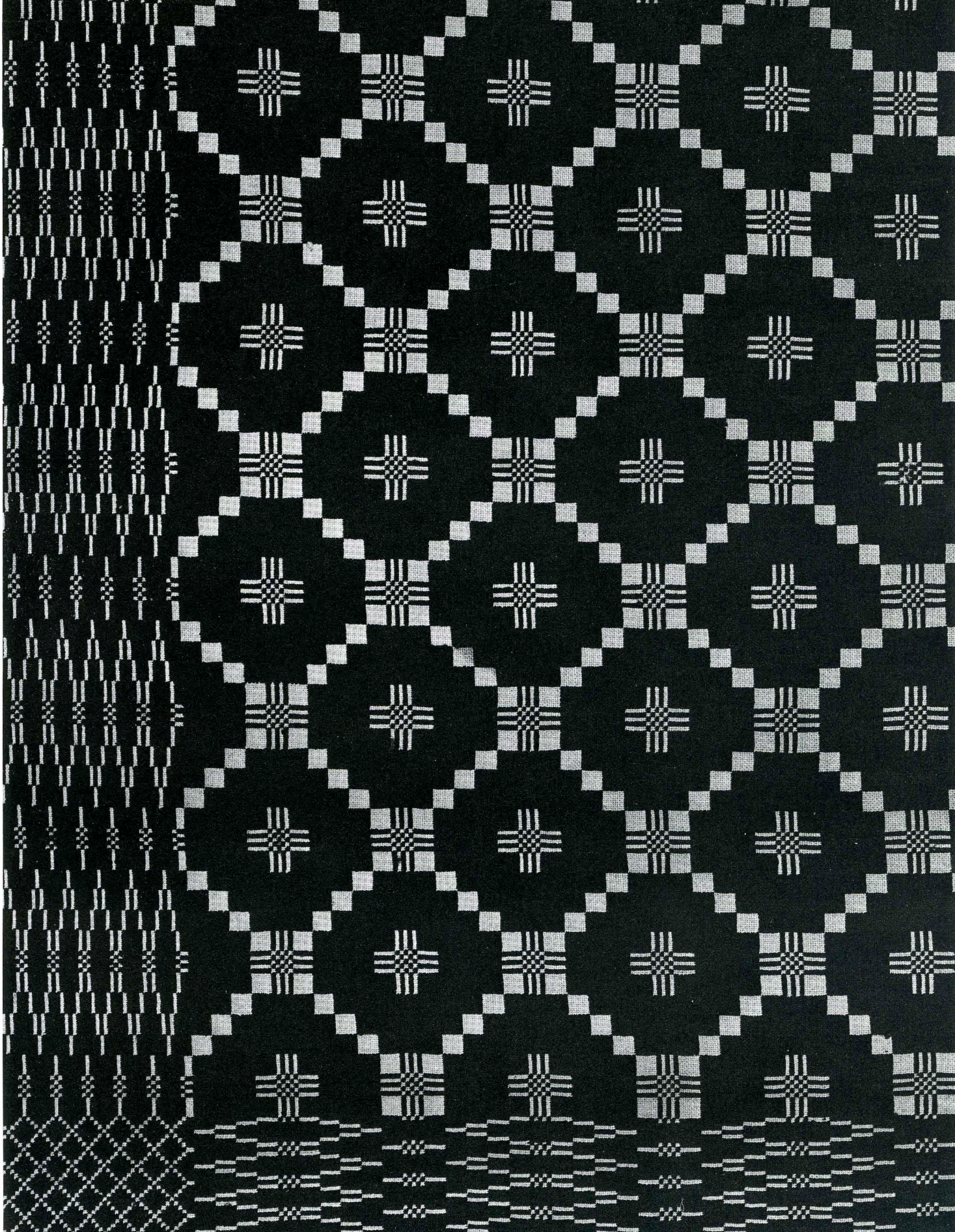
All-over measurements (two loom widths joined; selvages present; fringed):
68¾ x 74½ in 174.6 x 188.6 cm

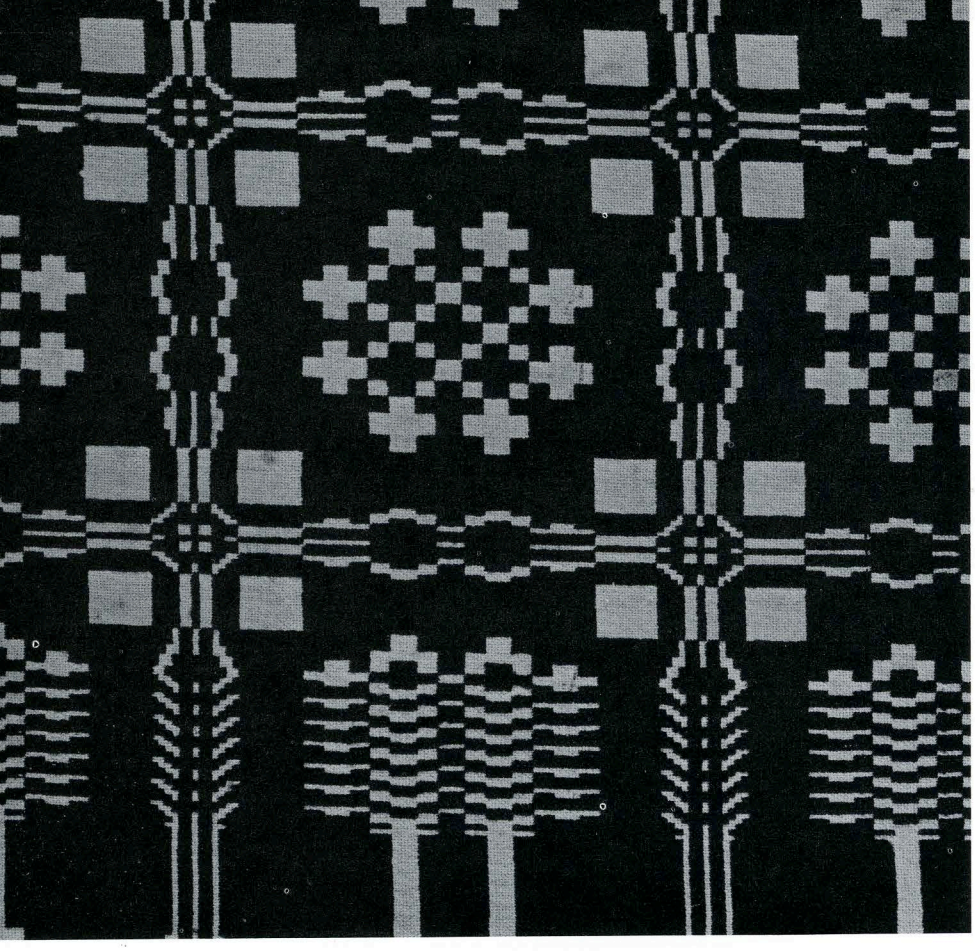
Full pattern repeat:
6¼ x 6⅜ in 16 x 16.2 cm

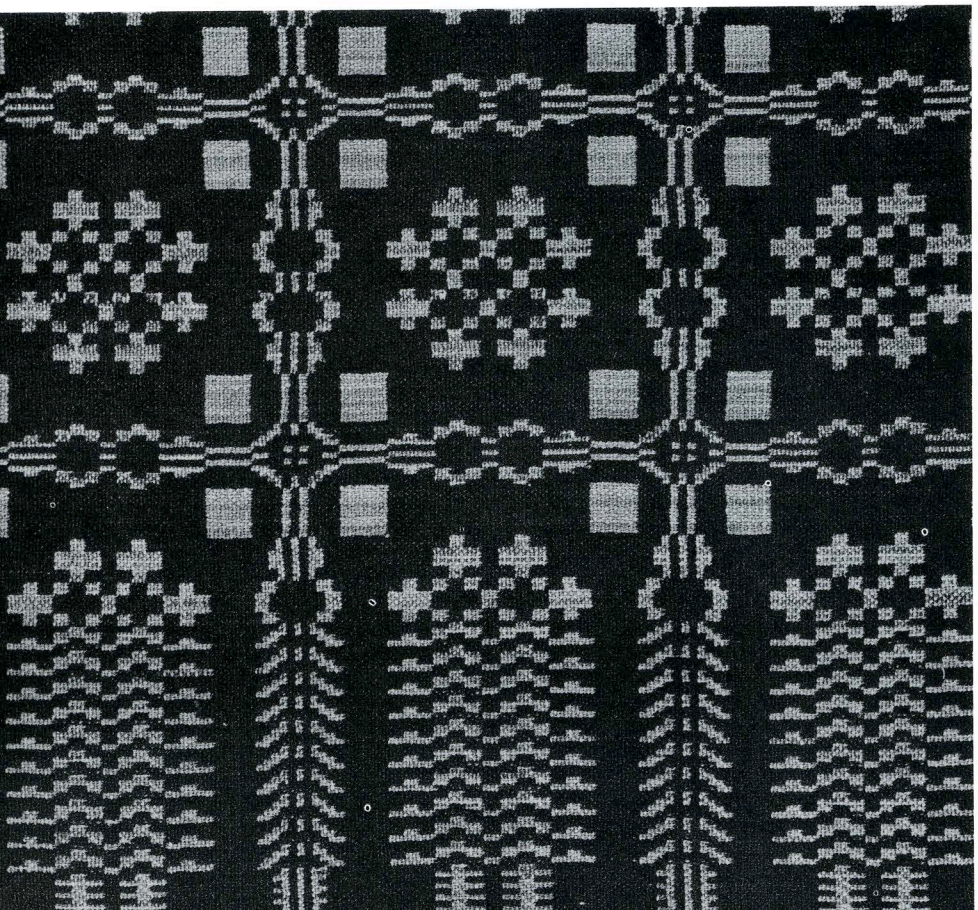
Border measurements:
Side: 6½ in 16 cm
Bottom: 4⅝ in 12 cm

Thread count: Warp: 8 natural per cm; 9 blue per cm
Weft: 9 natural per cm; 8 blue per cm

Gift: Mrs. Richard Folsom, 1916.350







49

1830-1840

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed):
84 x 74 in 203.6 x 188 cm

Full pattern repeat:
9 x 7¾ in 22.5 x 19.75 cm

Border measurements:
Side: 8½ in 21.5 cm
Bottom: 9¼ in 23.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 8 natural per cm; 8 blue per cm

← Source Unknown, R7987–2

50

1830-1840

Warp: blue-green, dark blue, and red wool
Weft: light blue, dark blue, and red wool

All-over measurements (two loom widths joined; selvages present; fringed):
87½ x 74 in 225.5 x 188 cm

Full pattern repeat:
6¼ x 6 in 16 x 15.25 cm

Border measurements:
Side: 10½ in 27 cm
Bottom: 9½ in 24.5 cm

Thread count: Warp: 8 blue-green per cm; 8 dark blue per cm; 8 red per cm
Weft: 6 light blue per cm; 6 dark blue per cm; 6-7 red per cm

← Gift: Dr. Frank W. Gunsaulus, 1916.372

51

1830-1840

Warp: red and blue wool
Weft: red and blue wool

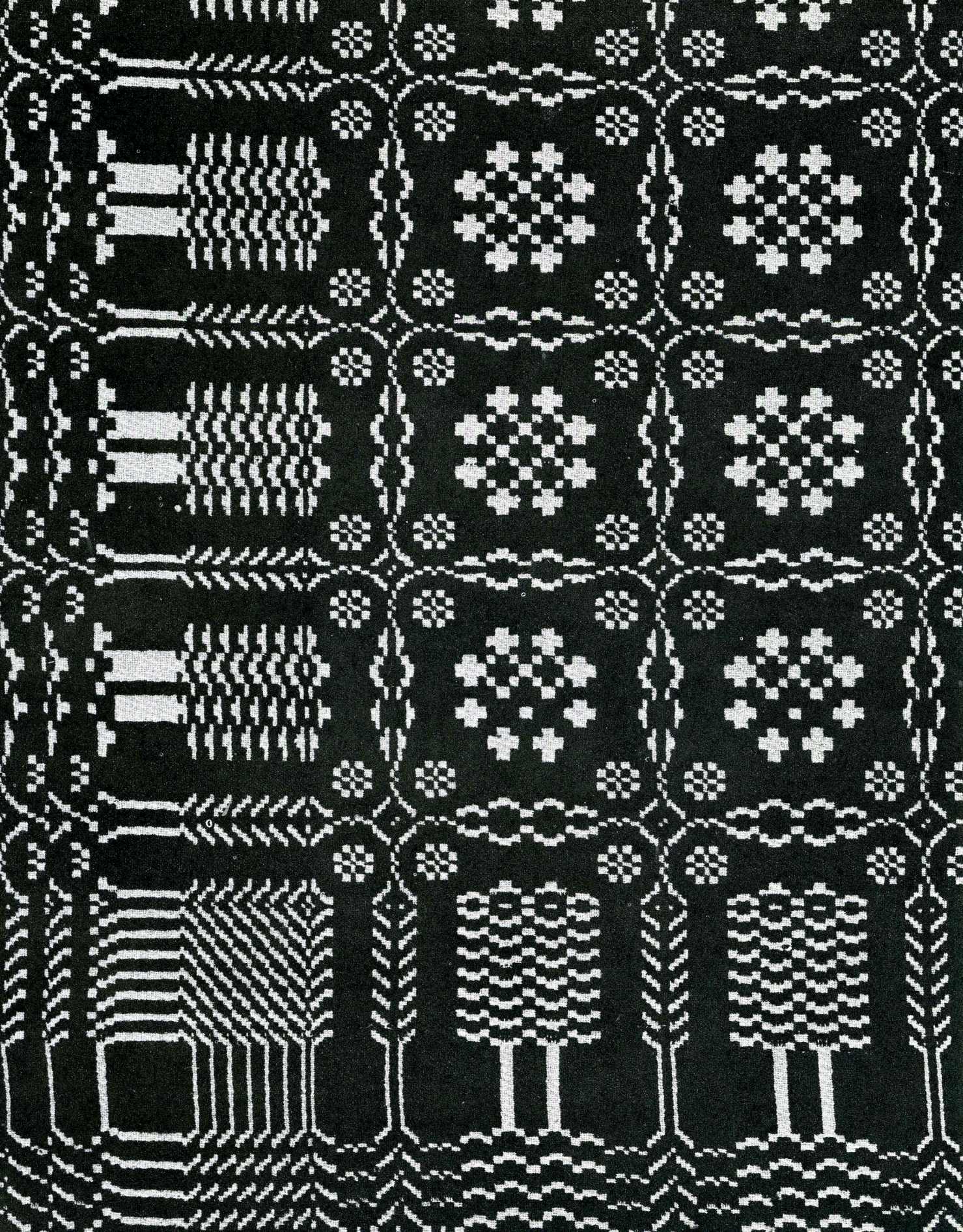
All-over measurements (two loom widths joined; selvages present; fringed):
86 x 71 in 218.6 x 180.3 cm

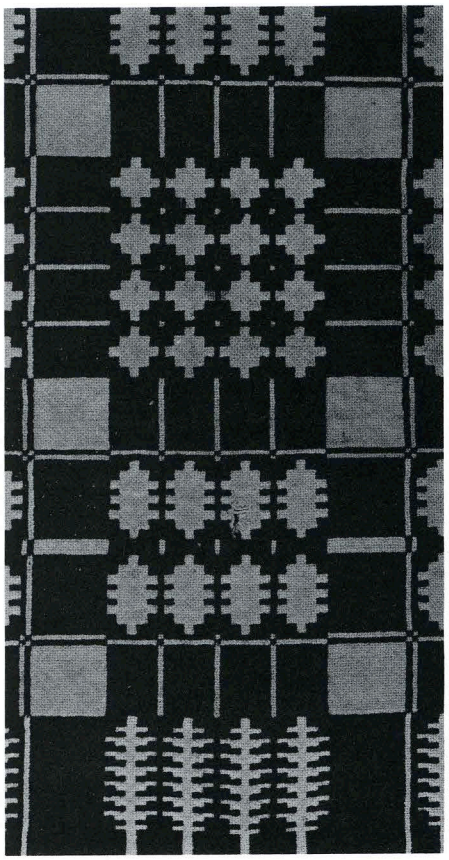
Full pattern repeat:
6¼ x 6⅝ in 15.5 x 17 cm

Border measurements:
Side: 11 in 28 cm
Bottom: 11½ in 28.5 cm

Thread count: Warp: 7-8 per cm; 8 blue per cm
Weft: 9 red per cm; 8 blue per cm

Gift: Dr. Frank W. Gunsaulus, 1916.163





52

1830-1840

Warp: natural cotton, light blue and dark blue wool
Weft: natural cotton, light blue and dark blue wool

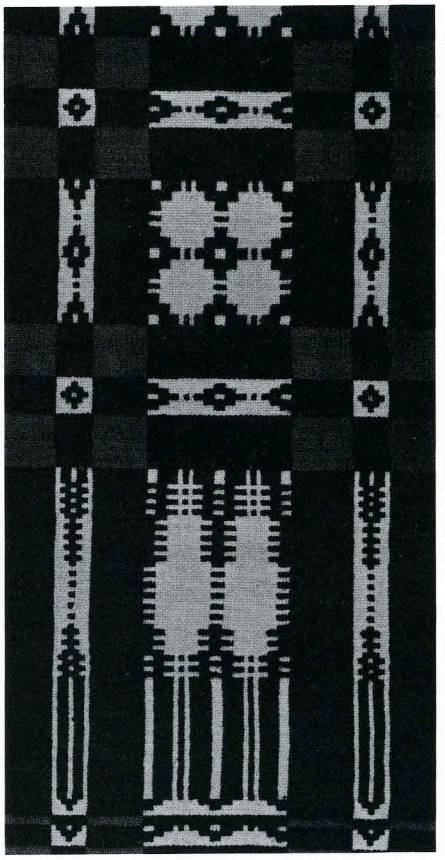
All-over measurements (two loom widths joined; fringed):
73 x 62½ in 185.4 x 158.6 cm

Full pattern repeat:
11 x 10¾ in 29.6 x 29 cm

Border measurements:
Side: 6¾ in 17 cm
Bottom: 5½ in 14 cm

Thread count: Warp: 8 natural per cm; 7 light blue per cm; 8 dark blue per cm
Weft: 8 natural per cm; 8 light blue per cm; 8 dark blue per cm

Gift: The Edna R. Meyers Estate, 1965.372



53

1835-1840

Warp: natural cotton, blue and red wool
Weft: natural cotton, blue and red wool

All-over measurements (two loom widths joined; selvages present; fringed):
87½ x 72½ in 222.5 x 184.1 cm

Full pattern repeat:
6⅜ x 6¼ in 16.25 x 15.75 cm

Border measurements:
Side: 10⅛ in 26 cm
Bottom: 10¼ in 26.25 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm; 7 red per cm
Weft: 7 natural per cm; 7 blue per cm; 7 red per cm

Gift: Dr. Frank W. Gunsaulus, 1916.354



54

1840

Warp: natural cotton, blue and red wool
Weft: natural cotton, blue and red wool

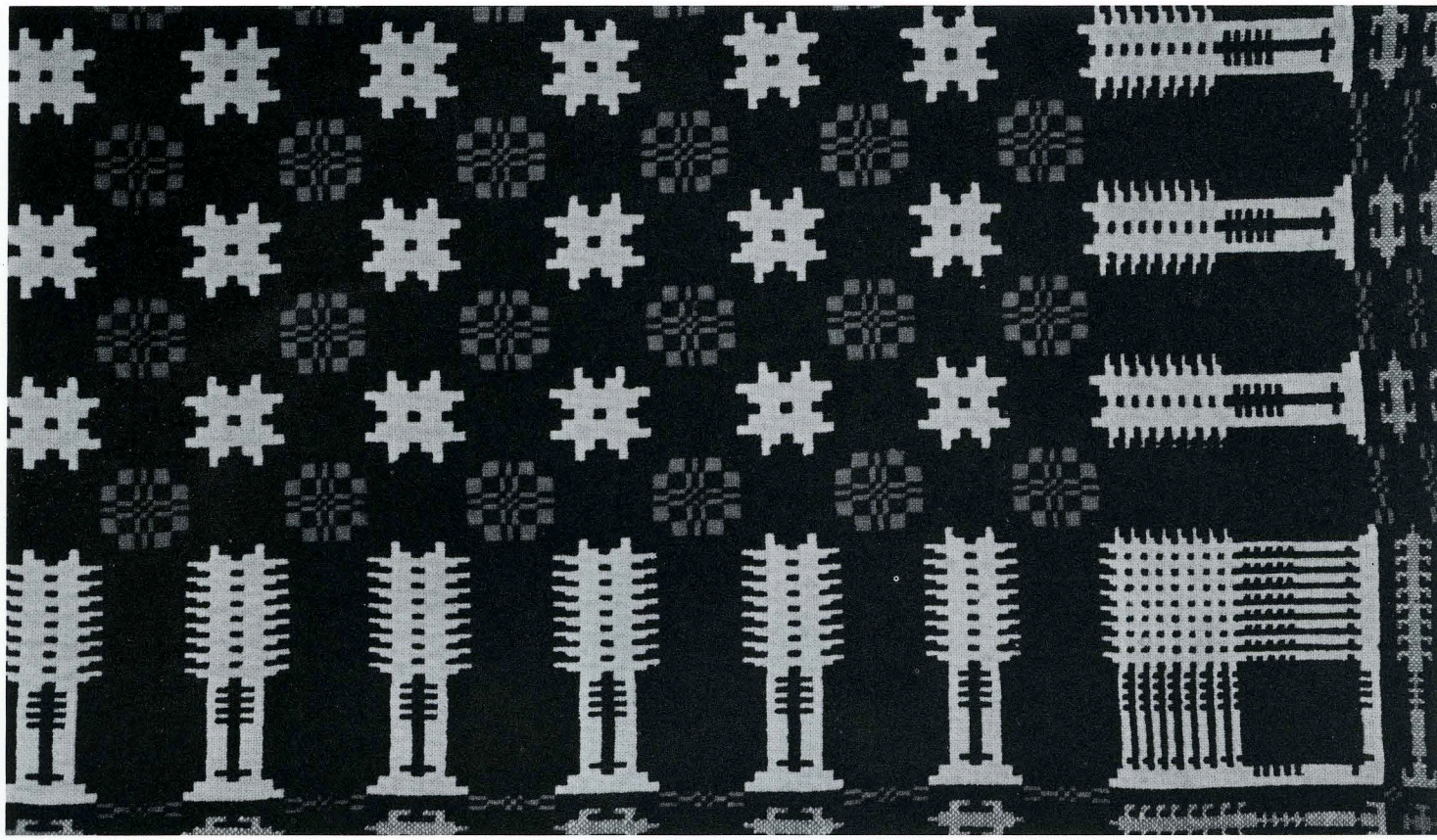
All-over measurements (two loom widths joined; fringed):
84 x 76 in 213.5 x 193.2 cm

Full pattern repeat:
9¼ x 9¼ in 23.5 x 23.5 cm

Border measurements:
Side: 9½ in 24 cm
Bottom: 12½ in 31 cm

Thread count: Warp: 7 natural per cm; 7-8 blue per cm; 6 red per cm
Weft: 6 natural per cm; 7 blue per cm; 8 red per cm

Gift: Elizabeth T. Burnham, 1955.813



55

1835-1840 Pennsylvania
Waynesburg; Greene County

Warp: natural cotton, blue and red wool
Weft: natural cotton, blue and red wool

All-over measurements (two loom widths joined; selvages present; fringed):
79½ x 62 in 202.1 x 157.5 cm

Full pattern repeat:
3¼ x 3⅜ in 8 x 8.5 cm

Border measurements:
Side: 7 in 17.5 cm
Bottom: 7¼ in 18.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm; 9 red per cm
Weft: 8 natural per cm; 8 blue per cm; 8 red per cm

Woven for Rebexy Hamilton

Gift: Miss Elizabeth Hale Holden, 1950.1523

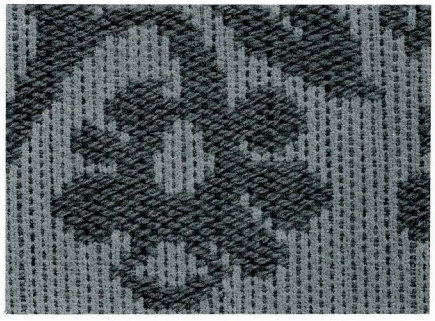
Beiderwand

"Beiderwand" is the German term for a compound structure which is a combination of *warp-faced plain weave* and *weft-faced plain weave*. Color and pattern reverse throughout a coverlet woven in this construction and so do the *weft-faced plain weave* and the *warp-faced plain weave*. Also characteristic are the *vertically running ribs* which appear as the result of warp thread groupings of 2 to 4 by introducing a supplementary warp such as, perhaps, light blue, tan or natural. We, therefore, speak of warp proportions which can be from 2 to 4 : 1.

Again, it is impossible to determine which side should be referred to as the front or face as the counterchange is systematically carried out in regard to *pattern*, *color* and *technique*.



Detail of illustration 144 showing the face of a coverlet woven in "Beiderwand."



Detail of illustration 144 showing the reverse of the above photograph of a coverlet woven in "Beiderwand." The warps are paired, (proportion 2:1), separated by a supplementary binding warp of light blue cotton.

56

WILLIAM A. DAVIS, 1918
Illinois, Chicago, Cook County

Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present; fringed):
104½ x 70½ in 265 x 179.1 cm

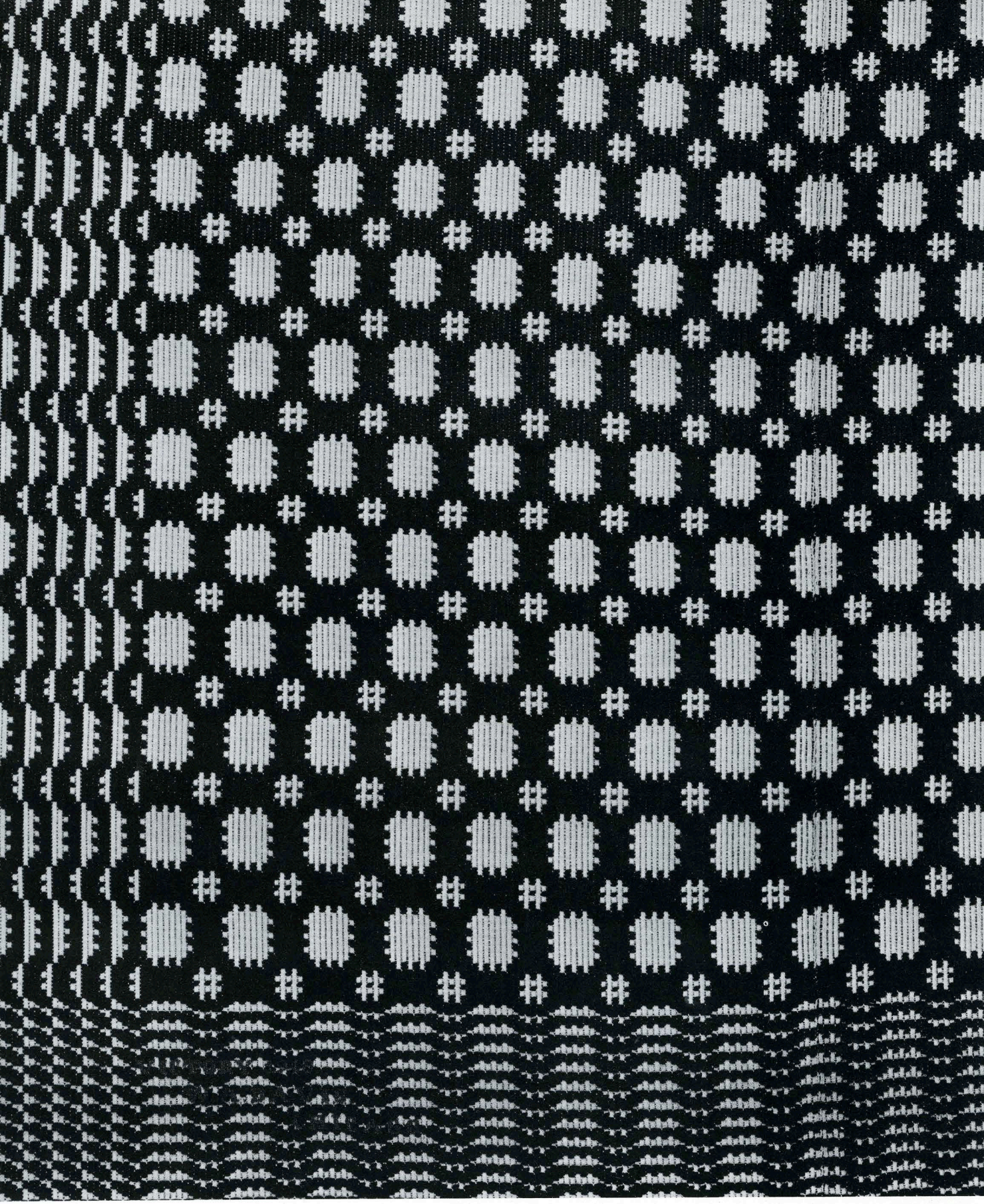
Full pattern repeat:
3½ x 3⅛ in 9 x 7.75 cm

Border measurements:
Side: 10 in 25 cm
Bottom: 10 in 25 cm

Thread count: Warp: 9 natural per cm
Weft: 6-7 natural per cm; 6 blue per cm

Purchase: The Frank G. Logan Fund, 1918.274

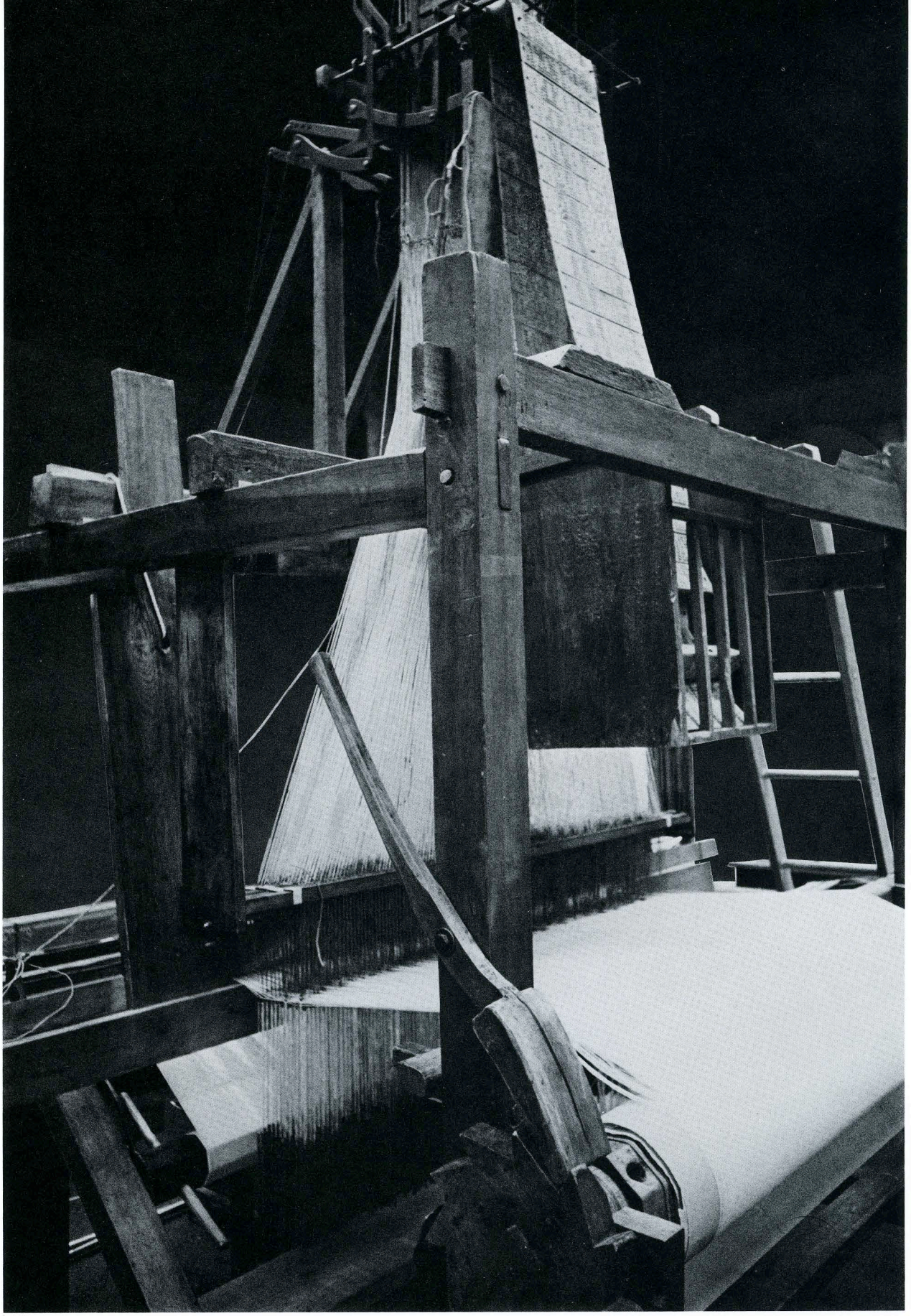
Woven to commemmorate the end of the First World War




MAP SHOWING
STATES AND COUNTIES
REPRESENTED IN THE
COLLECTION OF COVERLETS
IN THE ART INSTITUTE OF CHICAGO
MICHIGAN
Oakland
IOWA
Cook
Lee
Jefferson
ILLINOIS
Christian
Clark
Vigo
St. Charles
MISSOURI
INDIANA
Madison
Wayne
Union
Decatur
OHIO
Seneca
Richland
Wayne
Tuscarawas
Miami
Greene
Clinton
KENTUCKY
Warren
Jefferson
Oneida
NEW YORK
Genesee
Ontario
Seneca
Cortland
Tompkins
Albany
Allegany
Steuben
Susquehanna
Chittenden
VERMONT
PENNSYLVANIA
Centre
Lehigh
Bergen
Bucks
Greene
Franklin
Washington
Baltimore
NEW
JERSEY
MARYLAND
VIRGINIA
Franklin

Part II
Coverlets woven on mechanized Pattern Control Looms

Coverlets woven in Double Cloth and Beiderwand from New York, Pennsylvania, New Jersey, Maryland, Ohio, Indiana, Michigan, Illinois, Iowa and Missouri on Draw-loom, Hand-loom with Jacquard attachment and Power-loom.



Photograph courtesy Ontario Science Center, Toronto, Canada.

This part of the handbook deals with all those coverlets which were woven on hand-looms surmounted with a mechanism, generally referred to as the *Jacquard attachment*. Joseph Marie Jacquard (1752-1834) introduced this attachment in 1801, had it patented in 1805 and is generally credited with its invention, but in fact it would be far more accurate to think of him as the *perfector* of this mechanism as the beginning stages of this fantastic invention go back to the early part of the previous century.

During the 1820's the Jacquard attachment was brought to America and many an old hand-loom was subsequently converted with this time saving mechanism. (Plate 11). The loom illustrated here is the only known surviving example in all of North America. It belonged to John Campbell, a well-known Canadian weaver, and it is interesting to note that the mechanism itself came from Jersey City, New Jersey, where James Lightbody manufactured it for Campbell.[6]

It goes without saying that with a mechanism of this kind extraordinary technical knowledge was required of the weaver who used it. Furthermore, the attachment was expensive and would not have been found in the average home. The weaver had to be a professional. Just think

PLATE II Loom with Jacquard attachment and cards on top, originally belonging to John Campbell, a well-known Canadian Weaver. The Jacquard mechanism dates from the 1840's and was made by James Lightbody of Jersey City, New Jersey, to fit on Campbell's much older hand-loom.

Today, this loom in the Ontario Science Centre, Toronto, is the only one known in existence in all of North America that gives a visual idea as to how the attachment may have functioned although it cannot be stated with certainty that the looms used by all professional coverlet weavers would have looked identical to this one.

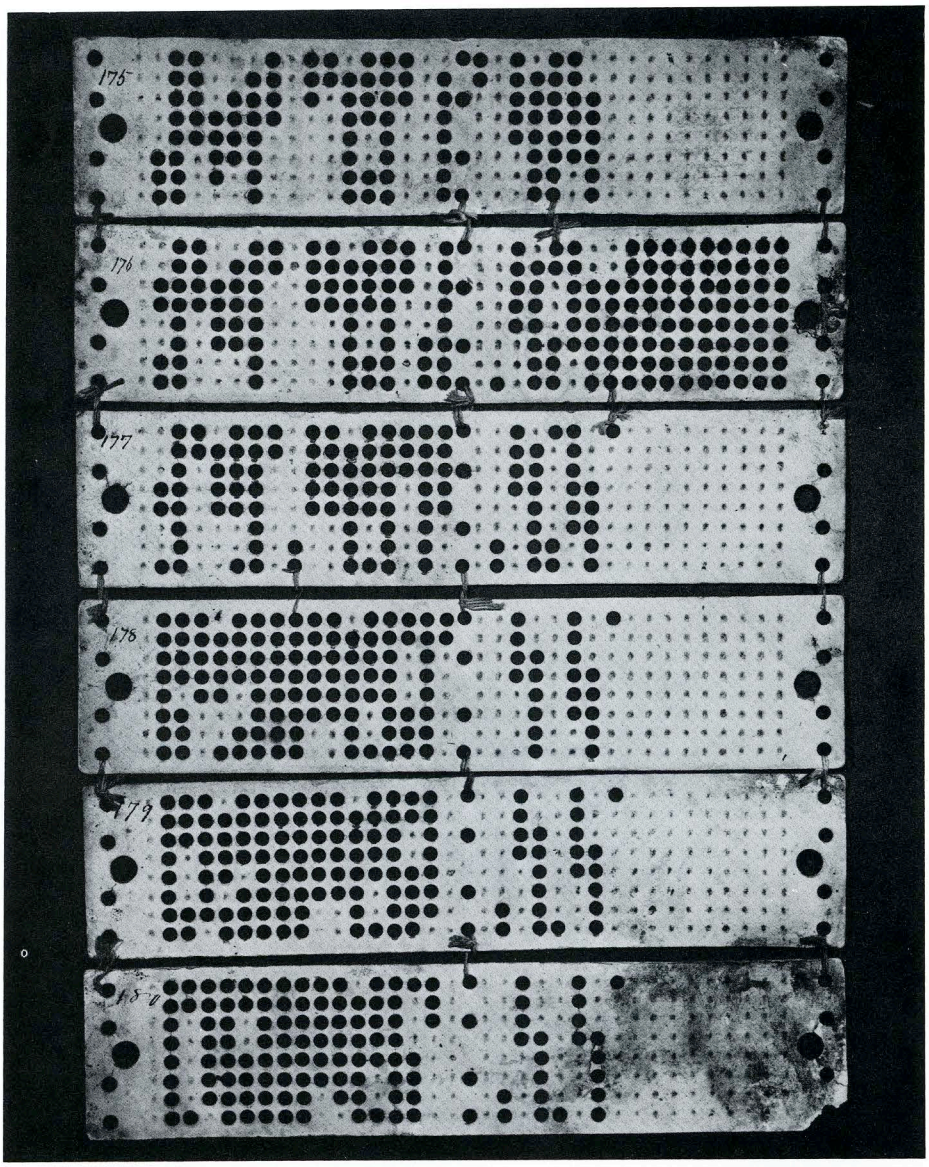


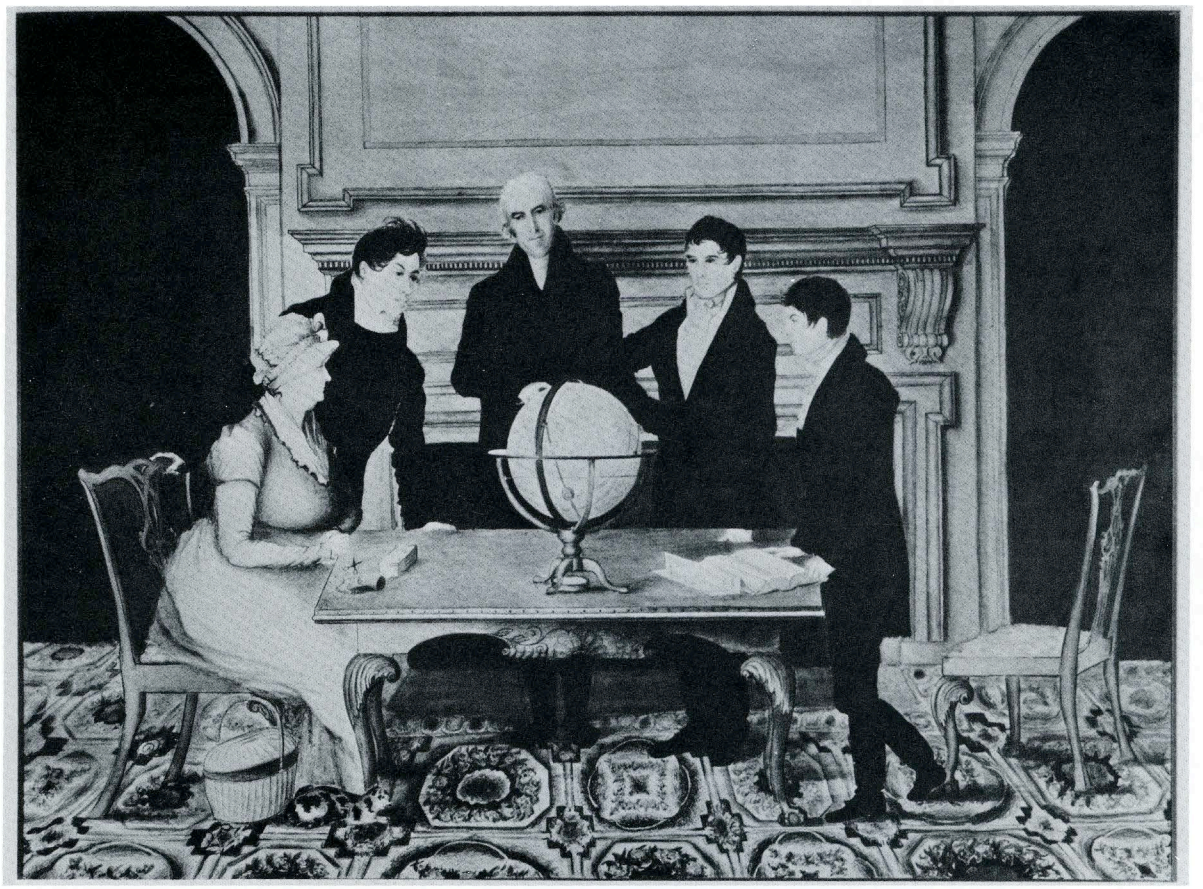
PLATE 12 Six cards by Sarah Latourette (or La Tourrette), Indiana. Cards 175-180 (the last six cards of 180) which were needed to weave a coverlet in the pattern known as "Texas Star."

Seldom were the professional weavers women. However, the illustrated six punched cards belonged to a woman who was an exception to this rule and a professional weaver. She was a descendant of an old Huguenot family, who lived in Indiana.

Paper with punched holes
Larger holes: ½ in 1 cm
Smaller holes: ¼ in .5 cm
Measurements of individual cards:
14⅝ x 3⅜ in 37 x 8 cm

Photograph courtesy Mrs. Edward B. Hodge

PLATE 13 Coverlet designs relate frequently to carpet patterns similar to the one shown in this painting. A pattern of this sort could have been woven by Archibald Davidson at his Ithaca Carpet Factory, although the motifs themselves relate more closely to a number of coverlet designs. The painting shows *The Morse Family* by Samuel F. B. Morse, 1811, Massachusetts; Charlestown.



Photograph courtesy Smithsonian Institution, Washington, D. C.

of the hundreds of cards which needed punching and coordination with the warp threads on the loom! (Plate 12). The slightest mistake would have resulted in hours of tracking one's mistake and correcting it thereafter.

We know, and the annals of this country will bear this out, that shortly after the Jacquard attachment had reached the States an influx of European weavers trained under the rigorous guild rules of their respective countries reached America. Many of these weavers who came either from Germany, England or Scotland worked for a while in the Eastern textile mills before continuing their journey west, while others went directly to Ohio, Indiana, Illinois or Iowa. In general they settled in small towns or rural areas where they carried on their trade of weaving for the surrounding communities. One often wonders today why so very little is known about these weavers but the main reason can be found in the fact that the weavers had moved to such isolated places where little detailed data and records were kept. Furthermore, a weaver very often combined weaving with farming, storekeeping or another occupation and if the records listed him as the town or village storekeeper he then would not have been listed a second time as a weaver.

In general the professional weavers were men of substance. Coverlet weaving had turned into a profitable business during this period of its greatest popularity. They also had a great advantage over their predecessors as supplies were easily available. Mechanically spun cotton yarn produced in Eastern factories, commercial dyes, looms and their parts—all could be gotten from industrial centers or were ordered from cities along the East coast. Roads were being built and the waterways were opened aiding commerce to remote places.

With the Jacquard attachment the weaver had unlimited possibilities as far

as the use of the patterns were concerned. He moved away from the very balanced, geometric all-over pattern and his designs (illustration 53) became larger and sometimes included sizable center medallions (illustrations 90-94). He wove in two related techniques, that of "double cloth" (illustration 57) and the "Beiderwand" (illustration 95) (See page 50, page 66, for more detailed technical descriptions), and the motifs began to show great realism.

Being fully professional, the weaver would also weave his name or his initials, the date, a very specific location, as well as the name or again just the initials of the individual for whom he had woven the coverlet in the corner (illustration 70). As a rule the corner design was repeated in the two bottom corners, although once in a while it was used in all four corners (illustration 94). Very definite border designs were also being used which developed into such elaborate patterns themselves that it is at times difficult to clearly determine where the center field began and where the border design ended (illustration 89). Fringes were sometimes added to the coverlets but more often the coverlet was "self fringed" by extending either the warp or the weft threads or both. Selvages are generally to be found in the center of the coverlet where the two halves or two loom widths, would be joined by stitching them together. This was the general way of weaving a coverlet although full-width spreads without a center seam were woven as early as the 1820's (illustration 57). The materials used in the weaving of these latter coverlets remained wool and cotton. Only one in this section contains linen. The color vocabulary, although still predominantly blue and red, was enlarged to include yellow ochre, green, yellow, pink and brown.

The great era of coverlet weaving ended with the Civil War. The accelerated needs of a country at war with itself and faced with the Industrial Revolution demanded mass-production to the fullest. The time for the individual entrepreneur was over. Many a New York or Pennsylvania weaver packed up his family and loom and moved to Canada. Other weavers turned to quite different occupations for their livelihood while others again moved farther west, as far as Illinois, Iowa and Missouri.

An attempt to revive coverlet weaving occurred at the time of the Philadelphia Centennial and its great Exposition but the eccentricities of design and individual concern could not be regained. The patterns introduced patriotic subjects and commemorative events, utilizing sources every step of the way (illustrations 84, 92, and 93). Thus, designs never actually intended for coverlets found their way to the weaver's establishment. Prints,[7] showing prominent and well-known buildings, even provided sources of inspiration (illustrations 111 and 121). Designs (illustrations 82, 101, 137, 143, and 146) meant for floor carpets were being utilized as well and even woven at carpet factories (illustrations 71 and 72 and Plate 13).

The concern was with mass-production and speedy results. The handloom with Jacquard attachment was replaced by the power-loom, the dyes once carefully prepared were now entirely aniline, and even the wool was frequently reprocessed. The result was unfortunate, and the product often sleazy (Illustrations 102, 103, and 105), not to be saved by the greatest of patriotic frenzies!

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[6]Harold B. and Dorothy K. Burnham, "*Keep Me Warm One Night*" *Early Handweaving in Eastern Canada*, (University of Toronto Press), 1972, page 324.

[7]The Capitol could have been taken from innumerable sources, such as the volume reproducing old engravings in: Phillips, P. Lee: *The Beginnings of Washington as Described in Books and Maps and Views*. Washington, 1917, plates XIV and VIII, for example.

"Double Cloth" and "Beiderwand" discussed in Part I, page 50 and page 66, were the two weaving constructions the weavers used on their modified looms with the Jacquard attachment. With the attachment far greater freedom in patterning and scale was possible. Counter-change in pattern, color and technique were systematically carried out. Therefore, it is once again impossible to determine which side should be referred to as the face or the reverse of a coverlet.

The term *proportion* mentioned throughout this section refers to the warps used in the weave construction and their relation to one another.

The term *decoupure* used throughout this section refers to the smallest gradation of a design, such as the smallest number of warp threads or the smallest number of weft threads that form one step in the outline of a given pattern. Generally they are the same in both the warp or weft direction. If different they are both listed.

The term *supplementary binding warp* used throughout this section refers to an *additional* warp.


AGRICUL
TURE & MAN
UFACTURES.
ARE THE FOUND
ATION OF
OUR INDE
PENDENCE.
JULY 4.
1825
GEN LAFAYETTE

57

Attributed to JAMES ALEXANDER, 1825

New York

Inscription: Agriculture & Manufactures are the Foundation of our Independence July 4 1825 Gnrl Lafayette M Merritt

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; selvages present):
99¼ x 76⅜ in 252.5 x 194 cm

Full pattern repeat: 24¾ x 25 in 63 x 64 cm

Border:
Side: 12¼ in 31 cm
Bottom: 12 in 30.5 cm
Top: 12 in 30.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm

Weft: 9 natural per cm; 9 blue per cm
Double cloth
Woven on draw-loom

Decoupure: 2

Ex coll. Martha Merene Merritt

Gift: The Chicago Historical Society, 1967.192

This coverlet was brought from West Bloomfield, New York, where the wool was carded and spun. It was sent to a weaver, believed to be JAMES ALEXANDER, by Harrison Hopkins, grandfather of Martha Merene French.

James Alexander, a Scotsman, worked in Little Britain, Orange County. One of his first patterns was the patriotic design as illustrated here. He also employed many weavers who seemed to have used this very same design.

As the date of this coverlet is too early to have been woven with the help of the Jacquard attachment, it was probably woven on a draw loom. We know that figured damasks and carpets were woven at this early period in New York State and complete coverlets appear from around 1805. Whether or not the earliest double woven figured coverlets were constructed on a full draw loom or a patent carpet loom invented around 1814, is not known.

572 Detail of 1967.192



58

Attributed to JAMES ALEXANDER, 1839
New York

Inscription: American Independence
Declared July 4 1776 Wove in 1839 LF

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
89½ x 78½ in 227.5 x 200.5 cm

Full pattern repeat:
23 x 18⅜ in 58.5 x 46.5 cm

Border:
Side: 10 in 25.5 cm
Bottom: 10⅛ in 26 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 9 natural per cm; 9 blue per cm

Double cloth
Probably woven on draw-loom

Decoupure: 2

Ex coll: Mrs. James D. Hinchliff

Gift: The Chicago Historical Society, 1967.193

58a Detail of 1967.193




A AMERIC
A AN.INDE
P PENDEN
C CE.DECL
A ARED.JU
L LY4.1776
W WOVE
I INI839

59

1830-1840 New York

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements: (two loom widths joined (one incomplete); selvages present):
71¼ x 53 in 181 x 134.6 cm

Full pattern repeat:
21¾ x 19¼ in 55 x 48.5 cm

Border:
Side: 9½ in 24 cm
Bottom: incomplete

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 7 natural per cm; 7 blue per cm

Double cloth
Woven on either draw-loom or hand-loom with Jacquard attachment

Decoupure: 1

Gift: Mrs. Everett C. McNear, 1972.160



60

1832 New York

Inscription: Speedy McDonald Agd 24 yrs 1832

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
84½ x 80¼ in 214.8 x 204.6 cm

Full pattern repeat:
17⅝ x 15⅞ in 44.75 x 40.5 cm

Border:
Side: 8¼ in 21 cm
Bottom: 6½ in 16.5 cm

Thread count: Warp: 9 natural per cm; 8-9 blue per cm
Weft: 8 natural per cm; 8-9 blue per cm

Double cloth
Probably woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mrs. Robert J. Casey, 1965.378

60a Detail of 1965.378




SPEEDY
MC DO
NALD
ACD 24
YRS
1823



61

1834 New York

Inscription: CJ 1834

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
92¼ x 77½ in 234.3 x 196.9 cm

Full pattern repeat:
16⅞ x 15 in 43 x 38 cm

Border:
Side: 9⅞ in 25 cm
Bottom: 9¾ in 25 cm
Top: 9¾ in 25 cm

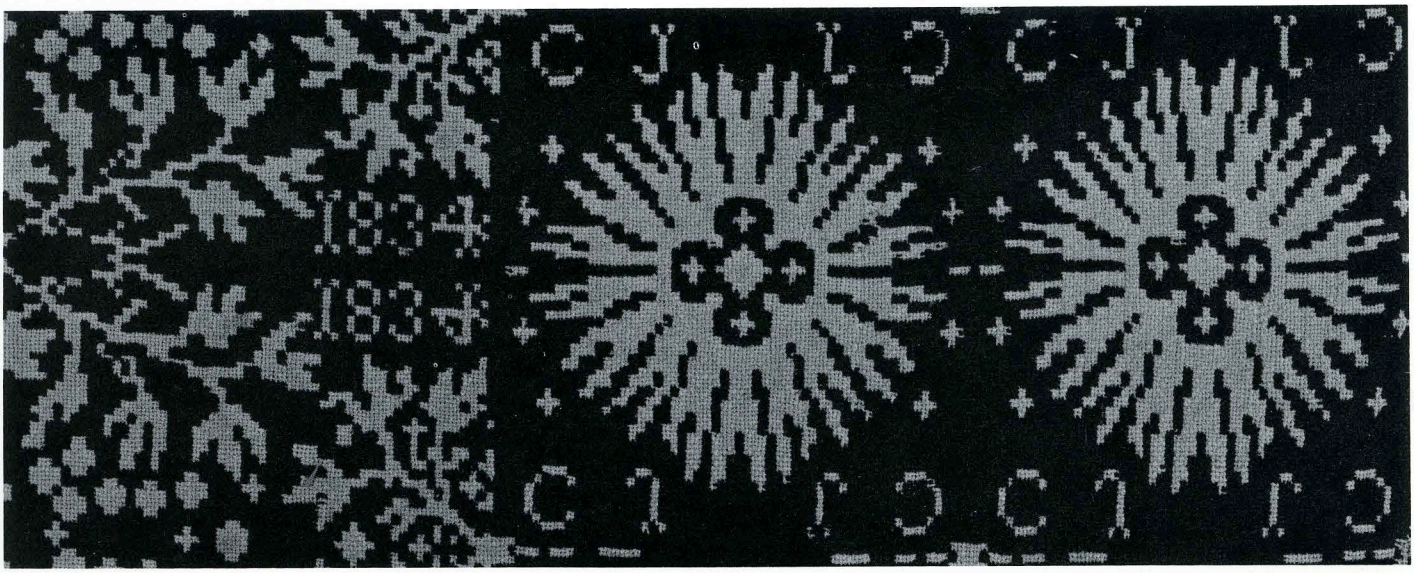
Thread count: Warp: 9 natural per cm; 10 blue per cm
Weft: 10 natural per cm; 10 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mrs. Joseph H. White in memory of her mother-in-law, Mrs. Alexander White, 1960.763

61a Detail of 1960.763



62

1835 New York

Inscription: Martha Hedden 1835

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
90½ x 75 in 220 x 190.5 cm

Full pattern repeat:
18⅜ x 15⅛ in 46.75 x 38.5 cm

Border:
Side: 7¾ in 19.5 cm
Bottom: 9 in 23 cm

Thread count: Warp: 9 natural per cm; 7 blue per cm
Weft: 7 natural per cm; 9 blue per cm

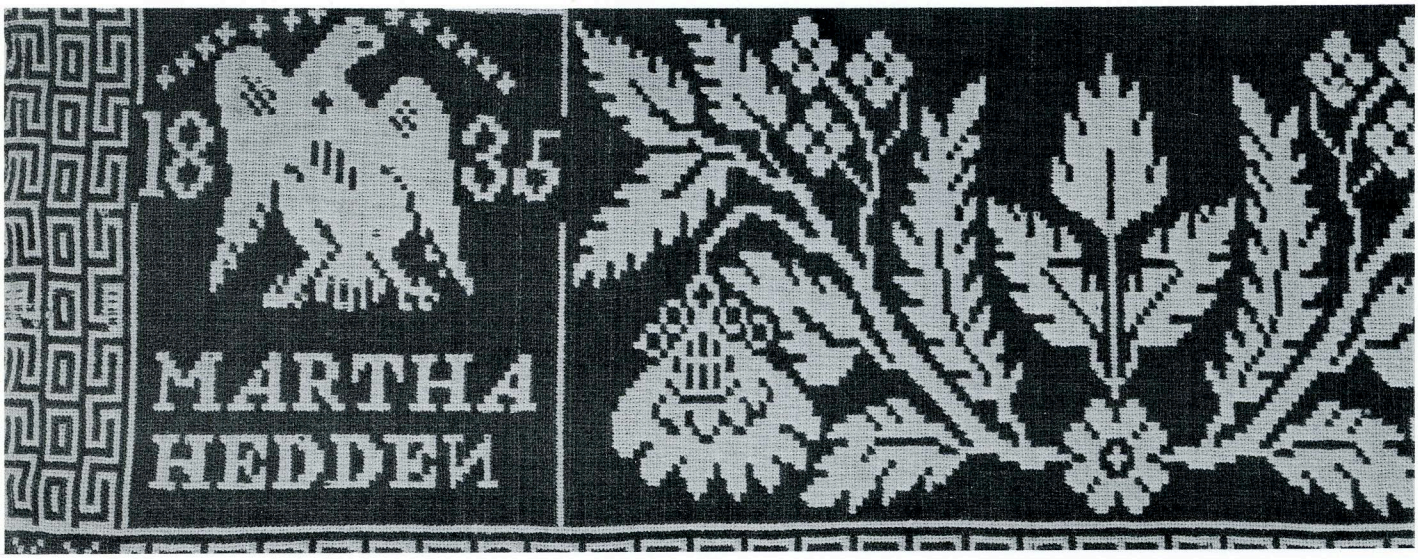
Double cloth
Woven on hand-loom with Jacquard attachment

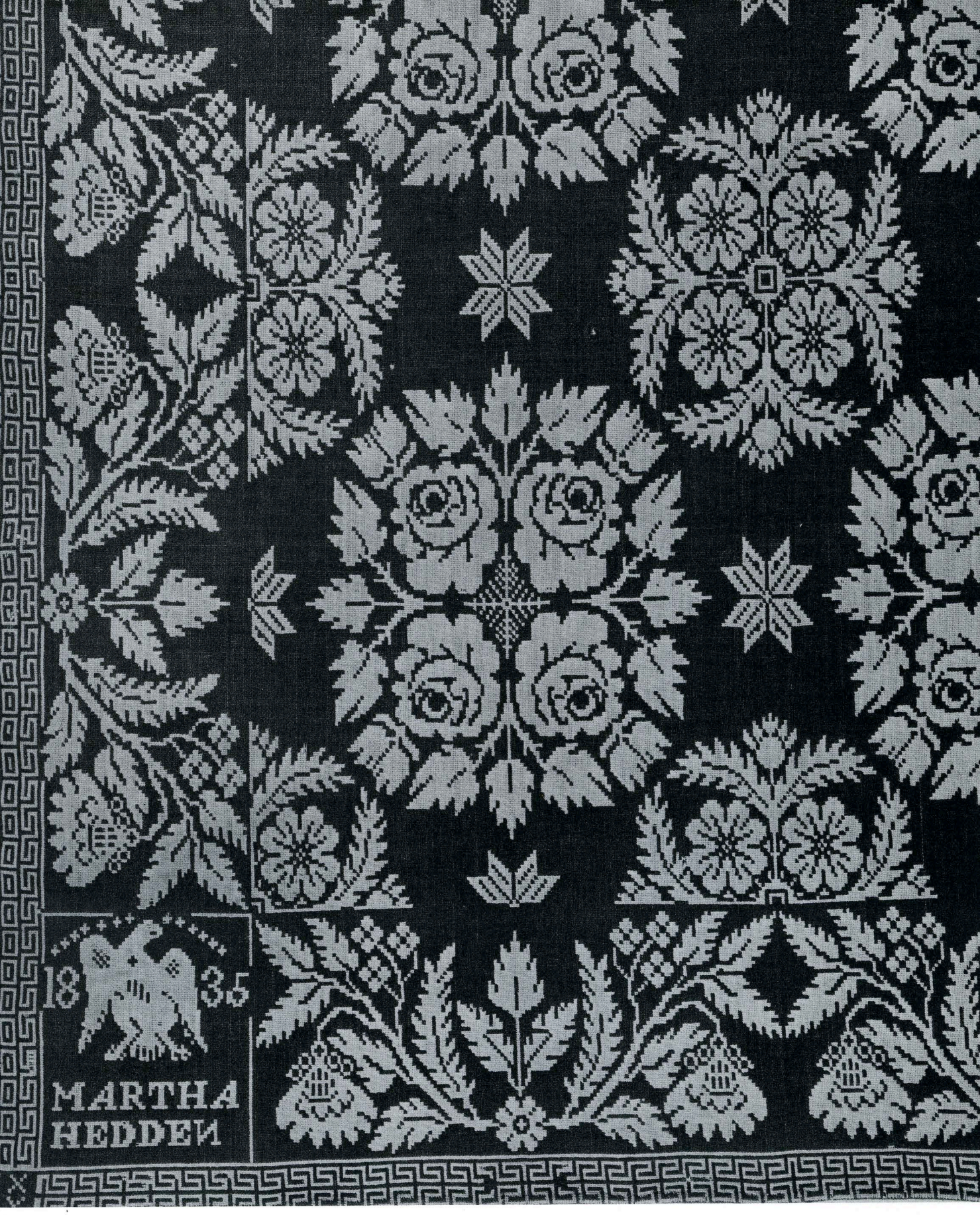
Decoupure: 2

Ex coll: Mr. John de la Mater

Gift: The Chicago Historical Society, 1967.201

62a Detail of 1967.201




18 35
MARTHA
HEDDEN

63

1835 New York

Inscription: Elsey Ann Dickerson Benton NY 1835

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
87¾ x 78 in 223.4 x 198.2 cm

Full pattern repeat:
19⅝ x 16⅜ in 50 x 41.5 cm

Border:
Side: 6 in 15.5 cm
Bottom: 8¼ in 21 cm

Thread count: Warp: 9 natural per cm; 9-10 blue per cm
Weft: 7 natural per cm; 7-8 blue per cm

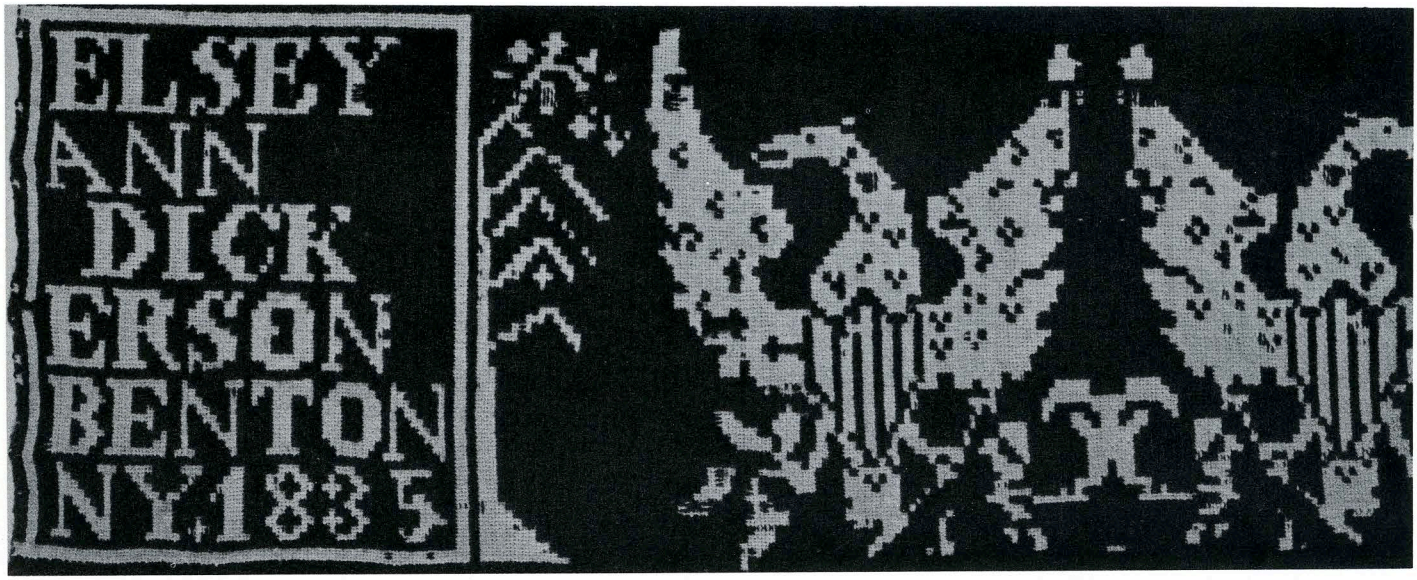
Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.9

63a Detail of 1911.9




ELSEY
ANN
DICK
ERSON
BENTON
NY 1835


MARY. FULLER.
HENDERSON
1836

HARRY TYLER was born in 1801 in Connecticut of English parentage. He spent his early years in Millford, Otsego County, New York and married Ann Cole, granddaughter of David French of Revolutionary fame. They had four children: Cynthia, Elman, Leman and Leona. In 1830, they moved to Boston, Erie County, New York, and two years later he purchased a farm at North Adams in Jefferson County, New York. Tyler disliked farming as he was scientific and had a rare mechanical ability. He went to Butterville, a hamlet two miles south of Smithville in Jefferson County where he built a house. Here he installed two looms in the front room. One loom was for weaving coverlets and the other for ingrain carpets. He commenced weaving in 1834 and continued for twenty-four years.

Tyler did all the work himself with the assistance of his three older children. With the exception of two pattern designs which were Elman's, the oldest son, he drew all of his own patterns. They were executed on heavy paper, drawn and then punched.

HARRY TYLER, 1836
New York, Henderson, Jefferson County

Inscription: Mary Fuller Henderson NY 1836

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (one loom width; selvages present):
89 x 40¼ in 226.2 x 102.2 cm

Full pattern repeat:
23⅝ x 19¾ in 60 x 50 cm

Border:
Side: 9½ in 24.5 cm
Bottom: 12 in 30.5 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 7 natural per cm; 7 blue per cm

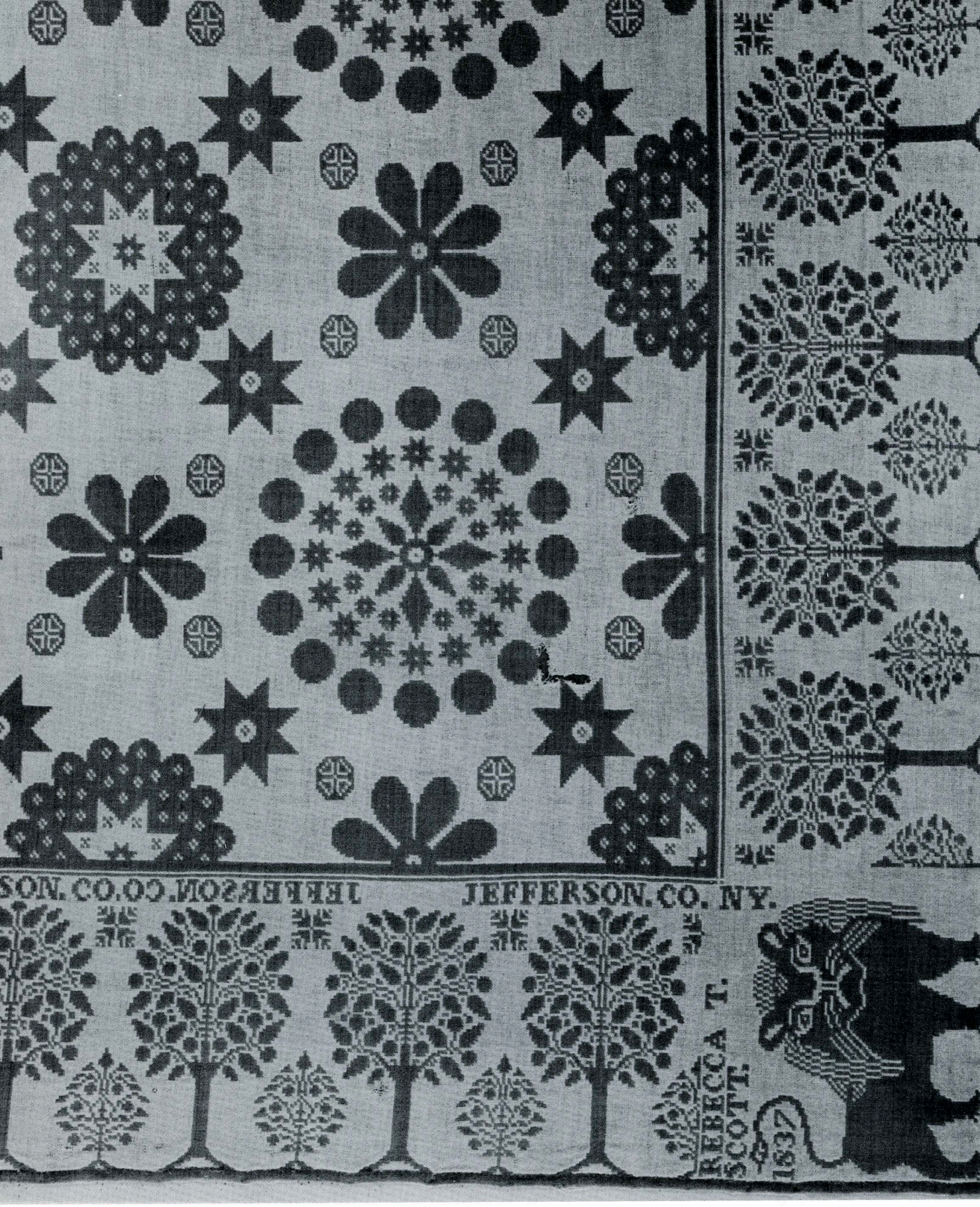
Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1917.68



64a Detail of 1917.68


JEFFERSON.CO. NY.
REBECCA T. SCOTT
1837

65

HARRY TYLER, 1837
New York, Jefferson County

Inscription: Rebecca T. Scott 1837 Jefferson Co. NY.

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (two loom widths joined; selvages present):
85½ x 78 in 217.3 x 198.1 cm

Full pattern repeat:
20¼ x 19¼ in 51.25 x 48.75 cm

Border:
Side: 9 in 23 cm
Bottom: 10½ in 26.75 cm

Thread count: Warp: 9 natural per cm; 9 red per cm
Weft: 8 natural per cm; 8 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mr. Andreas Wittrup, 1944.727

THE BEST SPINNER in the neighborhood took great pride in producing smooth, even thread for the Tyler coverlets. Tyler's coverlets became known as "two-ply" by which undoubtedly is meant double cloth, woven in two colors, blue and white or red and white.

The dyeing was done in a small building at the rear of the house and he used indigo for blue and cochineal for red. He purchased all dyes from Elisha Camp. A large brass pot was used for dyeing and the weekly chore for the boys was to keep it clean and brightly polished by scrubbing it with salt and vinegar and old house brooms. He charged $2.75 for weaving one coverlet or $2.50 for more than one in the same weave. An additional charge was made for dyeing wool scarlet from the expensive cochineal.



65a Detail of 1944.727



66a Detail of 1958.282

66

HARRY TYLER, 1857
New York, Jefferson County

Inscription: Maryette Fillmore
Jefferson Co. NY. 1857

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
84 x 77¾ in 213.6 x 197.5 cm

Center medallion (diameter):
18¼ in 46.5 cm

Border:
Side: 13 in 33 cm
Bottom: 14½ in 36.75 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 9 natural per cm; 9-10 blue per cm

Double cloth
Woven on hand-loom with flyshuttle and Jacquard attachment

Decoupure: 2

Gift: Mrs. Arthur L. Chapman, 1958.282

ELMAN was his father's first assistant and a fast weaver, producing two strips of a coverlet in two and a half days. He was a penmanship teacher and conducted evening classes. Elman believed that the *Lion* used by his father as a trademark was too British. In 1845 he designed, therefore, the *Eagle* trademark. The fruit pattern which appears on the later Tyler coverlets was also his invention.


E PLURIBUS UNUM
MARYETTE FILLMORE
1857



67

← 1837 New York
Cuba, Allegheny County

Inscription: Cuba 1837

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
78½ x 65½ in 199.4 x 166.4 cm

Full pattern repeat:
16¼ x 14½ in 41 x 36.75 cm

Border:
Side: 6½ in 16 cm
Bottom: 6¾ in 17 cm

Thread count: Warp: 10 natural per cm; 10 blue per cm
Weft: 9 natural per cm; 9 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mrs. Heman Field, 1924.1209

68

1837 New York
Tyrone, Steuben County

Inscription: Charlotte Vanduzer Tyrone 1837

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
83¼ x 68½ in 211.7 x 174 cm

Full pattern repeat:
14¾ x 13¾ in 37.25 x 35 cm

Border:
Side: 7 in 18 cm
Bottom: 7¾ in 20 cm

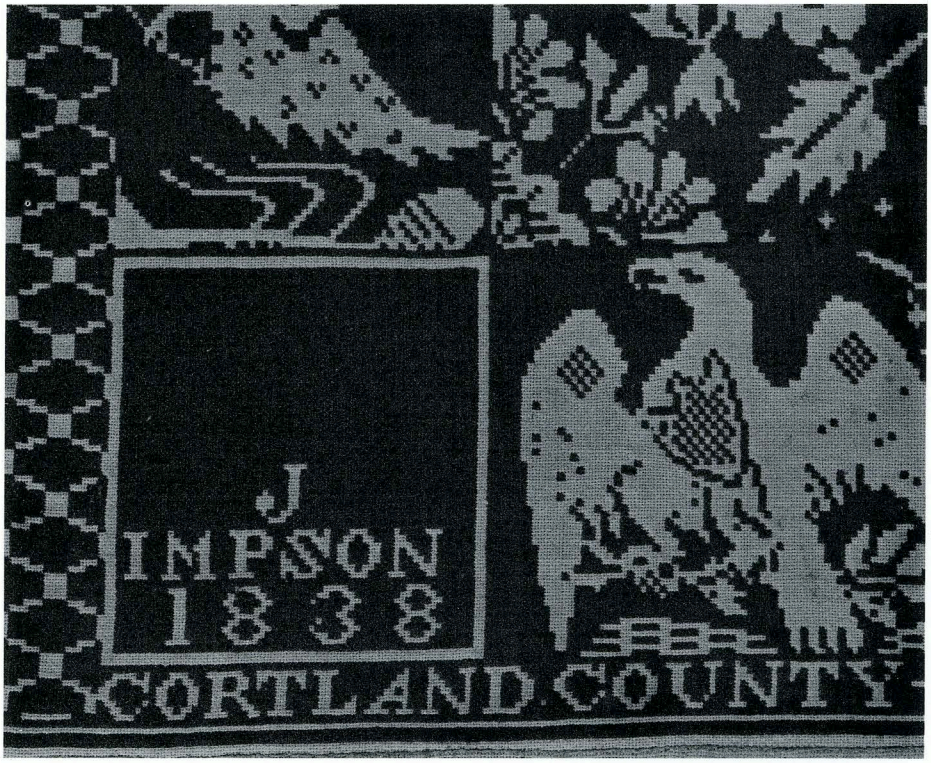
Thread count: Warp: 9 natural per cm; 8-9 blue per cm
Weft: 9 natural per cm; 7-8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1911.581


CHARLOT
TE
VANDUZER
TYRONE
1837





70a Detail of 1912.1628

69

JACOB IMPSON, 1838
New York, Groton, Cortland County

Inscription: J Impson 1838 Cortland County

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (two loom widths joined; selvages present):
91 x 81 in 231.5 x 206 cm

Full pattern repeat:
18 x 16 in 45.5 x 40.5 cm

Border:
Side: 8⅞ in 22.5 cm
Bottom: 8¾ in 22 cm

Thread count: Warp: 9-10 natural per cm; 9 red per cm
Weft: 9 natural per cm; 9 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1913.483

← Because the overall designs of numbers 69 and 70 are alike, only the corner detail is reproduced.

70

JACOB IMPSON, 1842
New York, Groton, Cortland County

Inscription: Susan Dillen Beck J. Impson 1842 Cortland County

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
84¾ x 80¼ in 215.5 x 204 cm

Full pattern repeat:
16¾ x 16¼ in 42 x 41.5 cm

Border:
Side: 7¼ in 18.5 cm
Bottom: 8¼ in 21 cm

Thread count: Warp: 8-9 natural per cm; 9 blue per cm
Weft: 8 natural per cm; 9 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1912.1628

JACOB IMPSON lived for many years in Groton, Cortland County, New York. Several members of his family assisted with the weaving.


SUSAN
DILLEN
BECK
J.IMPSON
1842
CORTLAND COUNTY



71a Detail of 1911.226



Because the overall designs of numbers 71 and 72 are alike, only the corner detail is reproduced

71

ARCHIBALD DAVIDSON, 1838 →
New York, Ithaca, Tompkins County

Inscription: Woven at the Ithaca Carpet Factory by Archd Davidson 1838 E Pluribus Unum

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
88½ x 77½ in 225 x 196.8 cm

Full pattern repeat:
16⅛ x 15¾ in 41 x 40 cm

Border:
Side: 7⅛ in 18 cm
Bottom: 6¾ in 17 cm

Thread count: Warp: 9 natural per cm; 9-10 blue per cm
Weft: 9 natural per cm; 9 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1911.226

72

← ARCHIBALD DAVIDSON, 1848
New York, Ithaca, Tompkins County

Inscription: Woven at the Ithaca Carpet Factory by Archd Davidson 1848 E Pluribus Unum

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
85 x 72½ in 216.1 x 182.9 cm

Full pattern repeat:
16¼ x 15 in 41.25 x 38.25 cm

Border:
Side: 6¾ in 17 cm
Bottom: 6¾ in 17 cm

Thread count: Warp: 10 natural per cm; 10 blue per cm
Weft: 9 natural per cm; 9 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Mrs. Emily Crane Chadbourne, 1930.112

The Ithaca Carpet Factory was located a quarter of a mile east of Ithaca, New York, and ARCHIBALD DAVIDSON was the master weaver there. He had been a weaver in Scotland before coming to the United States and his well-known "Deer-hunt" border is said to have been reminiscent of his boyhood in his native land. According to his advertisement in 1831, he wove carpets and carpet coverlets and would weave the owner's name, date, month and year if requested. His personnel consisted of six attendants. There were three looms—one for coverlets, one for carpets and a third one for homespun goods. Two spinning wheels and one dye pot completed the equipment. The operation of the factory came to an end with the Civil War as the demand for coverlets ceased.


WOVEN
AT THE
THACA
ARPET
CTORY
ARCH
AVIDSON
1838.
E PLURIBUS UNUM
E PLURIBUS UNUM
E PLURIBUS UNUM
E PLURIBUS UNUM

73

JAMES CUNNINGHAM, 1840-1845
New York, New Hartford, Oneida County

Inscription: Excelsior J Cunningham
Weaver New Hartford Martha Holstead

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (two loom widths joined; selvages present):
95 x 71¼ in 241.5 x 181 cm

Full pattern repeat:
22 x 23½ in 56 x 59.5 cm

Border:
Side: 8½ in 22 cm
Bottom: 13¼ in 33.5 cm
Top: 12 in 30 cm

Thread count: Warp: 10 natural per cm; 9 red per cm
Weft: 10 natural per cm; 10 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1911.121

JAMES CUNNINGHAM lived on Oxford Road, then South Street, in New Hartford, Oneida County, New York, and worked with his partner, Samuel Butterfield. This business continued until 1835 when Samuel Butterfield decided to leave. Cunningham continued on his own. Cunningham's love of history is reflected in his designs. The well-known "Washington on Horseback" pattern appeared about 1835 and was produced over a long period of time. His earlier coverlets show four large circular medallions which were nearly square. Later he added a row of smaller motifs at the top to serve as the bolster cover.

About 1840, the "Excelsior" design, adapted from the New York State Emblem, was used in the corners in place of "Washington on Horseback." Coverlets showing this emblem are rarer and are as a rule not dated.

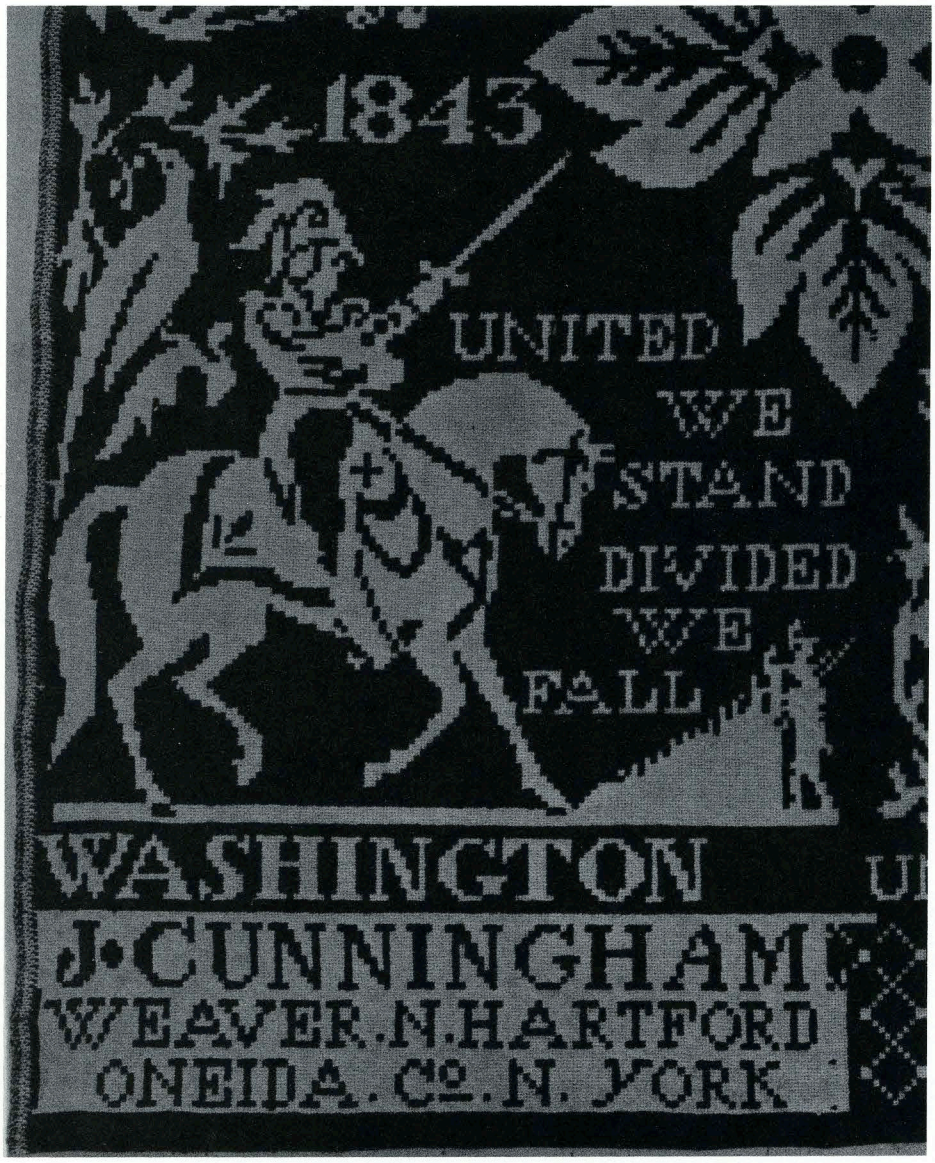
73a Detail of 1911.121 showing weaver's name





73b Detail showing owner's name from the opposite corner of the coverlet


EXCELSIOR
CUNNINGHAM
WEAVER
NEW HARTFORD



74

JAMES CUNNINGHAM, 1841
New York, New Hartford, Oneida County

Inscription: 1841 United We Stand Divided We Fall Washington Under This We Prosper Martha Holstead AD J Cunningham Weaver N Hartford Oneida Co N York

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
88 x 70½ in 223.7 x 179 cm

Full pattern repeat:
21⅝ x 23½ in 55 x 60 cm

Border:
Side: 6½ in 16.5 cm
Bottom: 9¼ in 23 cm
Top: 7¾ in 20 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 9-10 natural per cm; 9 blue per cm

Double cloth
Woven on draw-loom or hand-loom with Jacquard attachment

Decoupure: 2

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.13

75

← JAMES CUNNINGHAM, 1843
New York, New Hartford, Oneida County

Inscription: 1843 United We Stand Divided We Fall Washington Under This We Prosper J Cunningham Weaver N Hartford Oneida Co N York

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
86 x 71 in 218.7 x 180.3 cm

Full pattern repeat:
23 x 23 in 59 x 59 cm

Border:
Side: 12 in 30 cm
Bottom: 14¾ in 27.5 cm
Top: 7½ in 19.5 cm

Thread count: Warp: 9 natural per cm; 9-10 blue per cm
Weft: 9 natural per cm; 9-10 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mrs. Emily Crane Chadbourne, 1930.111

As both of these coverlets are alike in overall design only the corner detail is reproduced.


1841
UNITED
WE
STAND
DIVIDED
WE
FALL
UNDER THIS WE PROSPER
WASHINGTON
J·CUNNINGHAM
WEAVER.N.HARTFORD
ONEIDA.Co.N.YORK

76

JAMES CUNNINGHAM, 1847
New York, New Hartford, Oneida County

Inscription: 1847 United We Stand Divided We Fall Washington Under This We Prosper Betsey . Carrier J Cunningham Weaver N Hartford Oneida Co N York

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (two loom widths joined; selvages present):
89¾ x 70 in 228.2 x 178 cm

Full pattern repeat:
22⅛ x 23⅜ in 56 x 59.25 cm

Border:
Side: 7 in 18 cm
Bottom: 9¼ in 23.5 cm
Top: 8¾ in 22 cm

Thread count: Warp: 10 natural per cm; 9-10 red per cm
Weft: 9 natural per cm; 9-10 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mrs. Harold E. McNabb, 1965.703

76a Detail of 1965.703




1847
UNITED
WE
STAND
DIVIDED
WE
FALL
VA.SHINGTON
UNDER THIS WE PROSPER
BETSY • CARRIER



New York

77

← 1840-1845 New York

Warp: natural cotton;
Weft: natural cotton; red and yellow ochre wool

All-over measurements (two loom widths joined; selvages present):
92½ x 72½ in 235.2 x 184.2 cm

Full pattern repeat:
30 x 15 in 76 x 38 cm

Border:
Side: 7⅝ in 19.5 cm
Bottom: 8½ in 22 cm

Thread count: First warp: 10 natural per cm; Second warp: 3 natural per cm
Weft: 14 natural per cm; 8 red per cm; 8 yellow ochre per cm

Beiderwand with free areas with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Proportion: 4:1

Ex coll: Mrs. Frank D. Carpenter

Gift: Mr. Frank D. Carpenter, 1950.101

78

1840-1850 New York

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
85½ x 80¼ in 217.4 x 204 cm

Full pattern repeat:
13½ x 15¾ in 34.5 x 40 cm

Border:
Side: 7½ in 19 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 9 natural per cm; 8-9 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll· Mrs. Frank D. Carpenter

Gift: Mr. Frank D. Carpenter, 1950.103





79

← 1841 New York
Fleming, Seneca County

Warp: natural cotton; red and yellow ochre wool
Weft: natural cotton; red and yellow ochre wool

All-over measurements (full loom width, seamless; selvages present):
87½ x 78¼ in 222.5 x 198.7 cm

Full pattern repeat:
36⅛ x 16⅛ in 91.25 x 41.25 cm

Border:
Side: 8½ in 21.5 cm
Bottom: 7 in 17.5 cm
Top: 9½ in 24.5 cm

Thread count: Warp: 9 natural per cm; 9 red per cm; 9 yellow ochre per cm
Weft: 8 natural per cm; 8 red per cm; 8 yellow ochre per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Miss Anne Morgan, 1934.359

80 →

1841 New York
Genessee or Ontario County

Inscription: AD 1841 Phebe Wilbur

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
88 x 73½ in 223.7 x 186.7 cm

Full pattern repeat:
26 x 13¾ in 66 x 35 cm

Border:
Side: 9 in 23 cm
Bottom: 7⅝ in 19.5 cm
Top: 7⅝ in 19.5 cm

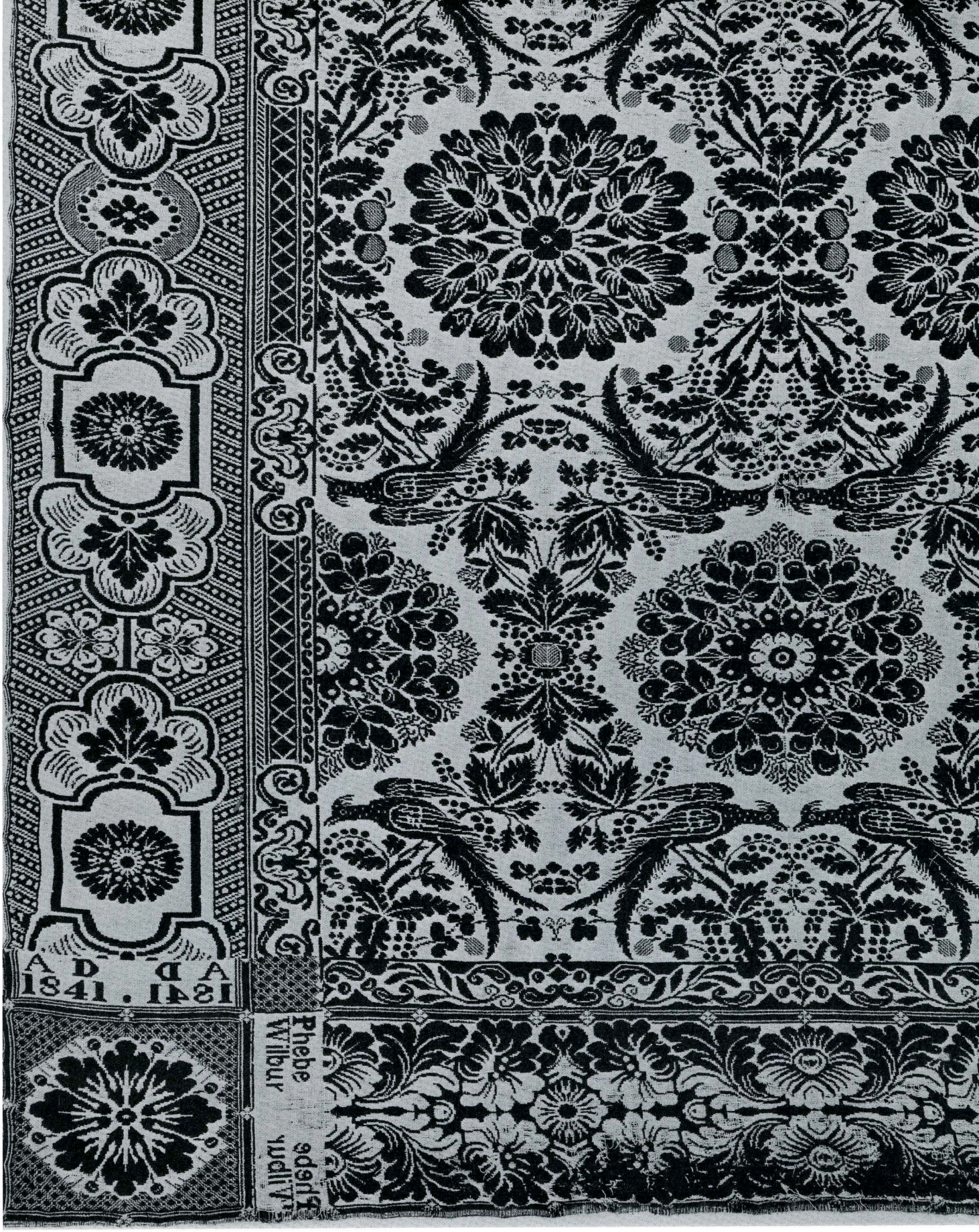
Thread count: Warp: 9 natural per cm; 9-10 blue per cm
Weft: 10-11 natural per cm; 11-12 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.7


A D D A
1841 . 1841
Phebe
Wilbur



81

← 1840-1850 New York
Genessee County

Warp: natural cotton; blue and red wool
Weft: natural cotton; blue and red wool

All-over measurements (two loom widths joined; selvages present):
86½ x 80½ in 220 x 204.6 cm

Full pattern repeat:
18¾ x 17 in 48 x 43 cm

Border:
Side: 9 in 23 cm
Bottom: 10 in 25.5 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm; 8 red per cm
Weft: 8 natural per cm; 8 blue per cm; 8 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1911.120

82

1845-1850 New York →

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
91 x 74½ in 231.3 x 192 cm

Full pattern repeat:
18¼ x 17½ in 46 x 44.5 cm

Border:
Side: 9 in 23 cm
Bottom: 10 in 25.5 cm
Top: 9¾ in 25 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 8 natural per cm; 6 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.8




E PLURIBUS UNUM
1831

83 →

1850 New York
Fleming, Seneca County

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
90 x 79¼ in 228.9 x 201.5 cm

Center medallion:
38¼ x 35 in 97.1 x 88.9 cm

Border:
Side: 19 in 49 cm
Bottom: 19 in 49 cm
Top: 19 in 49 cm

Thread count: Warp: 9 natural per cm; 9 red per cm
Weft: 8 natural per cm; 9 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Miss Anne Morgan through the Antiquarian Society, 1934.360

84

J. VAN NESS, 1849
New York, Palmyra, Wayne County

Inscription: 1849 E Pluribus Unum

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
91 x 81 in 231.5 x 206 cm

Center medallion:
33¾ x 32½ in 85.7 x 82.5 cm

Border:
Side: 13½ in 34 cm

Thread count: Warp: 9 natural per cm; 9 red per cm
Weft: 8 natural per cm; 8 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Mr. Gordon K. Gould, 1961.960

J. VAN NESS was a partner of Ira Hadsell in the shop on Vienna Street, Palmyra, New York, from 1848-1851. Both men wove seamless coverlets in the same design.



85

J. VAN NESS, 1851
New York, Palmyra, Wayne County

Inscription: 1851 Amy F Howland
Woven at Palmyra N.Y. by J. Van Ness

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; selvages present):
83½ x 78¼ in 214.8 x 198.7 cm

Center medallion:
42 x 38 in 106.7 x 96.5 cm

Border:
Side: 14⅜ in 36.5 cm
Bottom: 15¾ in 40.5 cm

Thread count: Warp: 9 natural per cm; 9-10 blue per cm
Weft: 8-9 natural per cm; 8-9 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure:
Warp: 2 Weft: 1

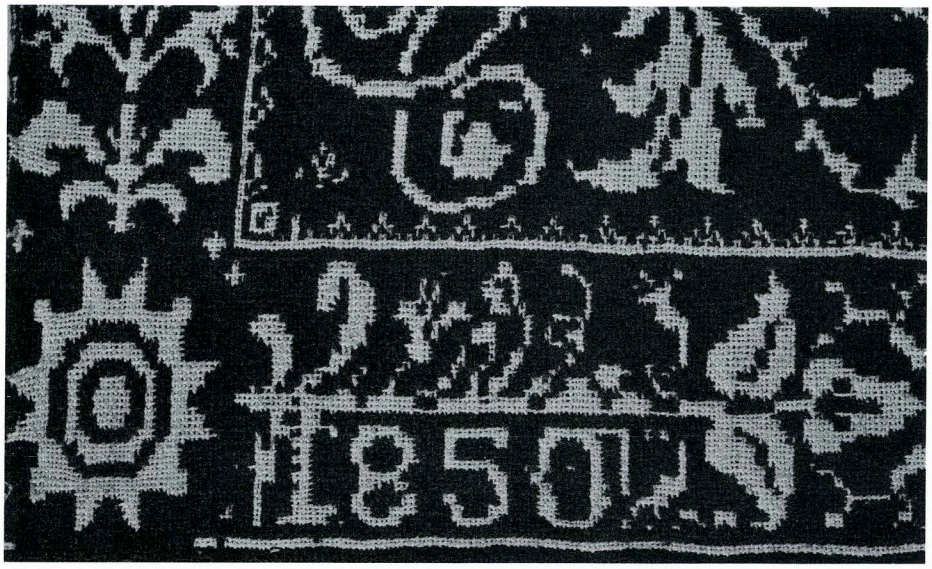
Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.12

85a Detail of 1911.12




1851
Amy F Howland
WOVEN AT PALMYRA N.Y. BY J.VANNESS.S



86a Detail of 1918.277



87a Detail of 1926.1027

86

1850 New York →

Inscription: 1850

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
89¾ x 94¾ in 228.2 x 240.9 cm

Center medallion:
47¼ x 48½ in 120 x 123.2 cm

Border:
Side: 3⅛ in 8 cm
Bottom: 4½ in 11.5 cm
Top: 4¼ in 10.5 cm

Thread count: Warp: 8 natural per cm; 8 red per cm
Weft: 6 natural per cm; 6 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1918.277

87

1850 New York

Inscription: 1850

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
93 x 83½ in 236.4 x 212.3 cm

Center medallion:
49 x 50½ in 124.4 x 128.3 cm

Border:
Side: 3¼ in 8 cm
Bottom: 3¾ in 9.5 cm
Top: 3¾ in 9.5 cm

Thread count: Warp: 9 natural per cm; 6 red per cm
Weft: 10 natural per cm; 5 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Mrs. Emily Crane Chadbourne, 1926.1027

Because the overall designs of Numbers 86 and 87 are alike only the corner detail is reproduced.





88

← 1850 New York

Warp: natural cotton; blue and red wool
Weft: natural cotton; blue and red wool

All-over measurements (incomplete; selvages present):
77¾ x 67¼ in 197.5 x 171 cm

Center medallion:
50 x 47½ in 127 x 120.6 cm

Border:
Bottom: 2¾ in 7 cm
Top: 2¾ in 7 cm

Thread count: Warp: 10 natural per cm; 5 blue per cm;
Weft: 10 natural per cm; 5 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure:
Warp: 2
Weft: 1

Gift: Mrs. Potter Palmer through the Antiquarian Society, 1926.463

89 →

1850-1855 New York

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
88¾ x 79½ in 225.6 x 202.1 cm

Center medallion:
29½ x 26 in 74.9 x 66 cm

Border:
Side: 5½ in 14 cm
Bottom: 7 in 18 cm
Top: 7 in 18 cm

Thread count: Warp: 8 natural per cm; 8 red per cm
Weft: 8 natural per cm; 5 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mrs. Emily Crane Chadbourne, 1937.704





90

← 1850-1855 New York

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; selvages present):
89¼ x 79½ in 224.9 x 202.1 cm

Center medallion:
51 x 46½ in 129.5 x 118.1 cm

Border:
Side: 11¾ in 30 cm
Bottom: 16 in 41.5 cm
Top: 12½ in 31.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure:
Warp: 1
Weft: 2

Gift: Dr. Frank W. Gunsaulus, 1911.435

91 →

1850-1855 New York

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
85¼ x 89½ in 216.5 x 227.5 cm

Center medallion:
44½ x 45½ in 113 x 115.5 cm

Border:
Side: 11¼ in 28.5 cm
Bottom: 19½ in 49.5 cm
Top: 12 in 30.5 cm

Thread count: Warp: 9 natural per cm; 9 red per cm
Weft: 12 natural per cm; 11-12 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure:
Warp: 1
Weft: 2

Gift: Dr. Frank W. Gunsaulus, 1914.730



92

IRA HADSELL, 1854
New York, Palmyra, Wayne County

Inscription: Liberty E Pluribus Unum 1854 Sarah E Cornwell Woven at Palmyra N.Y. by Ira Hadsell

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
89¼ x 84¼ in 226.9 x 214.2 cm

Center medallion:
32¼ x 32½ in 81.9 x 82.5 cm

Border:
Side: 2¼ in 5.5 cm
Bottom: 3½ in 9 cm
Top: 2¾ in 7 cm

Thread count: Warp: 8 natural per cm; 8 red per cm
Weft: 8 natural per cm; 8 red per cm

Double cloth. Woven on hand-loom with Jacquard attachment

Decoupure: 2

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.16



92a Detail of 1911.16

93

IRA HADSELL, 1855
New York, Palmyra, Wayne County

Inscription: Liberty E Pluribus Unum 1855 Coonrad S Vanderkorr Woven at Palmyra N.Y. by Ira Hadsell

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; selvages present):
86½ x 75⅝ in 219.3 x 192.1 cm

Center medallion (diameter):
31½ in 80 cm

Border:
Side: 13¾ in 35 cm
Bottom: 1¾ in 4.5 cm
Top: 1¾ in 4.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth. Woven on hand-loom with Jacquard attachment

Decoupure: 2

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.10



93a Detail of 1911.10

IRA HADSELL arrived in Palmyra, New York, in 1825, at the age of 12 and worked on a farm for two years. He then went to work on the Erie Canal tow-path and nine years later was operating his own boat. Tiring of this undertaking Hadsell went on a walking tour through Michigan, Ohio and Indiana. Upon his return to Palmyra, he set up a weaving shop on Vienna Street in partnership with his friend J. Van Ness. In 1848, Hadsell remodeled the old-fashioned loom to weave seamless coverlets. He was a great naturalist which is reflected in his coverlet designs. His "E. Pluribus Unum" pattern is said to be a plea against the war between the States. In 1851, Van Ness left the shop and Ira Hadsell continued to weave alone. Coverlets by him date as late as 1872.

As both of these coverlets are alike in design and only differ in color and corner design, the second all-over photograph was not repeated.


LIBERTY
E PLURIBUS UNUM
1854
Sarah E Cornwell
WOVEN AT PALMYRA N.Y. BY IRA HADSELL

94

1855 New York
Inscription: 1855

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
90½ x 86½ in 228.8 x 219.9 cm

Border:
Side: 8¾ in 22 cm
Bottom: 9½ in 24 cm
Top: 8¾ in 22 cm

Thread count: Warp: 7 natural per cm; 5 red per cm
Weft: 8 natural per cm; 4 red per cm

Double cloth. Woven on hand-loom with Jacquard attachment

Decoupure: 1

Proportion: 2:1

Gift: Mrs. R. Greening, 1962.765

94a Detail of 1962.765




1865
1865

95

J. H. MARCH, 1839
Pennsylvania, Salona, Centre County

Inscription: J. H. March Manufacturer
Salona Centre Co Penna 1839

Warp: natural and light blue cotton
Weft: natural cotton and dark blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
86 x 76 in 218.6 x 193 cm

Full pattern repeat:
14½ x 14¼ in 37 x 36 cm

Border:
Side: 9½ in 24 cm
Bottom: 7 in 18 cm

Thread count: Warp: 10 natural per cm; 6 light blue per cm
Weft: 8 natural per cm; 9 dark blue per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: The Chicago Historical Society, 1967.197

95a Detail of 1967.197




J.H.MARCH
MANUFAC
TURER
SALONA.
CENTRE CO
PENNA
1839

96

D. ARNOLD, 1840
Pennsylvania, Chambersburg, Franklin County

Inscription: Peace and Plenty 1840
D Arnold Chamb g

Warp: natural and light blue cotton
Weft: natural cotton; blue, red and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
89⅝ x 37⅝ in 227.5 x 198.1 cm

Full pattern repeat:
17 x 13⅜ in 43.2 x 30.4 cm

Border:
Side: 8½ in 22 cm
Bottom: 11 in 28 cm

Thread count: Warp: 10 natural per cm; 5 light blue per cm
Weft: 11 natural per cm; 6 blue per cm; 8 red per cm; 9 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

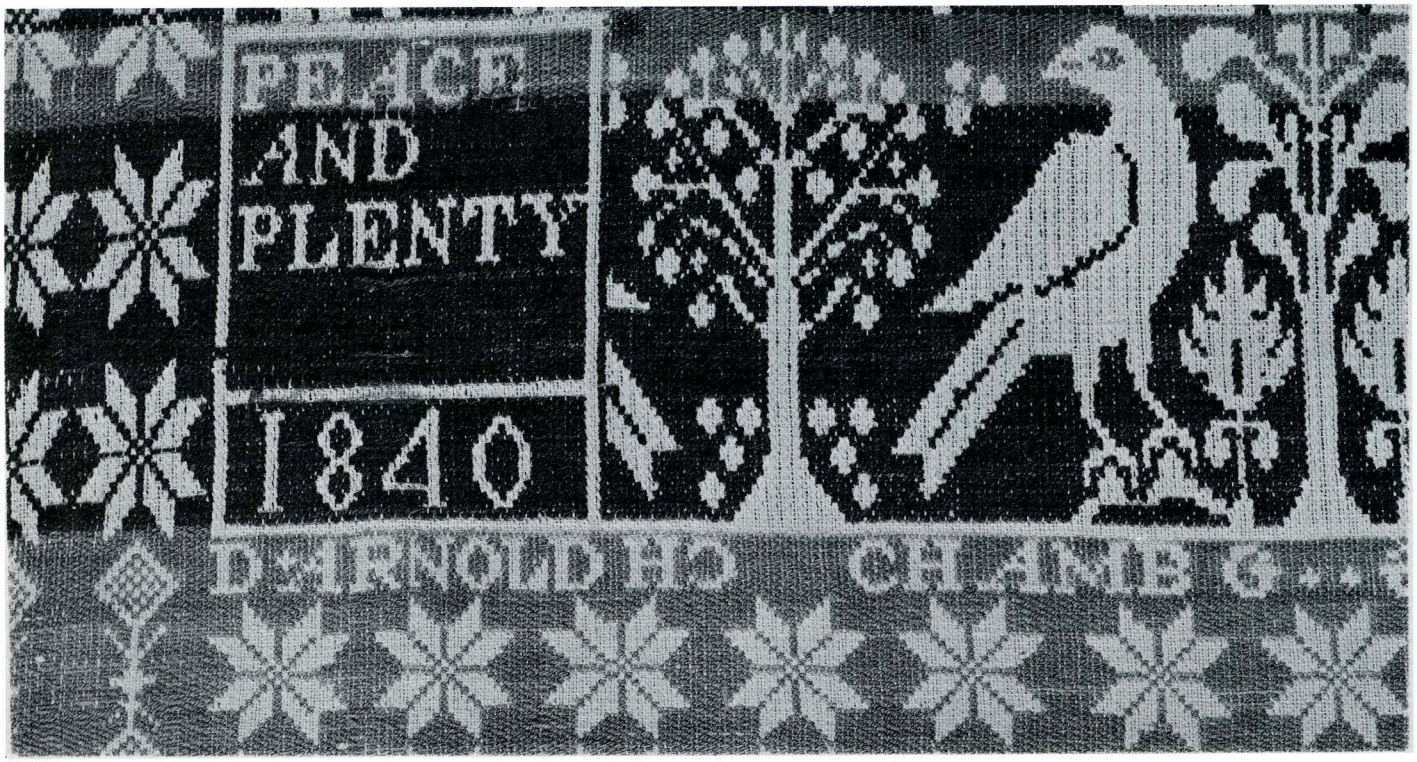
Ex coll: Dr. W. A. Giddings

Gift: The Chicago Historical Society, 1967.198

This coverlet was made for a member of Dr. W. A. Giddings' family, who owned a saw mill at Lanark, Illinois.

DANIEL ARNOLD is listed as a weaver in the Census of Taxables, Franklin County, Pennsylvania, in 1828 and 1835. Other Arnold coverlets are dated 1835, 1836, 1838, 1839 and 1844.

96a Detail of 1967.198




PEACE
AND
PLENTY
1840

97

J. DENHOLM, 1844
Pennsylvania

Inscription: Made by J Denholm 1844

Warp: natural and light blue cotton
Weft: blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
88¼ x 84½ in 224.4 x 214.8 cm

Full pattern repeat:
14¼ x 15⅝ in 36.2 x 39.7 cm

Border:
Side: 7¾ in 19.7 cm
Bottom: 7 in 17.8 cm

Thread count: Warp: 9 natural per cm; 5 light blue per cm
Weft: 9 blue per cm

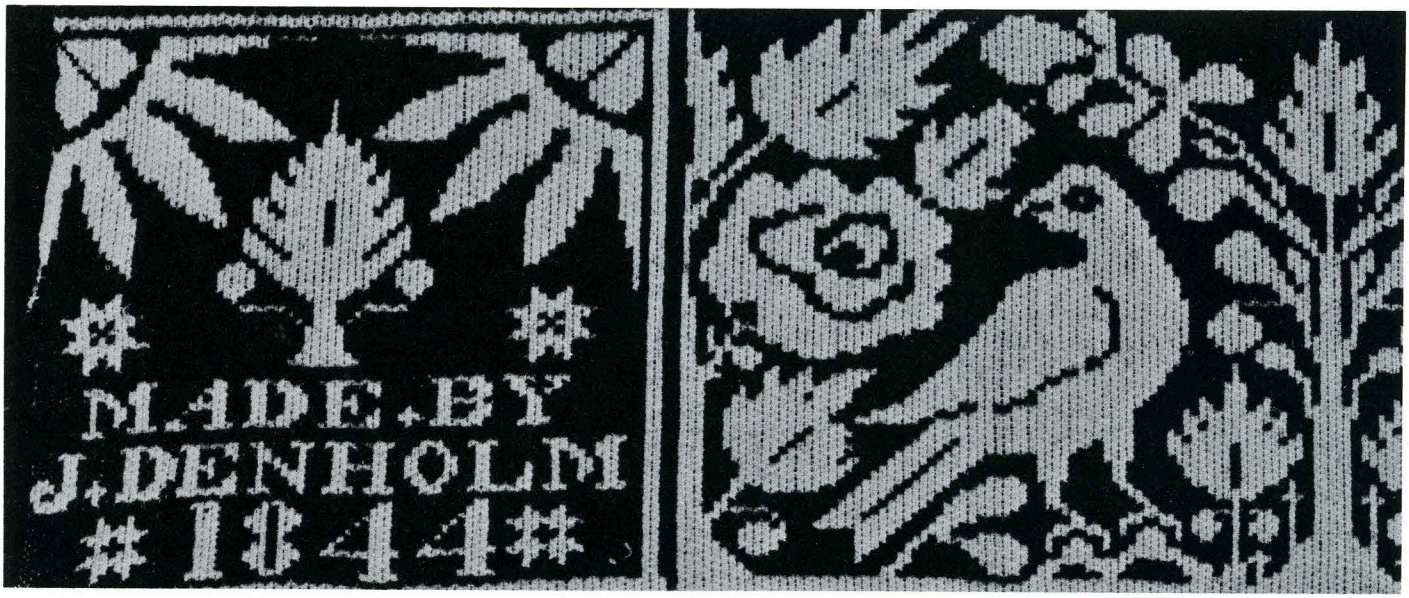
Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: James Brown IV, 1965.763

97a Detail of 1965.763




MADE BY
DENHOLM
1844



98a Detail of 1967.196

98

1844 Pennsylvania
Susquehanna Township

Inscription: Phillip Michael Susquehanna Tounship 1844 A Beck

Warp: natural and light blue cotton
Weft: natural cotton; blue, red and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
94 x 76¾ in 239 x 195 cm

Full pattern repeat:
14⅝ x 14 in 37.2 x 35.6 cm

Border:
Side: 6½ in 16.5 cm
Bottom: 7½ in 19 cm

Thread count: Warp: 10 natural per cm; 5 light blue per cm
Weft: 8 natural per cm; 8 blue per cm; 9 red per cm; 9 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Ex coll: Mrs. Theodore Cornelius

Gift: The Chicago Historical Society, 1967.196


SUSQUE
HANNA.
TOUNSHIP.
1844
BECK


DAVID
LONG
101.C

99

1846 Pennsylvania
Chambersburg, Franklin County

Inscription: David Long 1846

Warp: natural cotton
Weft: natural cotton; blue, pink and yellow wool

All-over measurements (two loom widths joined; selvages present):
99 x 75 in 226.2 x 190.5 cm

Full pattern repeat:
16¾ x 14⅞ in 42.5 x 37.8 cm

Border:
Side: 4½ in 12 cm
Bottom: 4½ in 12 cm

Thread count: Warp: 11 natural per cm; 5 natural per cm
Weft: 9 natural per cm; 9 blue per cm; 10 pink per cm; 9 yellow per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Mrs. Vernon De Young, 1970.1080



99a Detail of 1970.1080



Pennsylvania

100

← 1848 Pennsylvania
Allentown, Lehigh County

Inscription: Henry Probst 1848

Warp: natural cotton
Weft: natural cotton; blue, red and green wool

All-over measurements (full loom width, seamless; fringed):
91½ x 77 in 232.6 x 195.6 cm

Full pattern repeat:
19⅜ x 13 in 49.2 x 33 cm

Border:
Side: 7¾ in 19.7 cm
Bottom: 12½ in 31.5 cm

Thread count: Warp: 13 natural per cm; 5 natural per cm
Weft: 9 natural per cm; 5 blue per cm; 5 red per cm; 5 green per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: Warp: 3:1 Weft: 2:1

Gift: Miss Florence Irene Liebl, 1963.246

101

1849 Pennsylvania →
Waynesburg, Greene County

Warp: blue and red wool
Weft: blue and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
85¾ x 78¾ in 218 x 200.1 cm

Full pattern repeat:
40¾ x 23½ in 103.5 x 59.2 cm

Thread count: Warp: 7 blue per cm; 7 red per cm
Weft: 7 blue per cm; 7 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Elizabeth Hyde Holden, 1950.1524

The wool for this coverlet came from sheep raised on the Hamilton home, Whitely Farm near Waynesburg, Pennsylvania. The wool was spun and dyed by Rebexy Gray Hamilton who came to Waynesburg from Morgantown, Virginia at the time when she married Archibald Hamilton in 1845. The coverlet was woven by an itinerant weaver. The design relates to patterns used for ingrain carpets.





102

1870-1876 Pennsylvania

Warp: natural and tan cotton
Weft: natural cotton; blue, red, and green wool

All-over measurements (full loom width, seamless; fringed):
85 x 90½ in 216.1 x 230.1 cm

Center medallion (diameter):
27 in 68 cm

Border:
Side: 13½ in 34.5 cm
Bottom: 12½ in 31.5 cm
Top: 10¾ in 27.3 cm

Thread count: Warp: 16 natural per cm; 4 tan per cm
Weft: 8 natural per cm; 8 blue per cm; 8 red per cm; 8 green per cm

Beiderwand with tan cotton supplementary binding warp
Woven on power-loom

Decoupure: 4

Proportion: 4:1

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.18

103

1870-1876 Pennsylvania →

Warp: natural and tan cotton
Weft: natural cotton and red wool

All-over measurements (full loom width, seamless; selvages present):
76⅛ x 79⅜ in 193.3 x 203 cm

Center medallion:
30⅜ x 32¾ in 77 x 83 cm

Border:
Side: 11¾ in 30 cm
Bottom: 14¼ in 36 cm
Top: 13⅞ in 35.2 cm

Thread count: Warp: 24 natural per cm; 4 tan per cm
Weft: 6 natural per cm; 5 red per cm

Double cloth with tan cotton supplementary binding warp
Woven on power-loom

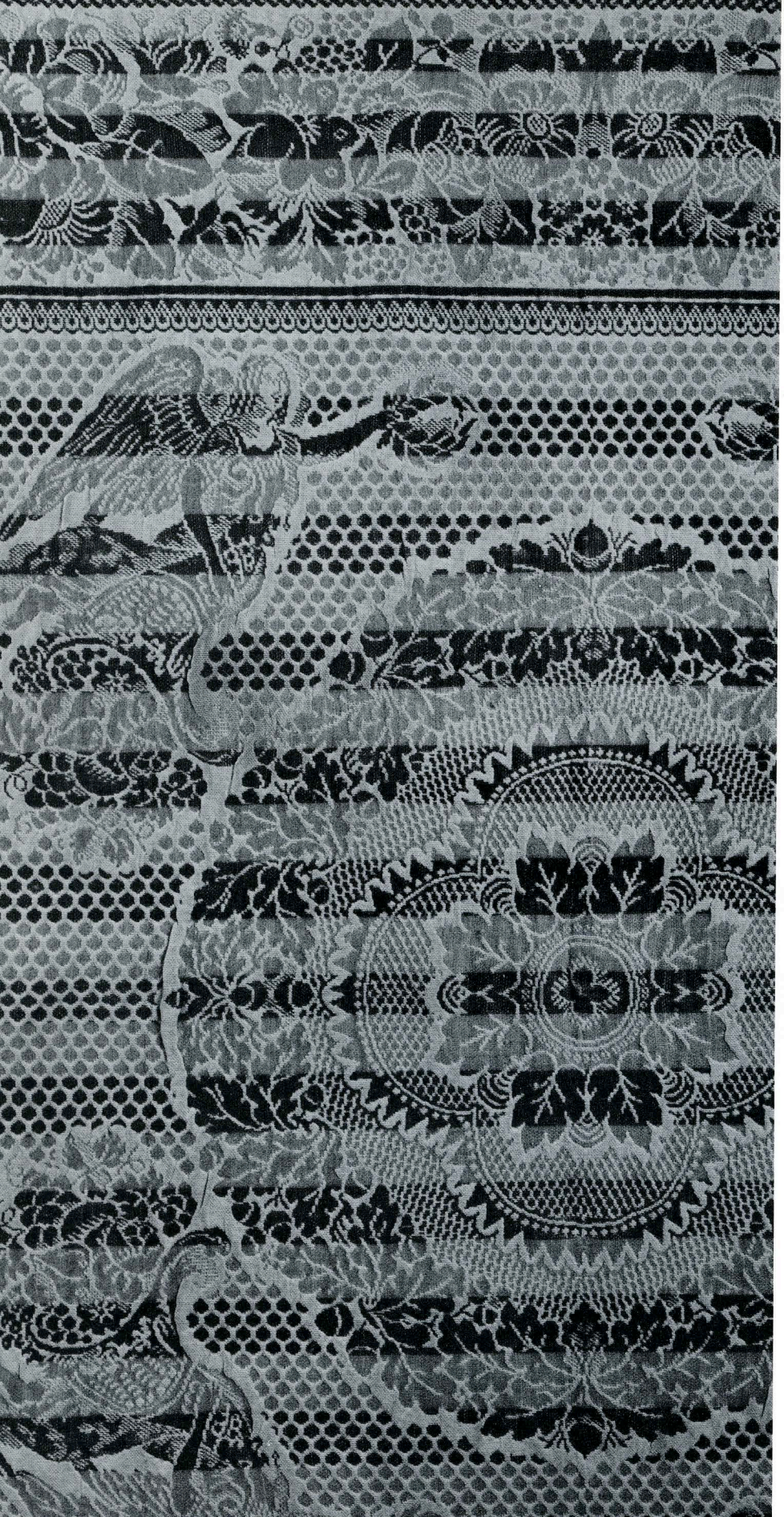
Decoupure: 1

Proportion: 3:1

Ex coll: Mrs. Frank D. Carpenter

Gift: Mr. Frank D. Carpenter, 1950.99





104

← 1870-1876 Pennsylvania

Warp: natural and light blue cotton
Weft: natural cotton; red, green, and brown wool

All-over measurements (full loom width, seamless; fringed; selvages present):
75 x 74½ in 190.5 x 189.2 cm

Center medallion (diameter):
25 in 63.5 cm

Border:
Side: 10⅝ in 27 cm
Bottom: 12¾ in 32.4 cm
Top: 13 in 33 cm

Thread count: Warp: 27 natural per cm; 6 light blue per cm
Weft: 6 natural per cm; 6 red per cm; 7 green per cm; 7 brown per cm

Beiderwand with free areas with light blue cotton supplementary binding warp
Woven on power-loom

Decoupure: 1

Proportion: 3:1

Gift: Dr. Frank W. Gunsaulus, 1911.122

105

1870-1876 Pennsylvania →

Warp: natural and light blue cotton
Weft: natural cotton and dark blue wool

All-over measurements (full loom width, seamless; selvages present):
74⅝ x 70¾ in 189.5 x 179.7 cm

Center medallion (diameter):
33¾ in 85.5 cm

Border:
Side: 10¼ in 26 cm
Bottom: 10 in 25.5 cm
Top: 7 in 17.5 cm

Thread count: Warp: 24 natural per cm; 5 light blue per cm
Weft: 6 natural per cm; 6 dark blue per cm

Beiderwand with free areas with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Proportion: 3:1

Gift: Dr. Frank W. Gunsaulus, 1911.94




MADE BY
E. HAUS
MANN.
TREXLER
TOWN.
TREXLER
TOWN.
1868.

106

EPHRAIM HAUSMAN, 1868
Pennsylvania, Trexler Town, Lehigh County

Inscription: Made by E. Hausman Trexler Town Trexler Town 1868

Warp: blue-green cotton
Weft: blue-green cotton and red wool

All-over measurements (full loom width, seamless; fringed; selvages present):
95¾ x 84 in 243.4 x 213.6 cm

Center medallion (diameter):
35 in 89 cm

Border:
Side: 10½ in 26.7 cm
Bottom: 10⅝ in 27 cm

Thread count: Warp: 13 blue-green per cm
Weft: 11 blue-green per cm; 5 red per cm

Beiderwand with free areas
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 4:1

Gift: Mrs. William F. Drews, 1972.410

EPHRAIM HAUSMAN was born in 1813 as one of five sons to Jacob Hausman, Sr., who lived in Lobachsville, Berks County, Pennsylvania. The father and five of his sons all wove coverlets. Ephraim Hausman died in 1901 and is buried in Trexler Town, Pennsylvania.



106a Detail of 1972.410



107a Detail of 1970.348

107

Attributed to DAVID D. HARING, 1832
New Jersey, West Norwood, Bergen County OR New York, Tappan, Rockland County

Inscription: HTH March 8 1832

Warp: light blue and dark blue wool
Weft: light blue and dark blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
98 x 71¼ in 249 x 180.7 cm

Full pattern repeat (vertical only):
19⅜ in 49 cm

Border:
Side: 12¾ in 33 cm
Bottom: 12 in 30 cm
Top: 8 in 20 cm

Thread count: Warp: 7 light blue per cm; 7 dark blue per cm
Weft: 10 light blue per cm; 9-10 dark blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Miss Mildred Davison, 1970.348

This coverlet was made for Hetty Haring Terhune in 1832 and remained in the family until 1950. Hetty was the wife of Albert J. Terhune whom she married in 1823. She was born in 1805 and died in 1887 at the age of 82. The Harings were among the early Dutch settlers who moved from New Amsterdam to Bergen County, New Jersey, in 1685. Harrington Township was named for them and an early member of the family served as a representative from New Jersey in the Continental Congress in Philadelphia.

DAVID D. HARING had his shop in West Norwood, Bergen County, New Jersey, where he installed and operated a loom with Jacquard attachment shortly after the mechanism had been introduced to the United States.


HTH
March 8
1832


MATILDA
TERHEUN.
1834

108

Attributed to DAVID D. HARING, 1834
New Jersey, West Norwood, Bergen County OR New York, Tappan, Rockland County

Inscription: Matilda Terheun 1834

Warp: natural linen and blue wool
Weft: natural linen and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
95½ x 74⅞ in 242.8 x 190.2 cm

Full pattern repeat (vertical only):
20¼ in 51.5 cm

Border:
Side: 13⅜ in 34 cm
Bottom: 15½ in 40 cm
Top: 12 in 30.5 cm

Thread count: Warp: 6 natural per cm; 7 blue per cm
Weft: 7-8 natural per cm; 7 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

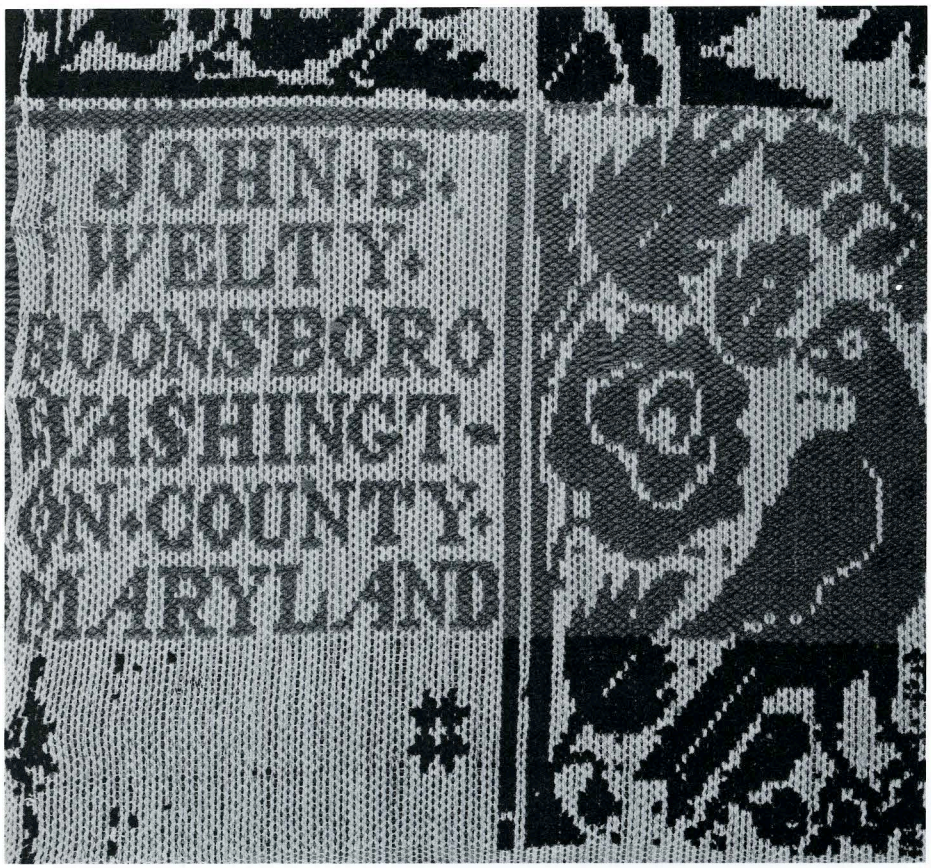
Gift: Dr. Frank W. Gunsaulus, 1911.227

Matilda Terheun (or Terhune) is possibly the one referred to in "Descendants of A.A. Terhune" by H.S. Ackerman, 1946, as being the wife of Peter Berdan whose eldest child was baptised in 1830 at the Greenwich Reformed Church in New York City.

Both of these coverlets (Numbers 107 and 108) have always been thought to have been woven in Bergen County, New Jersey. Research in process may, however, prove that they were woven at Tappan, New York, which would then put both of these coverlets in the State of New York rather than New Jersey.

108a Detail of 1911.227





109a Detail of 1911.522

109

1839 Maryland
Boonsboro, Washington County

Inscription: John B Welty Boonsboro Washington County Maryland

Warp: natural and light blue cotton
Weft: natural cotton; dark blue, red and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
90¼ x 87 in 229.4 x 221.2 cm

Full pattern repeat:
22¼ x 15⅞ in 56.5 x 40.3 cm

Border:
Side: 7¾ in 20 cm
Bottom: 12 in 30.5 cm

Thread count: Warp: 9 natural per cm; 5 light blue per cm
Weft: 6 natural per cm; 6 dark blue per cm; 7 red per cm; 6 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Dr. Frank W. Gunsaulus, 1911.522


JOHN·B·
WELTY·
OONSBORO
ASHINGT-
N·COUNTY·
ARYLAND

110

CHARLES MEILY, 1837
Ohio, Wayne County

Inscription: Charles Meily Wayne County Ohio 1837

Warp: natural and light blue cotton
Weft: natural cotton; blue and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
94½ x 77 in 240.2 x 195.6 cm

Full pattern repeat:
8 x 7⅛ in 20 x 18.1 cm

Border:
Side: 7½ in 19 cm
Bottom: 7¾ in 19.5 cm

Thread count: Warp: 10 natural per cm; 5 light blue per cm
Weft: 9 natural per cm; 8 blue per cm; 8 red per cm

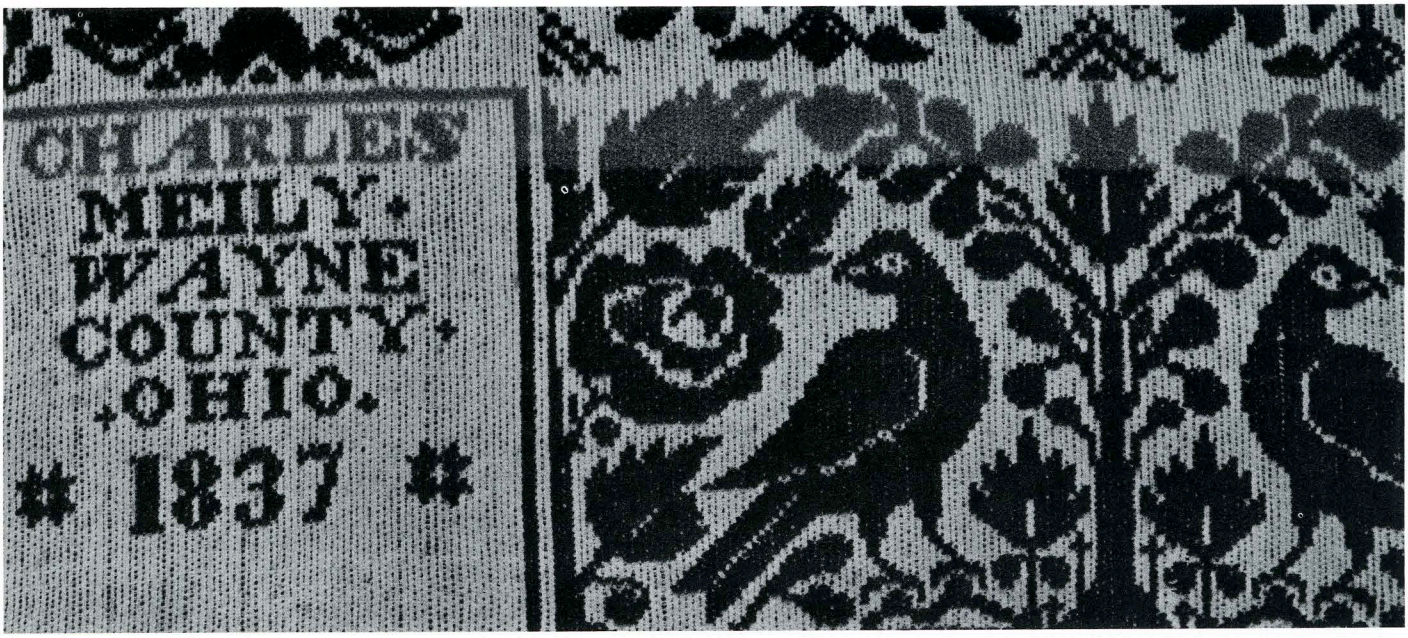
Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

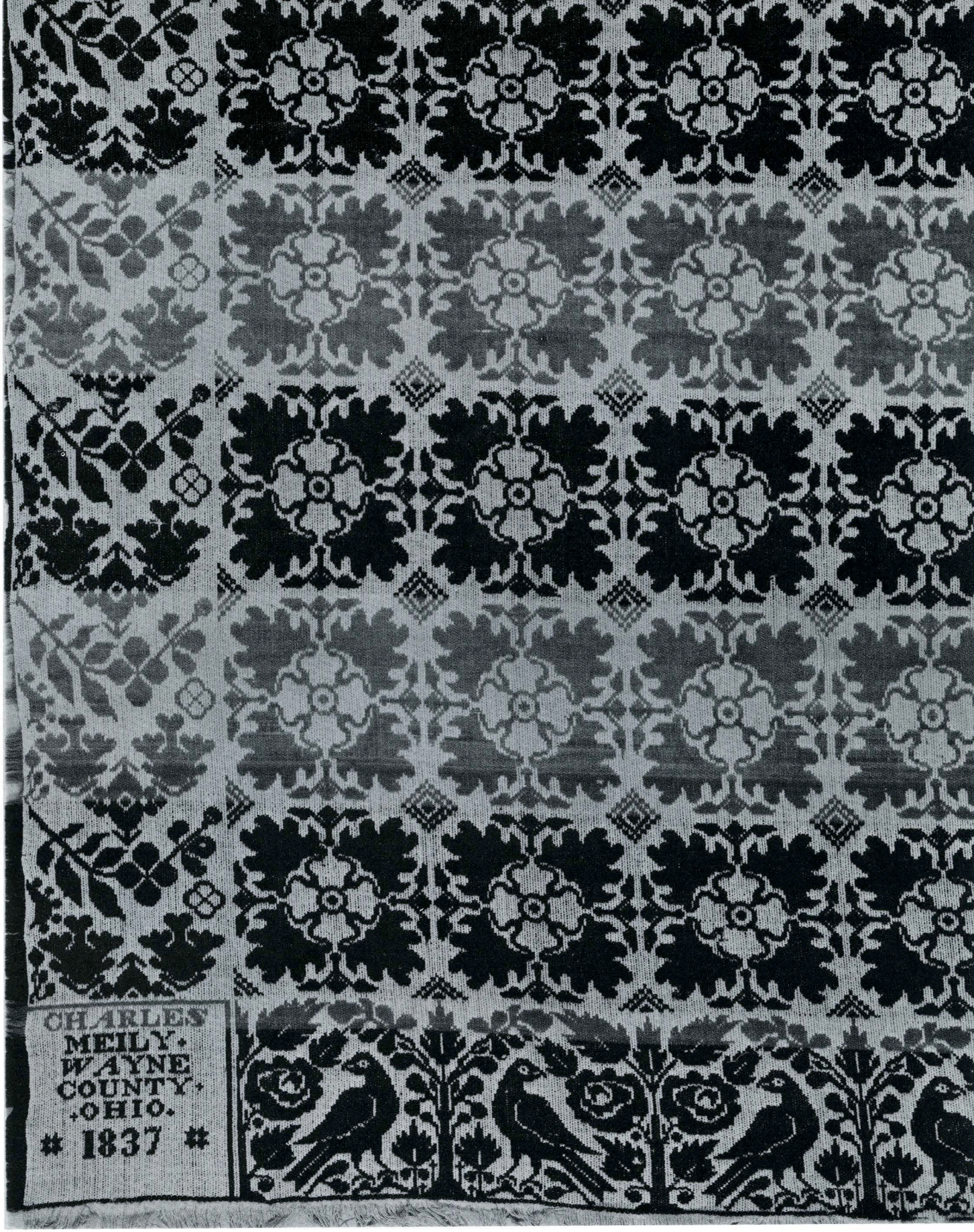
Decoupure: 2

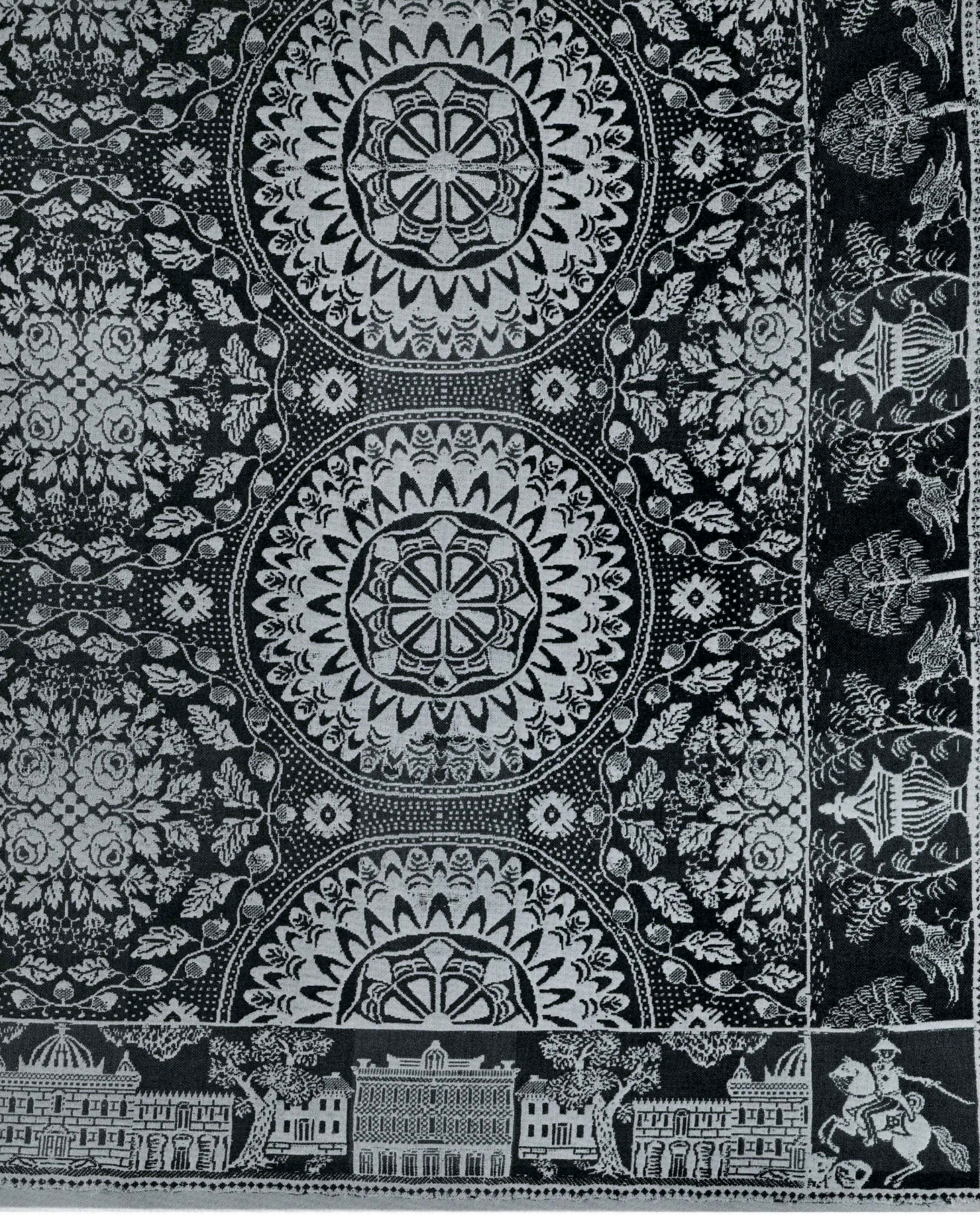
Proportion: 2:1

Gift: Dr. Frank W. Gunsaulus, R 7987/1

110a Detail of R 7987/1




CHARLES
MEILY
WAYNE
COUNTY
OHIO.
1837



111

1840-1845 Ohio
Near Marietta

Warp: natural cotton; blue, red and green wool
Weft: natural cotton; blue, red and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
80 x 83⅜ in 203.2 x 211 cm

Full pattern repeat:
29¼ x 16⅝ in 77 x 42.2 cm

Border:
Side: 6¾ in 17 cm
Bottom: 7¼ in 18.5 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm; 7 red per cm; 7 green per cm
Weft: 7 natural per cm; 7 blue per cm; 7 red per cm; 7 green per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll: Mr. Roger L. Sergel

Gift: The Chicago Historical Society, 1967.200

The cavalier in the corner may be a trademark but it is more likely to be an expression of patriotism which was prevalent at this time.

112

DANIEL BURY, 1839 →
Ohio, New Portage

Inscription: Daniel Bury New Portage Ohio 1839

Warp: natural and light blue cotton
Weft: natural cotton and blue wool

All-over measurements (one loom width; selvages present):
60 x 35⅝ in 152.4 x 90.5 cm

Full pattern repeat:
14½ x 16½ in 37 x 42 cm

Border:
Side: 7 in 17.5 cm
Bottom: 6½ in 16 cm

Thread count: Warp: 10 natural per cm; 5 light blue per cm
Weft: 9 natural per cm; 9 blue per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Miss Venn Weir, 1960.769



113

Attributed to ABRAM ALLEN, 1839
Ohio, Wilmington, Clinton County

Inscription: 1839 Ohio

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; fringed; selvages present):
99½ x 80 in 227.4 x 203.3 cm

Full pattern repeat:
3¼ x 3⅜ in 8.2 x 8.5 cm

Border:
Side: 6 in 15.5 cm
Bottom: 6½ in 16.5 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 7 natural per cm; 7 blue per cm

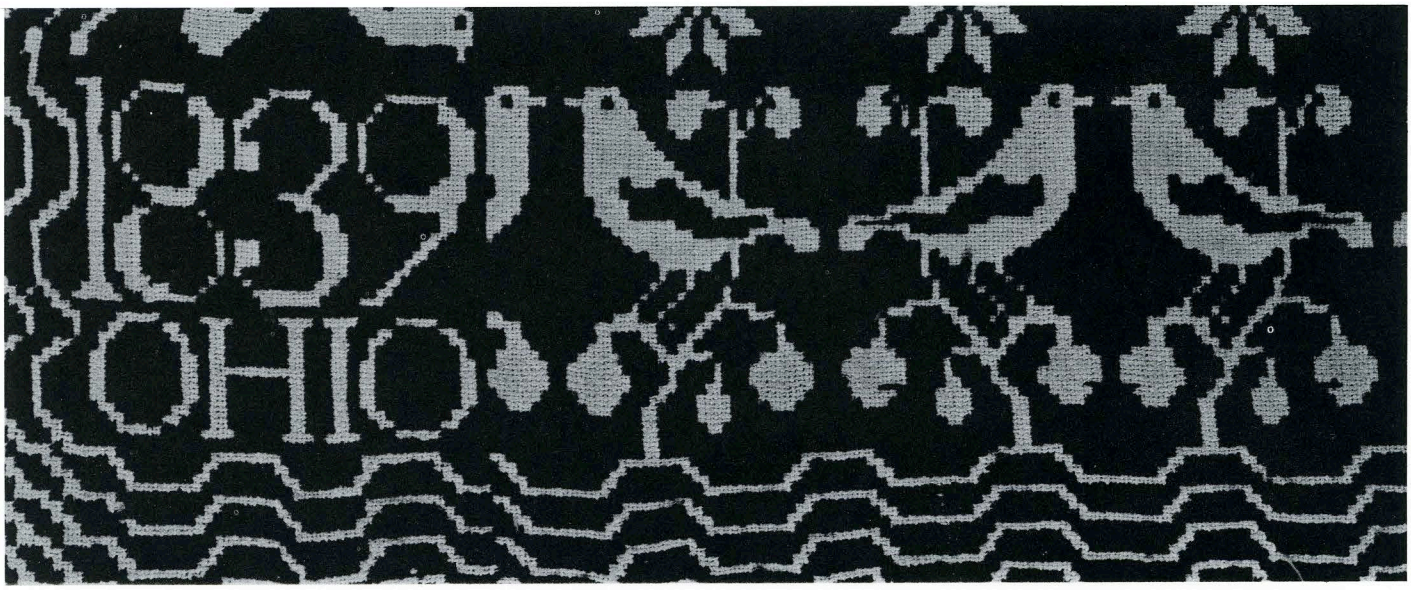
Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1917.70

According to the accounts of Samuel Myers, an indentured boy, ABRAM ALLEN lived about four miles from Wilmington in Clinton County, Ohio, and was the only man in the county using a flying shuttle. He wove double cloth coverlets and practically everything else in the way of textiles. Allen was considered to have a splendid trade. Samuel Myers was one of several apprentices and went to Allen at the age of 8 or 9. He remained until he was 17.

113a Detail of 1917.70




1839
OHIO

114a Detail of 1962.771



114

← 1840-1845 Ohio

Warp: natural and light blue cotton
Weft: natural cotton; blue and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
85¾ x 73½ in 218 x 186.7 cm

Full pattern repeat:
14⅛ x 13¾ in 36 x 35 cm

Border:
Side: 7 in 17.8 cm
Bottom: 7 in 17.8 cm

Thread count: Warp: 10 natural per cm; 6 light blue per cm
Weft: 9 natural per cm; 8 blue per cm; 8 red per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Elma R. Crain, 1962.771

115

1840-1845 Ohio

Warp: natural cotton; blue and red wool
Weft: natural cotton; blue and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
90½ x 79 in 230 x 200 cm

Full pattern repeat:
22½ x 18 in 57.1 x 45.8 cm

Border:
Side: 8¼ in 21 cm
Bottom: 5½ in 14 cm
Top: 4⅞ in 11.5 cm

Thread count: Warp: 8 natural per cm; 7 blue per cm; 8 red per cm
Weft: 8 natural per cm; 7 blue per cm; 8 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1913.496

This design was very popular and came to be known as *Birds of Paradise* and *Penelope's Flower Pot with Boston Town Border.*





116

← 1840-1845 Ohio

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; selvages present):
72½ x 65 in 184.6 x 165.1 cm

Full pattern repeat:
14 x 16½ in 35.25 x 41.75 cm

Border:
Side: 7 in 18 cm
Bottom: 2⅜ in 6 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 7 natural per cm; 7 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll: Mrs. Emmons Blaine

Gift: The Chicago Historical Society, 1967.199



117a Detail of 1963.726

117

1840-1845 Ohio →

Inscription: Liberty Gen Washington

Warp: blue, red, and green wool
Weft: blue, red, and green wool

All-over measurements (full loom width, seamless):
70¼ x 68 in 178.4 x 172.2 cm

Full pattern repeat:
13¾ x 11¾ in 34.9 x 29.9 cm

Border:
Side: 10¼ in 26 cm
Bottom: 8 in 20.3 cm
Top: 7½ in 19 cm

Thread count: Warp: 8 blue per cm; 8 red per cm; 8 green per cm
Weft: 9 blue per cm; 9 red per cm; 10 green per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Mrs. Joseph Kohler Mickley, 1963.726




MADE BY
J.HARTMAN
MILTON
TOWNSHIP
RICHLAND
COUNTY
OHIO
1840

118

J. HARTMAN, 1840
Ohio, Milton Township, Richland County

Inscription: Made by J Hartman Milton Township Richland County Ohio 1840

Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
90⅝ x 63½ in 230.4 x 161.3 cm

Full pattern repeat:
14½ x 14½ in 36.8 x 36.8 cm

Border:
Side: 7 in 18 cm
Bottom: 8 in 20.2 cm

Thread count: Warp: 12 natural per cm; 3 natural per cm
Weft: 9 natural per cm; 5 blue per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 4:1

Ex coll: Irene Dixon

Gift: The Chicago Historical Society, 1967.195

119

1840-1845 Ohio →

Warp: natural and brown wool
Weft: natural and brown wool

All-over measurements (two loom widths joined; fringed; selvages present):
77 x 77 in 195.6 x 195.6 cm

Full pattern repeat:
19 x 19½ in 48.2 x 49.5 cm

Border:
Side: 7 in 17.5 cm
Bottom: 6¼ in 16 cm

Thread count: Warp: 7 natural per cm; 7 brown per cm
Weft: 7 natural per cm; 8 brown per cm

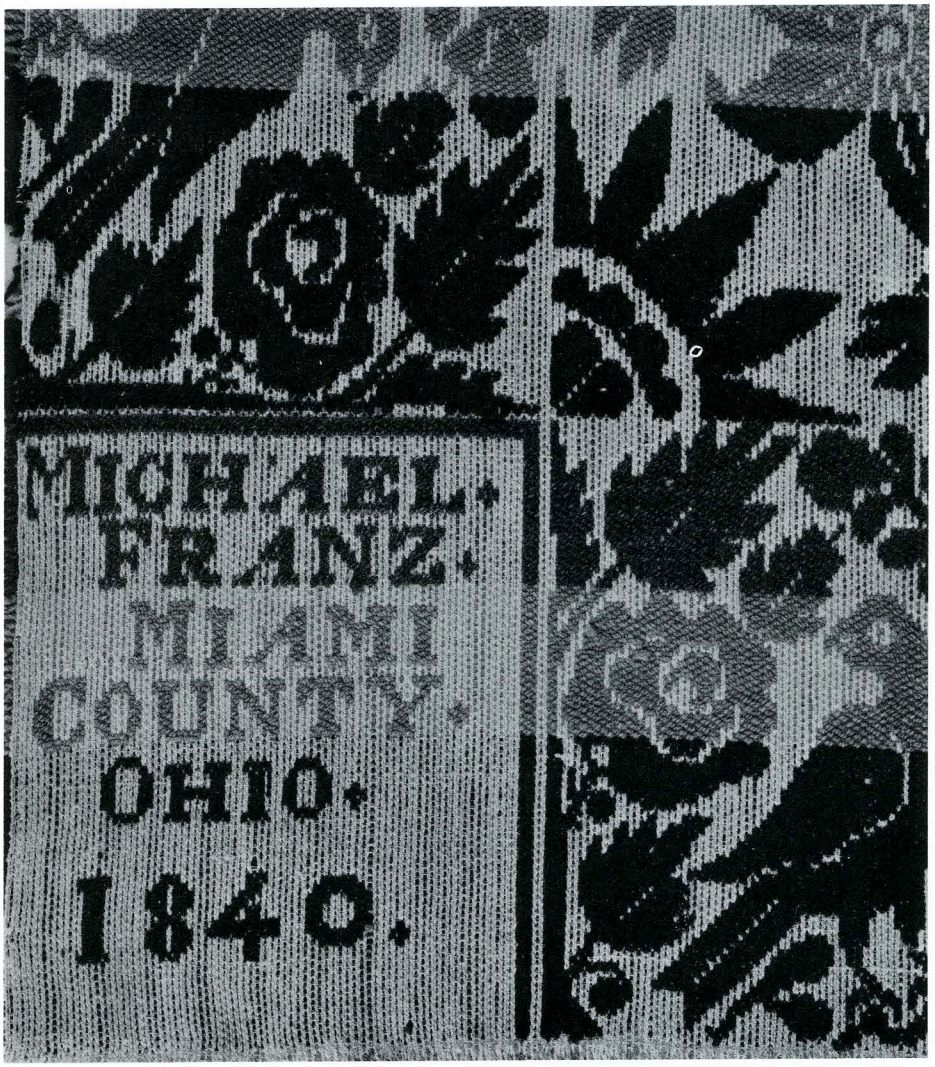
Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll. Mrs. C. L. McCoy

Gift: The Chicago Historical Society, 1967.202





120a Detail of 1950.98 showing reverse side

120

MICHAEL FRANZ, 1840
Ohio, Miami County

Inscription: Michael Franz Miami County Ohio 1840

Warp: natural and light blue cotton
Weft: natural cotton; blue, red, and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
95 x 79 in 239.5 x 200 cm

Full pattern repeat:
16¾ x 14¼ in 42.5 x 36.2 cm

Border:
Side: 7¼ in 18.4 cm
Bottom: 9½ in 24 cm

Thread count: Warp: 10 natural per cm; 6 light blue per cm
Weft: 8 natural per cm; 7 blue per cm; 7 red per cm; 7 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Ex coll. Mrs. Frank D. Carpenter

Gift: Mr. Frank D. Carpenter, 1950.98


MICHAEL·
FRANZ·
MIAMI
COUNTY·
OHIO·
1840·

121



1846 Ohio

Inscription: Capitol in Washington 1846

Warp: natural cotton; blue, red, and green wool

Weft: natural cotton; blue, red, and green wool

All-over measurements (two loom widths joined; fringed; selvages present):

89½ x 80¼ in 227.5 x 204 cm

Full pattern repeat:
31½ x 21¾ in 79.75 x 37 cm

Border:
Side: 9 in 22.9 cm
Bottom: 1½ in 4 cm

Thread count: Warp: 8 natural per cm; 9 blue per cm; 9 red per cm; 9 green per cm

Weft: 7 natural per cm; 7 blue per cm; 7 red per cm; 7 green per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll. Mrs. Frank D. Carpenter

Gift: Mr. Frank D. Carpenter, 1950.1583

122

SAMUEL MEILY, 1842
Ohio, Mansfield, Richland County

Inscription: Samuel Meily Mansfield Richland Ohio 1842 Sucina Carpenter

Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
89¾ x 80¼ in 227.5 x 204 cm

Full pattern repeat:
19¼ x 14½ in 48.75 x 37 cm

Border:
Side: 7¼ in 18.4 cm
Bottom: 5¼ in 13.3 cm

Thread count: Warp: 10 natural per cm; 6 natural per cm
Weft: 7 natural per cm; 6 blue per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Mrs. N. H. Carpenter, 1918.266

SAMUEL MEILY wove coverlets at his home at the corner of East Fourth and South Adam Streets in Mansfield, Ohio.



123

SAMUEL MUNDWILER, 1848
Ohio, Hopewell Township, Seneca County

Inscription: Samuel Mundwiler Hopewell Township Seneca County Ohio 1848

Warp: natural cotton
Weft: natural cotton; blue and red wool

All-over measurements (fragment; fringed):
26¼ x 31 in 66.6 x 78.7 cm

Border:
Side: 7 in 17.8 cm
Bottom: 5¾ in 14.6 cm
Top: 6¼ in 15.8 cm

Thread count: Warp: 12 natural per cm; 6 natural per cm
Weft: 11 natural per cm; 9 blue per cm; 9 red per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Mrs. Potter Palmer, 1946.70

SAMUEL MUNDWILER wove in Hopewell Township from 1847 to 1849. The illustrated example is a peddler's sample.



124

1848 Ohio
Bolivar, Tuscarawas County

Inscription: S Blocher Bolivar
Tuscanawvus County Ohio 1848

Warp: natural and light blue cotton
Weft: natural cotton; blue, red, and green wool

All-over measurements (two loom widths joined):
73 x 66 in 185.4 x 167.8 cm

Full pattern repeat:
13½ x 14¼ in 34.3 x 36.2 cm

Border:
Side: 6¾ in 18 cm
Bottom: 7¼ in 16.5 cm

Thread count: Warp: 10 natural per cm; 6 light blue per cm
Weft: 10 natural per cm; 8 blue per cm; 10 red per cm; 9 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Ex coll. Dr. Otto L. Schmidt

Gift: The Chicago Historical Society, 1967.194

124a Detail of 1967.194




S+ELOCHER
NTY
OHIO
1848
FOLIAART



125a Detail of 1917.69

125

GEORGE HEILBRONN, 1849
Ohio, Lancaster

Inscription: Fl B Fancy Coverlet Woven By G Heilbronn Lancaster O 1849

Warp: natural cotton; blue and red wool
Weft: natural cotton; blue and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
87 x 82 in 222 x 208.5 cm

Full pattern repeat:
36 x 28½ in 91.4 x 72.4 cm

Border:
Side: 9¾ in 24.8 cm
Bottom: 11⅝ in 29.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm; 9 red per cm
Weft: 7 natural per cm; 7 blue per cm; 7 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 1:1

Gift: Dr. Frank W. Gunsaulus, 1917.69

GEORGE HEILBRONN did his weaving at his home on Columbus Street and Ohio Street, Lancaster, Ohio. In 1857, he advertised in the Ohio Eagle in Lancaster that he had procured new machinery, with which he was able to weave coverlets all in one breadth and without center seam. He also stated that he had just received from the East Coast a variety of new patterns in the latest fashion and that he could supply the cotton yarn needed for the warp and necessary in weaving coverlets.


M. E.
FANCY
COVERLET
WOVEN BY G.
HEILERONN
LANCASTER O.
1849

126

DENNIS COSLEY, 1847
Ohio, Xenia, Greene County

Inscription: Made by D Cosley Xenia Greene County Ohio 1847

Warp: natural and light blue cotton
Weft: natural cotton; blue, red, and green wool

All-over measurements (full loom width, seamless; fringed; selvages present):
92½ x 80 in 235.2 x 202.9 cm

Full pattern repeat:
16½ x 14 in 41.9 x 35.6 cm

Border:
Side: 8½ in 21.6 cm
Bottom: 10 in 25.4 cm

Thread count: Warp: 10 natural per cm; 6 light blue per cm
Weft: 9 natural per cm; 7 blue per cm; 7 red per cm; 8 green per cm

Beiderwand with free areas with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

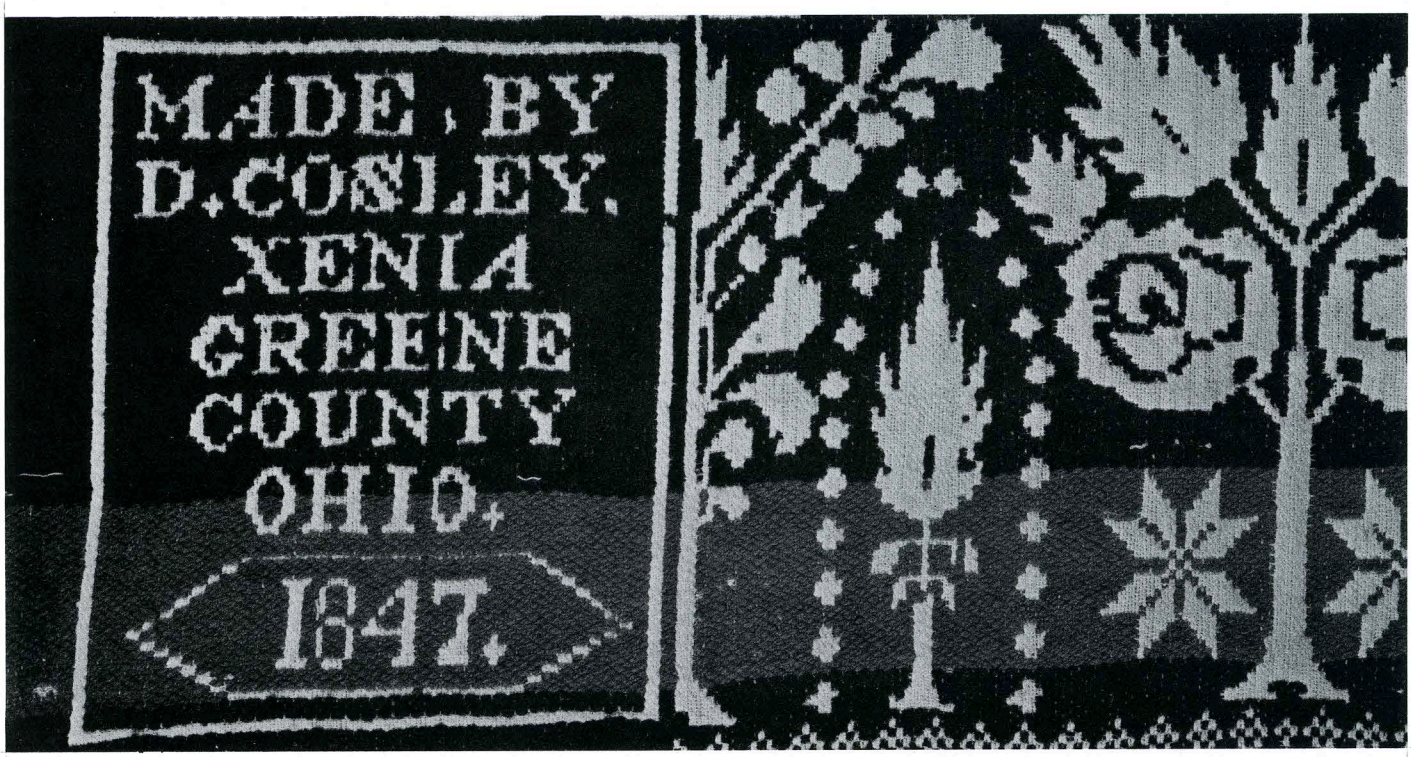
Proportion: 2:1

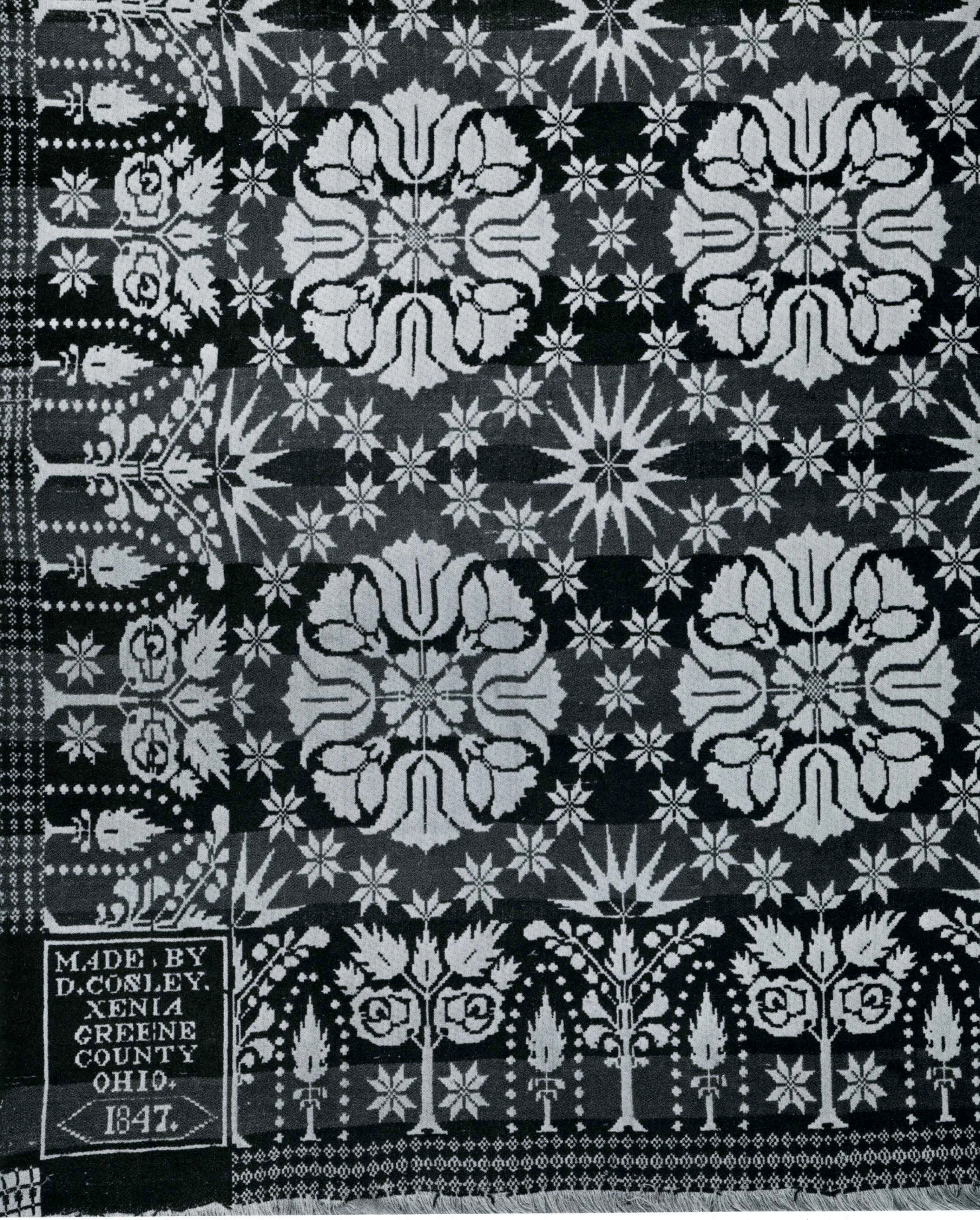
Ex coll. Mrs. Frank D. Carpenter

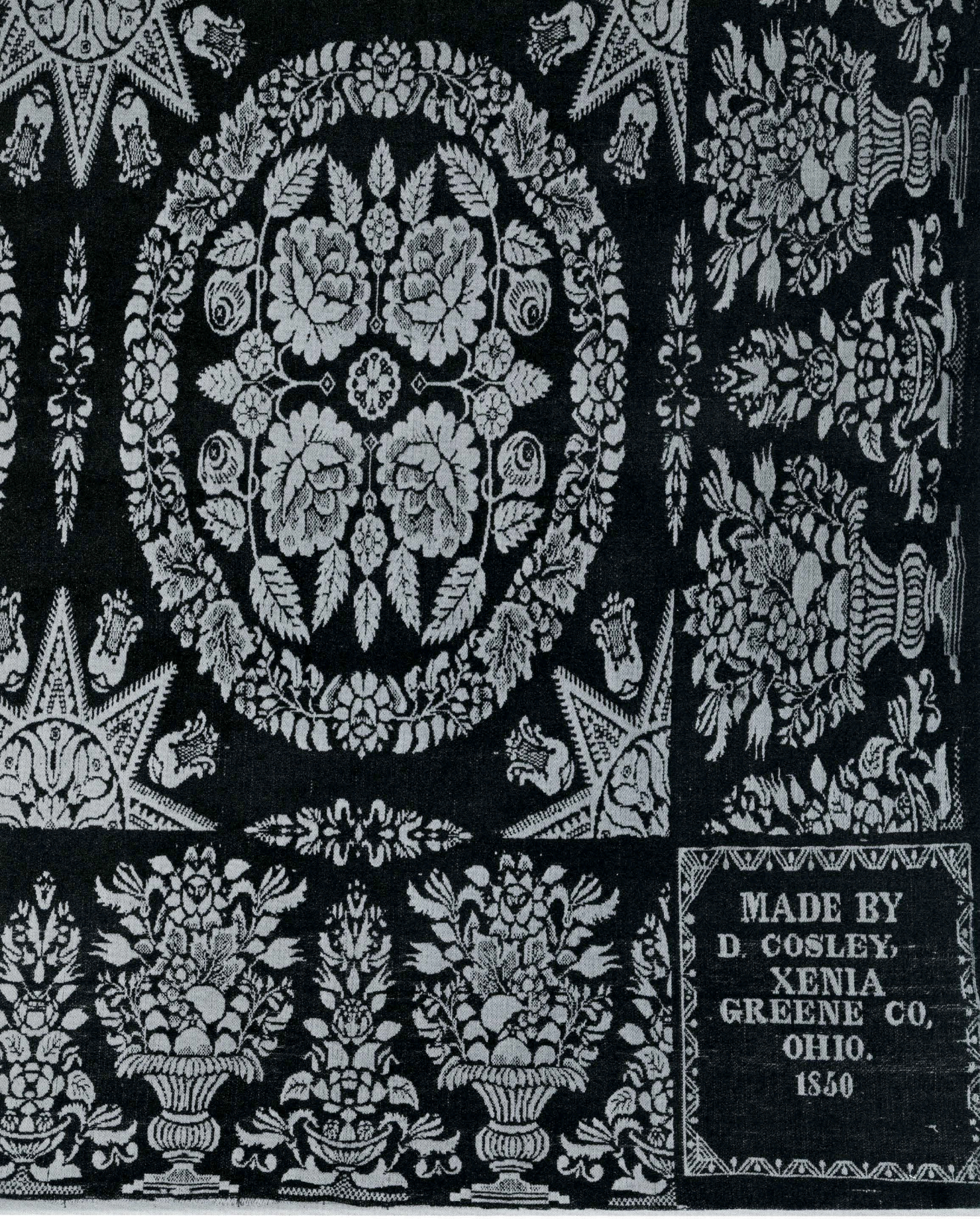
Gift: Mr. Frank D. Carpenter, 1950.94

DENNIS COSLEY was born June 20, 1816 near Martinsburg, Virginia. In 1831, he went to Fort Louden, Franklin County, Pennsylvania, where he learned spinning, dyeing and weaving. He remained in Pennsylvania for fifteen years. In 1837, he operated a mill in Bridgeport, Pennsylvania, which subsequently burned. To get the necessary funds to purchase his own mill, he conducted a school for four years and in 1844, bought one at Fayetteville, Pennsylvania. Cosley also bought a loom for weaving coverlets which he had fortunately kept in his home, for in 1845 this mill burned as well. In 1846, he and his brother George, moved to Xenia, Ohio, where they built a log loom house at the rear of Dennis Cosley's residence and where he produced a great number of coverlets without a center seam. Cosley did his own dyeing and, at the outbreak of the Civil War, dyed blankets for the Union Soldiers. He left Xenia, Ohio, in 1864 and never wove another coverlet thereafter. Instead, he ran a woolen mill in Miami County, Ohio, for three years and later had a store in Troy. He retired in 1890 and died in 1904.

126a Detail of 1950.94




MADE BY
D. COSLEY.
XENIA
GREENE
COUNTY
OHIO.
1847.


MADE BY
D. COSLEY,
XENIA
GREENE CO,
OHIO.
1850

127

DENNIS COSLEY, 1850
Ohio, Xenia, Greene County

Inscription: Made by D Cosley Xenia Greene Co Ohio 1850

Warp: natural and tan cotton
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; fringed; selvages present):
98 x 83½ in 249.1 x 212.3 cm

Full pattern repeat:
28¼ x 19½ in 71.7 x 49.5 cm

Border:
Side: 9¼ in 23.5 cm
Bottom: 12½ in 31.5 cm

Thread count: Warp: 11 natural per cm; 6 tan per cm
Weft: 8 natural per cm; 7 blue per cm

Beiderwand with tan cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

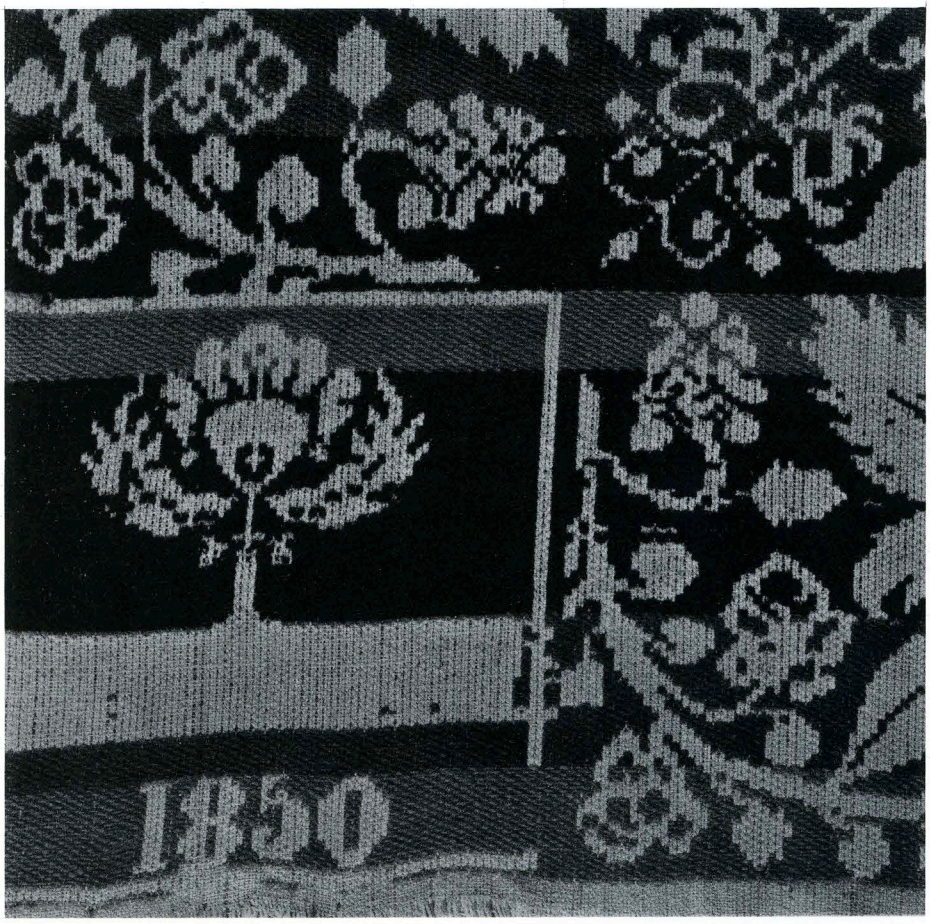
Decoupure: 1

Proportion: 2:1

Gift: Dr. Frank W. Gunsaulus, 1916.434

127a Detail of 1916.434





128a Detail of 1911.20

128

1850 Ohio

Inscription: 1850

Warp: natural and light blue cotton
Weft: natural cotton; blue, red, and yellow ochre wool

All-over measurements (two loom widths joined; fringed; selvages present):
78¾ x 75½ in 200.1 x 191.8 cm

Full pattern repeat:
15⅜ x 15⅛ in 39.1 x 38.4 cm

Border:
Side: 7⅜ in 18.6 cm
Bottom: 7⅛ in 18.1 cm

Thread count: Warp: 9 natural per cm; 5 light blue per cm
Weft: 8 natural per cm; 8 blue per cm; 8 red per cm; 9 yellow ochre per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

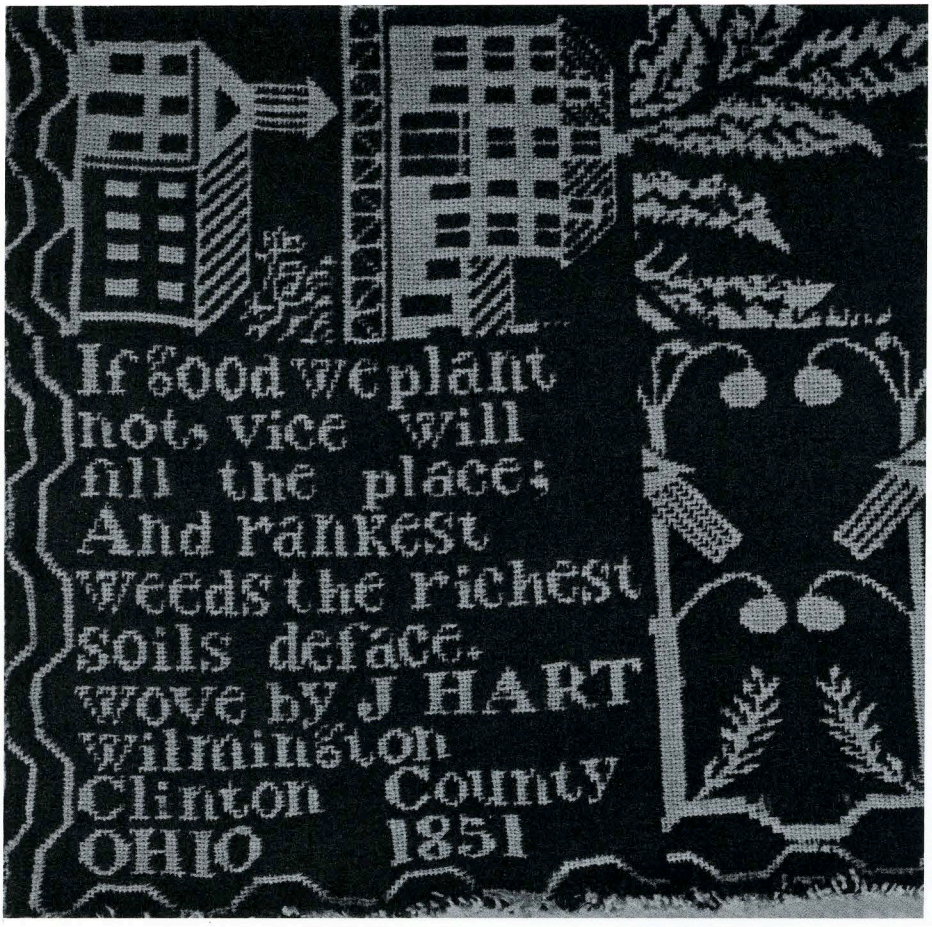
Decoupure: 2

Proportion: 2:1

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.20


1850



129a Detail of 1915.519

129

J. HART, 1851
Ohio, Wilmington, Clinton County

Inscription: If good we plant not, vice will fill the place; and rankest weeds the richest soils deface. Wove by J Hart Wilmington Clinton County Ohio 1851

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; selvages present):
90½ x 78¼ in 229.9 x 198.3 cm

Full pattern repeat:
18⅞ x 16⅜ in 48.1 x 41.8 cm

Border:
Side: 7 in 18 cm
Bottom: 6¾ in 17 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1915.519

The pattern of this coverlet has come to be known as *Birds of Paradise* and *Penelope's Flower Pot with Boston Town Border*. It is a design woven rather prolifically in Ohio, although most of the coverlets carrying this pattern are unsigned.

Moral or religious verses were often woven into the corners of coverlets with the weaver's name and date.


If good we plant
not vice will
fill the places
And rankest
weeds the richest
soils deface.
wove by J HART
Wilmington
Clinton County
OHIO 1851

130

1853 Ohio
Chesterville

Inscription: Manufactured expressly for 1853 Chesterville Ohio 1853

Warp: natural and light blue cotton
Weft: natural cotton; blue, red, and green wool

All-over measurements (full loom width, seamless; fringed; selvages present):
94½ x 80½ in 240.2 x 204.7 cm

Full pattern repeat:
17¼ x 14¾ in 43.9 x 37.5 cm

Border:
Side: 7⅜ in 18.8 cm
Bottom: 8⅜ in 21.3 cm

Thread count: Warp: 9 natural per cm; 5 light blue per cm
Weft: 7 natural per cm; 7 blue per cm; 7 red per cm; 7 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

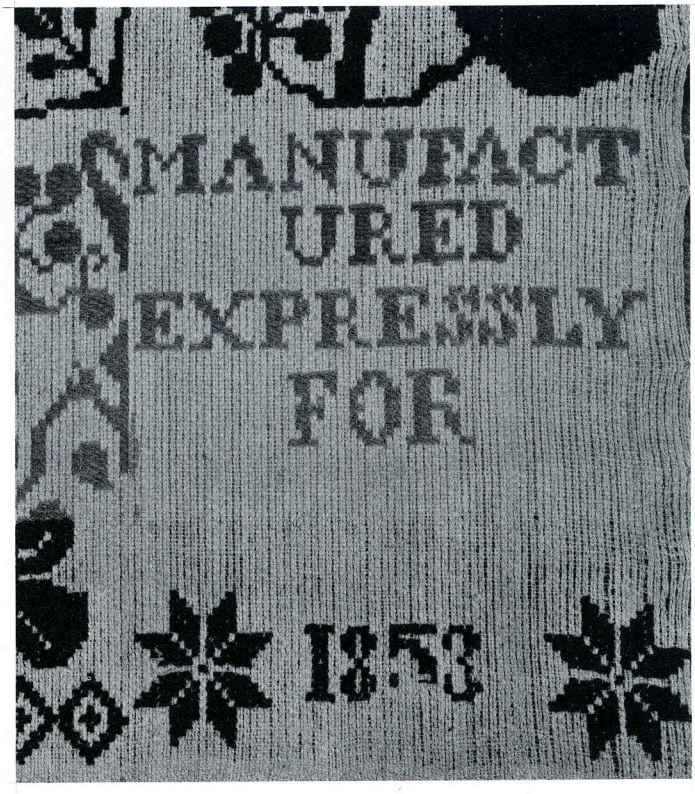
Gift: Dr. Frank W. Gunsaulus, 1911.225

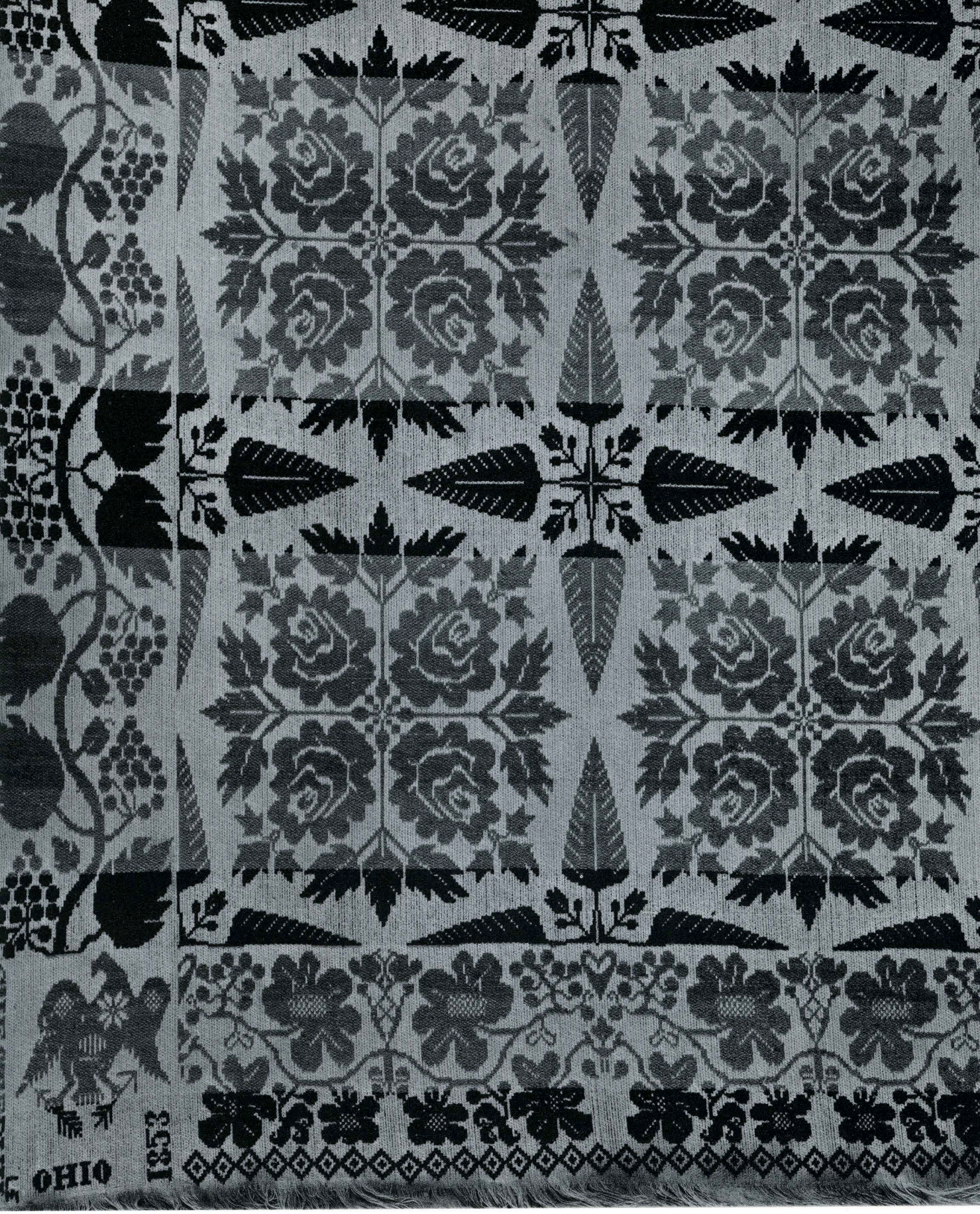
Coverlets were often stockpiled by weavers in periods of slow business. The corners were left with a blank space as seen in the second corner detail. The buyer's name was then filled in with the aid of a needle. The weaver sold his coverlets in his shop or sometimes peddled them around the countryside.

130a Detail of 1911.225



130b Detail of 1911.225




OHIO
1855



131a Detail of 1967.675

131

1856 Ohio

Inscription: Sarah J Helsel 1856

Warp: natural and light blue cotton
Weft: natural cotton; blue, red, and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
97 x 78½ in 246.6 x 199.4 cm

Full pattern repeat:
19⅜ x 19¾ in 49.2 x 50 cm

Border:
Side: 7¼ in 18.5 cm
Bottom: 7½ in 19 cm

Thread count: Warp: 9 natural per cm; 5 light blue per cm
Weft: 9 natural per cm; 8 blue per cm; 8 red per cm; 8 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Mr. Richard Shuflin, 1967.675


AKAH J
IELSSEL 1856


IOHN. WUN
TERLICH.
NORTON.
TOWNSHIP
OHIO.
1857.

132

1857 Ohio

Inscription: Iohn Wunterlich Norton Township Ohio 1857

Warp: natural cotton
Weft: natural cotton; red and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
101⅞ x 76¼ in 233.5 x 193.7 cm

Full pattern repeat:
15¾ x 14 in 40 x 35.5 cm

Border:
Side: 7 in 17.5 cm
Bottom: 8⅛ in 20.6 cm

Thread count: Warp: 10 natural per cm; 6 natural per cm
Weft: 8 natural per cm; 8 red per cm; 8 green per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Miss Helen Donathen, 1960.146



132a Detail of 1960.146

133

DAVID ISAAC GRAVE, 1838
Indiana, Richmond, Wayne County

Inscription: JM by DIG 1838

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
94¾ x 83 in 257.7 x 210.6 cm

Full pattern repeat:
9¾ x 10½ in 24.5 x 26.5 cm

Border:
Side: 6 in 15.5 cm
Bottom: 6 in 15.5 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1917.67

DAVID ISAAC GRAVE and twenty-five members of his family, all Quakers, went to Wayne County, Indiana, in a caravan in 1816 from the East Coast. He worked north of Richmond, Indiana, where he had a loom on the top floor of a mill. He wove the wool prepared by his customers. Grave had a habit of marking his coverlets with the owner's initials in the corners. Thereafter, he added his own initials or even his full name as well as a date. Later in his career he moved to Monrovia, Morgan County, Indiana. It is there that he died.

133a Detail of 1917.67




JM
DIG
838


YEAR 183

134

GILMOUR BROTHERS, 1839
Indiana, Union County

Inscription: Year 1839

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
93 x 75 in 233 x 212.6 cm

Full pattern repeat:
13 x 15 in 33 x 38 cm

Border:
Side: 7½ in 19 cm
Bottom: 7¼ in 18.5 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

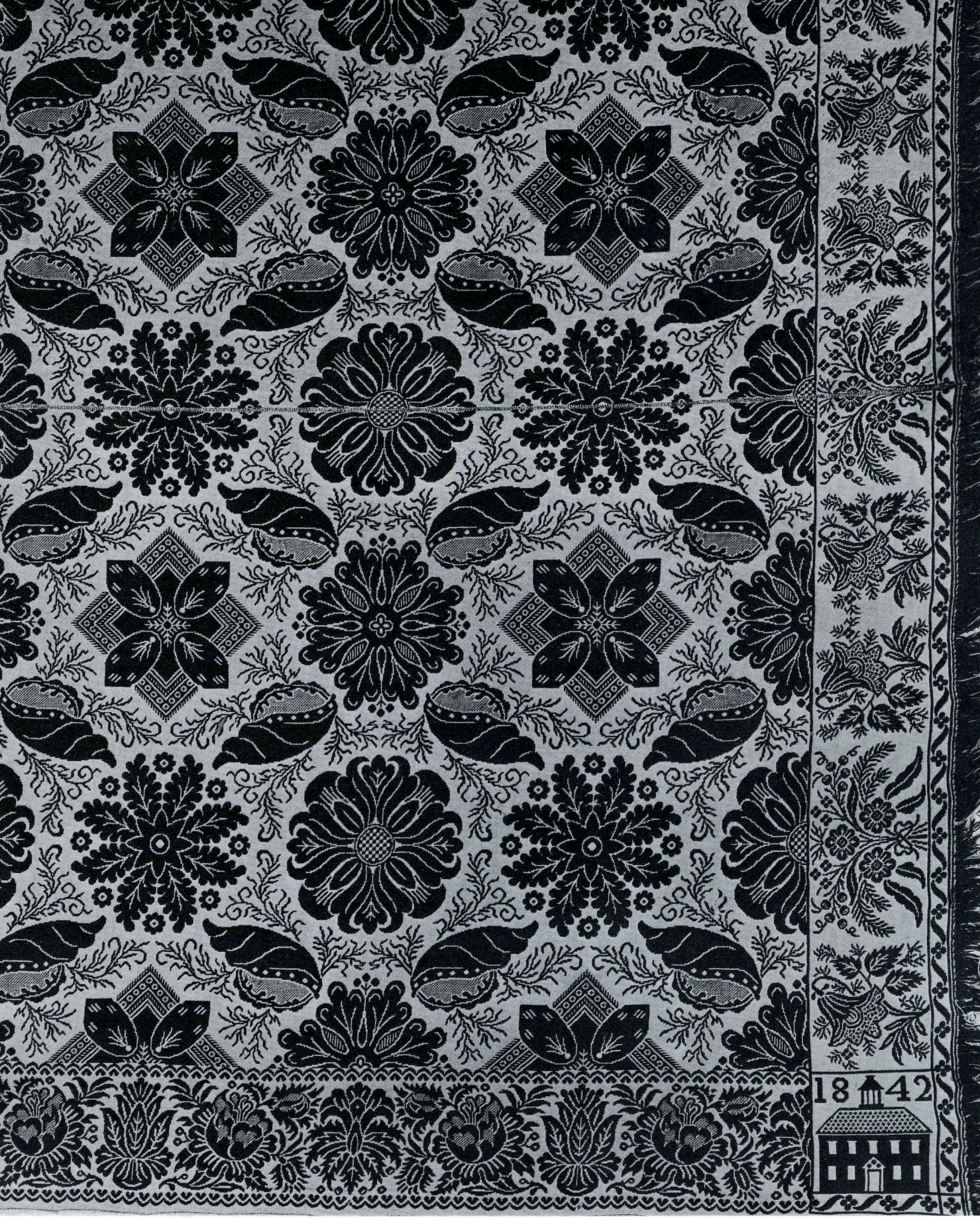
Gift: Dr. Frank W. Gunsaulus, 1916.432

There were four Gilmour brothers, all born in Ayrshire, Scotland. Gabriel, born in 1800, came to the United States in 1832 as well as William, born in 1808. Joseph, born in 1805, arrived a year earlier and Thomas, born in 1813, reached the States in 1835. Joseph, William and Gabriel wove in New Haven, Connecticut, until 1834, when Gabriel went to Franklin County, Indiana. Joseph went to Union County, Indiana, in 1835, followed by William in 1837 and Thomas in 1838. All four bought land near Dunlapville, Union County, and wove there for a time. Later Gabriel sold his interest to his brothers and moved to Decatur County, where his sister, Jenet, and brother-in-law, William Craig, Sr. lived. He died there in 1844. Joseph sold his land in 1845 and moved west. Thomas went back to farming in Franklin County, later moving to Decatur County, Indiana, where he died. William continued weaving in Union County until sometime in the early 1850's.

The border pattern of houses, trees and a paling fence became almost synonymous with the Gilmour name and their coverlets as no other weaver seemed to have used this design.

134a Detail of 1916.432




18 42

135

WILLIAM CRAIG, SR., 1842
Indiana, Decatur County

Inscription: 1842

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
90 x 72 in 245.5 x 200 cm

Full pattern repeat:
19¾ x 19¾ in 50 x 50 cm

Border:
Side: 6¾ in 17 cm
Bottom: 6¼ in 16 cm
Top: 6 in 15 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Miss Emma Stevens, 1914.720

The wool for this coverlet was grown on a farm near Mount Carmel, Indiana. It was spun and dyed by Elizabeth Cunningham, mother of Sarah Cunningham Stevens and grandmother of the donor.

WILLIAM CRAIG, SR., was born in Kilmarnock, Scotland, in 1800 and came to America in 1820 where he landed in South Carolina. In 1821, he was joined by his brothers and sisters and several members of the Gilchrist family who brought with them their looms and weaving equipment. William married Jane Gilchrist upon landing and two of his sons were born in South Carolina—James in 1823 and William Jr., in 1825.

According to his Declaration of Intention, William, Sr., went to Franklin County, Indiana, in 1830 and was still in Mount Carmel in January, 1839. During this time he bought quantities of cotton warp from a Cincinnati firm. In 1837, he and William Gilchrist purchased land jointly in Franklin County, but in 1840, he sold his share to his partner and bought land in Decatur County, Indiana. He took his family along, bought a farm three and a half miles northeast of Greensburg and set up his loom once again. He was assisted in weaving by his two sons, James and William, Jr. His business flourished until 1834. Thereafter the popularity of his coverlets ceased and he moved to Milford, Indiana, where he died in 1880. Craig was buried in the Alley Cemetery near there.

135a Detail of 1914.720




18 44

136

WILLIAM CRAIG, SR., 1844
Indiana, Decatur County

Inscription: 1844

Warp: blue and red wool
Weft: blue and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
79¼ x 82 in 218.5 x 230.4 cm

Full pattern repeat:
23½ x 21¼ in 58.5 x 54 cm

Border:
Side: 7¼ in 18.3 cm
Bottom: 8 in 20.3 cm
Top: 3½ in 8.6 cm

Thread count: Warp: 7 blue per cm; 7 red per cm
Weft: 7 blue per cm; 7 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1917.73

136a Detail of 1917.73




18 46

137

WILLIAM CRAIG, SR., 1846
Indiana, Decatur County

Inscription: 1846

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
88½ x 75½ in 225 x 191.8 cm

Full pattern repeat:
19¾ x 20½ in 50.2 x 52 cm

Border:
Side: 6½ in 16.5 cm
Bottom: 6¼ in 16 cm
Top: 6¼ in 16 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1916.353

137a Detail of 1916.353




W.CRAIG
GREENSBURG
DC. Co. IA
1850

138

WILLIAM CRAIG, JR., 1850
Indiana, Greensburg, Decatur County

Inscription: W Craig Greensburg DC Co IA 1850

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
90½ x 90¼ in 229.8 x 229.2 cm

Full pattern repeat:
20½ x 20⅛ in 52.1 x 51.1 cm

Border:
Side: 7 in 17.5 cm
Bottom: 6½ in 16.5 cm
Top: 6¾ in 17 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 7 natural per cm; 7 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1916.384A

WILLIAM CRAIG, JR. was born in South Carolina in 1825. He married in 1845 and settled in Greensburg where he wove for eight years in his own shop. In 1853, he exchanged with his father, William Craig, Sr., taking the farm and his father, the shop. His weaving career ended after he took the farm over.

138a Detail of 1916.384 A




W.CRAI
GREENSBUR
IA 185

139

WILLIAM CRAIG, JR., 1855
Indiana, Greensburg, Decatur County

Inscription: W Craig WV Greensburg DC IA 1855

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed):
88 x 72 in 223.4 x 200 cm

Full pattern repeat:
22 x 20¾ in 55.9 x 52.7 cm

Border:
Side: 6¾ in 17 cm
Bottom: 7 in 18 cm
Top: 6¾ in 17 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 7 natural per cm; 7 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Ex coll: Mrs. Frank D. Carpenter

Gift: Mr. Frank D. Carpenter, 1950.100

The "WV" in the corner design stands for "Weaver."
The "IA" stands for Indiana and not as so frequently misinterpreted, for Iowa.

139a Detail of 1950.100




J. CRAIG
2 MILES
N. EAST OF
GREENSBURG
D. C
IA. 1855

140

J. CRAIG, 1855
Indiana, Greensburg, Decatur County

Inscription: J Craig 2 miles N. East of Greensburg DC IA 1855

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
76 x 89¾ in 195.2 x 226.5 cm

Full pattern repeat:
22 x 20⅜ in 55.75 x 51.5 cm

Border:
Side: 6¾ in 17 cm
Bottom: 7 in 17.5 cm
Top: 6¾ in 17 cm

Thread count: Warp: 8 natural per cm; 8 blue per cm
Weft: 8 natural per cm; 8 blue per cm

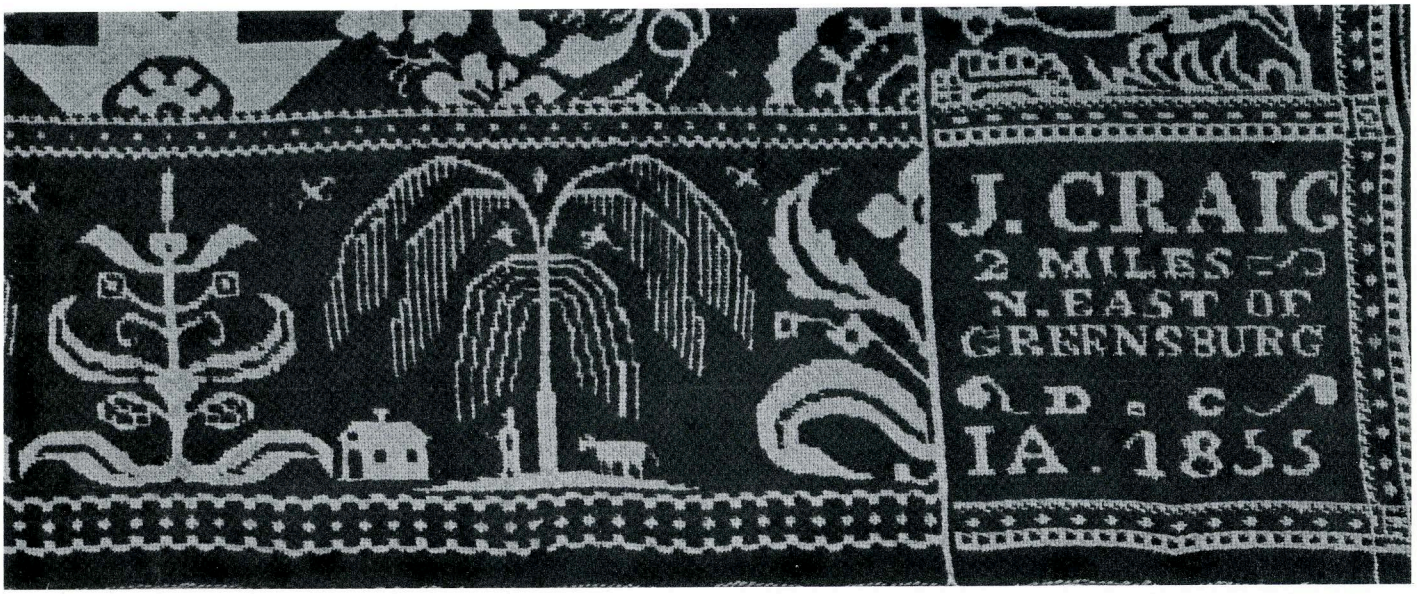
Double cloth
Woven on hand-loom with Jacquard attachment

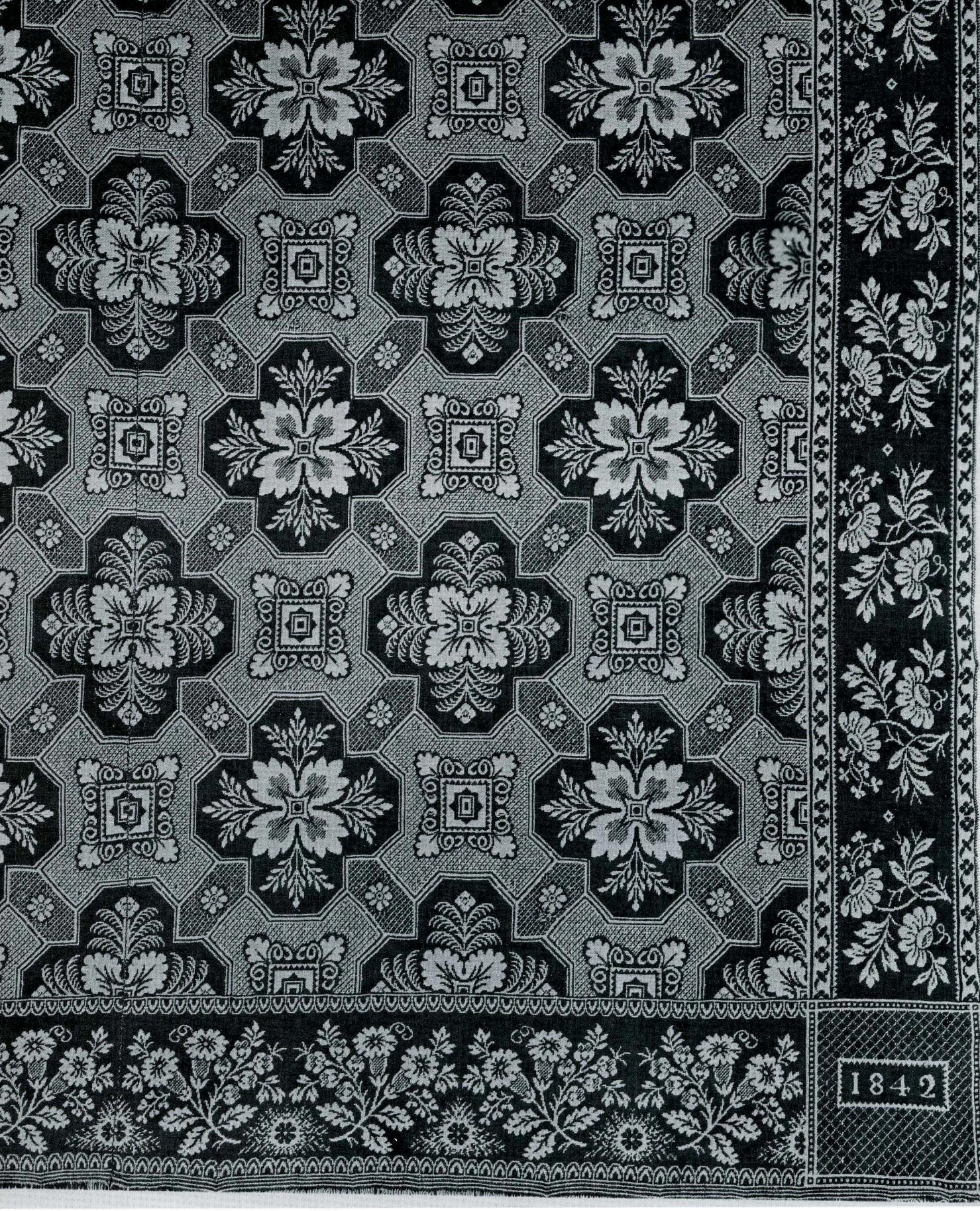
Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1917.7

JAMES CRAIG, son of William Craig, Sr., was born in South Carolina in 1823 and married in 1846. Almost immediately he went to Andersonville, Franklin County, Indiana, just over the Decatur County line. Here he wove for eight years, making coverlets for the adjoining community. In 1854, he moved back and bought a farm next to his brother's. He signed his coverlets "2 mi. N.E. of Greensburg." He died in Greensburg in 1889.

140a Detail of 1917.7




1842

141

Attributed to ROBERT DARE, 1842
Indiana, Union County

Inscription: 1842

Warp: blue and red wool
Weft: blue and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
90 x 76 in 230.8 x 193 cm

Full pattern repeat:
17 x 15¼ in 43.2 x 38.7 cm

Border:
Side: 7¼ in 18.5 cm
Bottom: 8¾ in 22.2 cm

Thread count: Warp: 7 blue per cm; 7 red per cm
Weft: 7 blue per cm; 7 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

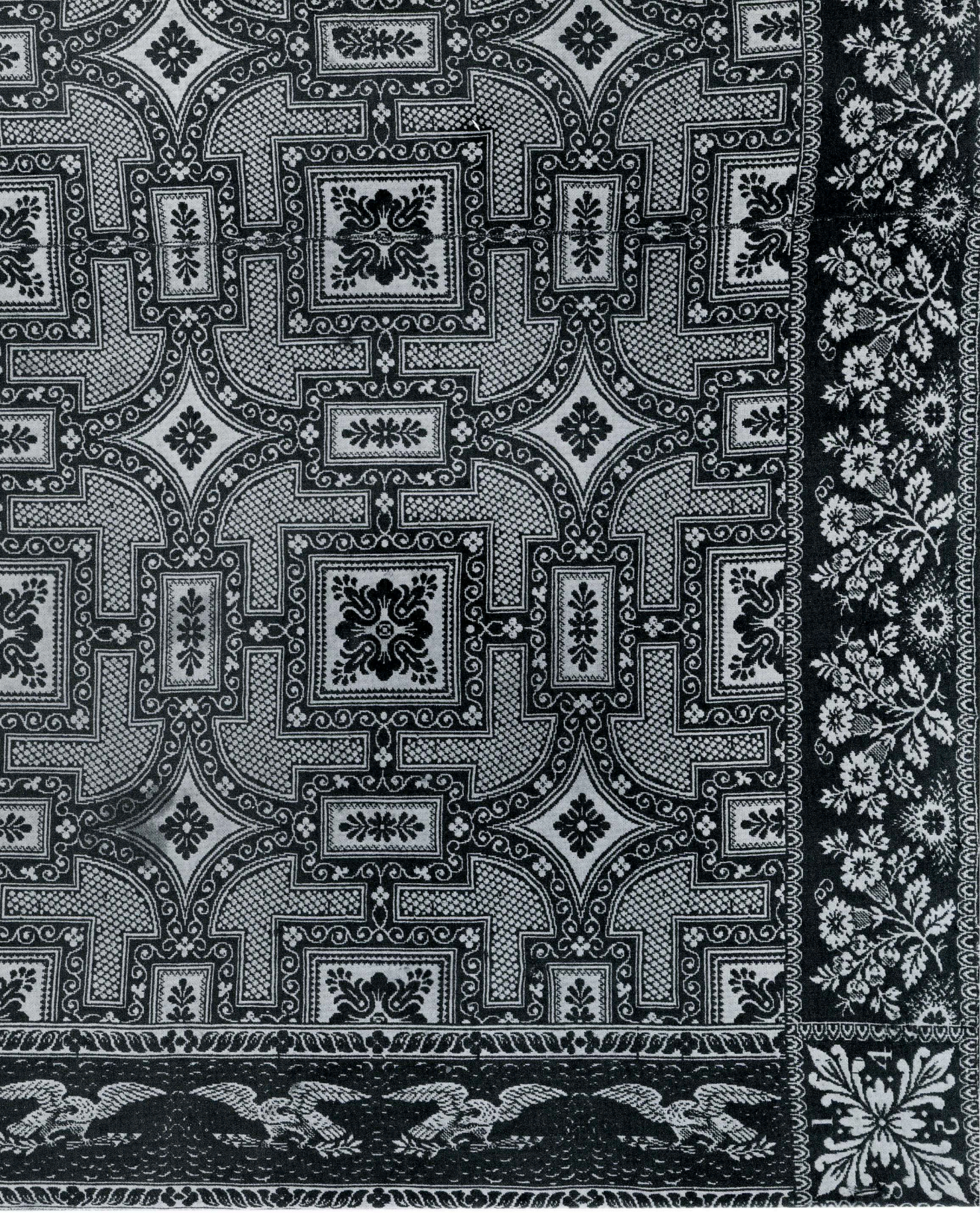
Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1916.392

ROBERT DARE was born in 1800 and worked in Union County, Indiana.

141a Detail of 1916.392





142

MUIR BROTHERS, 1845
Indiana, Wayne County

Inscription: 1845

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
94 x 72 in 237 x 200 cm

Full pattern repeat:
14½ x 14¼ in 36.8 x 36.2 cm

Border:
Side: 7 in 18 cm
Bottom: 6⅞ in 17.5 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 8 natural per cm; 8 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

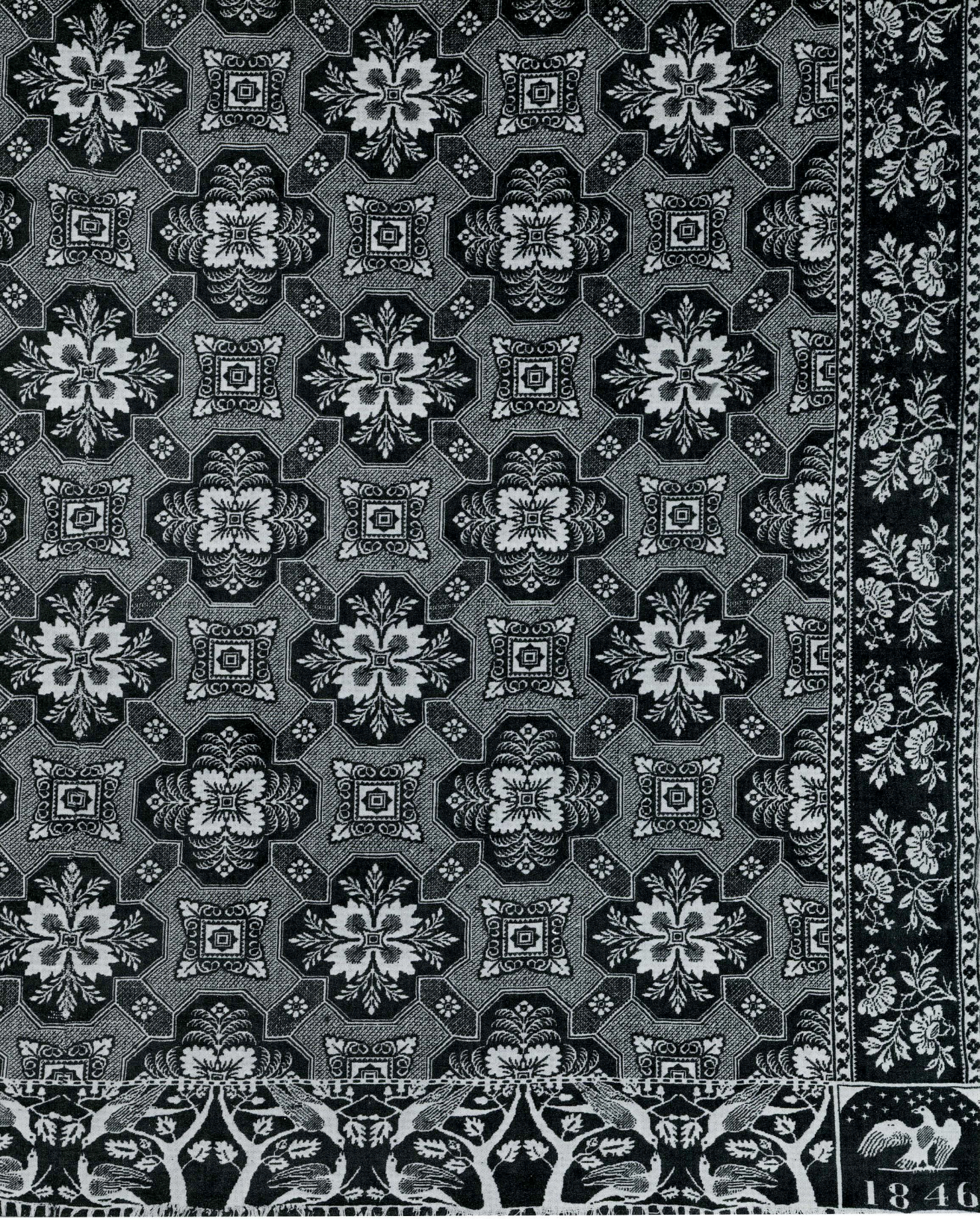
Decoupure: 1

Ex coll: Mrs. Frank D. Carpenter

Gift: Mr. Frank D. Carpenter, 1950.102

There were four Muir brothers, all born in Kilmarnock, Scotland. Their father was a weaver and the boys were apprenticed early. Robert, born in 1808, and William, born in 1818, came to the United States in either 1835 or 1836. Robert went to New Haven, Connecticut, and two years later to Germantown, Indiana, where he and William set up a weaving shop and wove until 1842. John, born in 1815, arrived in the United States in 1841. Thereafter, he went to Germantown, Indiana, where Robert and William were already weaving. Just when Thomas arrived is not entirely clear but he appears in the Indianapolis census of 1850 and is listed there as being married in 1857.

Later the Muirs split up and went their separate ways. William and Thomas moved to Indianapolis, where, in 1850, William was operating a 3-loom establishment, the largest in the state. Thomas was with his brother at that time. John went to Greencastle and advertised in February, 1843, that he had set up his weaving shop and would be ready for operation in about two weeks. Robert sold the Germantown land in 1843 and moved to Delaware County, Indiana.


1846

143

MATTHEW RATTRAY, 1846
Indiana, Richmond, Wayne County

Inscription: 1846

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
90 x 77 in 230.8 x 195.8 cm

Full pattern repeat:
12¼ x 12¾ in 31.1 x 32.4 cm

Border:
Side: 6½ in 16 cm
Bottom: 5¾ in 14.5 cm

Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 8 natural per cm; 8 blue per cm

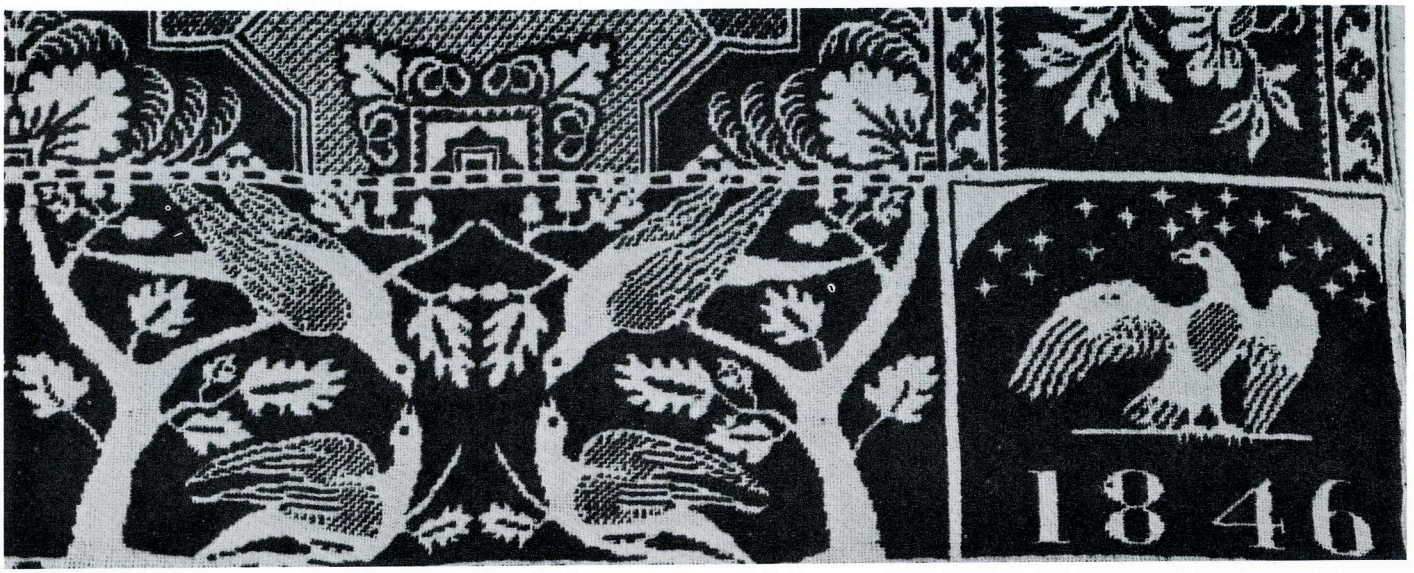
Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1916.433

MATTHEW RATTRAY was born in Paisley, Scotland, February 18, 1796, where he learned the weavers' trade. He came to the United States in 1818 and landed in Philadelphia. Four years later he opened his weaving shop in Richmond, Wayne County, Indiana. He was a general weaver and produced coverlets, blankets, carpets and cloth. In 1841, he purchased an improved loom with Jacquard attachment which enabled him to weave elaborate patterns and any designs submitted by his customers. His clients supplied the woolen yarns and coverlets were made within a few weeks varying in price from $10.00 to $25.00. In 1859, a large part of his shop and its contents was destroyed by fire. The growing use of looms with Jacquard attachments and even power-looms as well as the popularity of factory made goods caused the decline of handwoven coverlets. Rattray retired in 1865 and died April 29, 1872.

143a Detail of 1916.433



144

FREDERICK A. KEAN, 1847
Indiana, Terre Haute, Vigo County

Inscription: Made by F A Kean 1847

Warp: natural and light blue cotton
Weft: natural cotton; blue, red, and green wool

All-over measurements (two loom widths joined; fringed; selvages present):
96 x 88 in 244 x 223.4 cm

Full pattern repeat:
16 x 14½ in 40.6 x 36.8 cm

Border:
Side: 8 3/16 in 21.25 cm
Bottom: 7¾ in 19.5 cm

Thread count: Warp: 8 natural per cm; 5 light blue per cm
Weft: 9 natural per cm; 9 blue per cm; 9 red per cm; 9 green per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

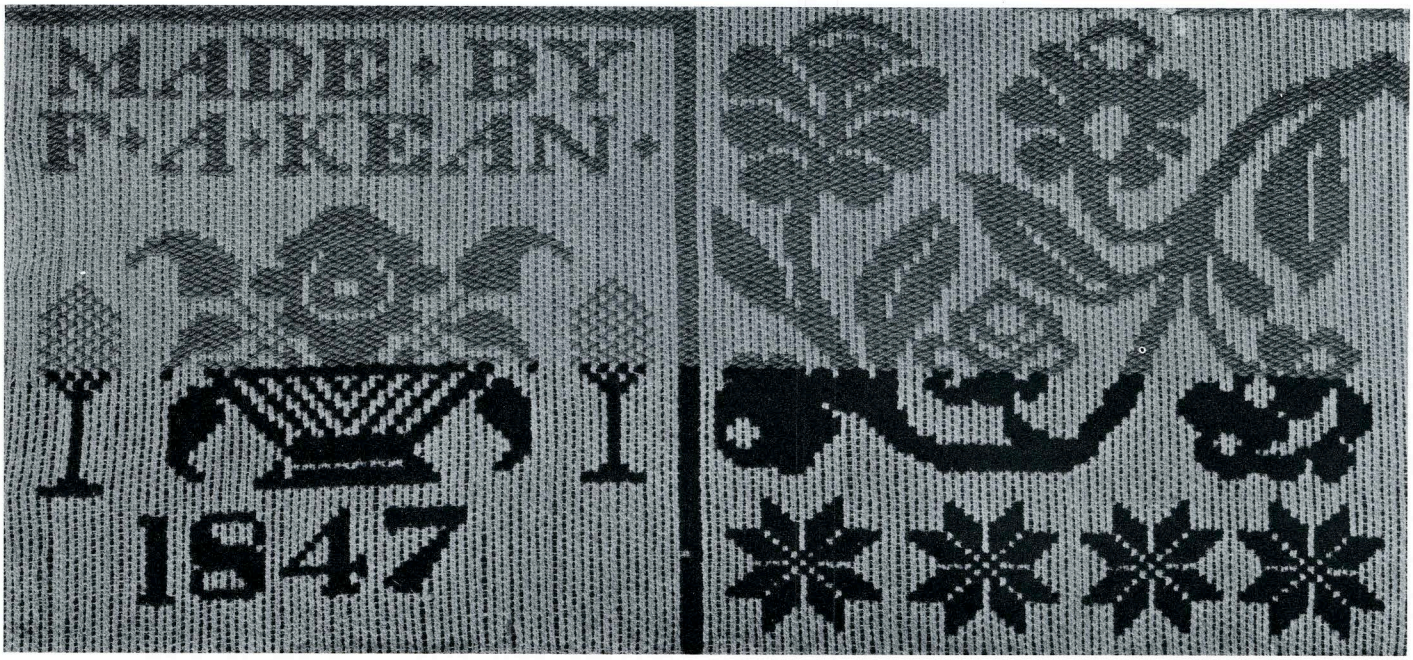
Proportion: 2:1

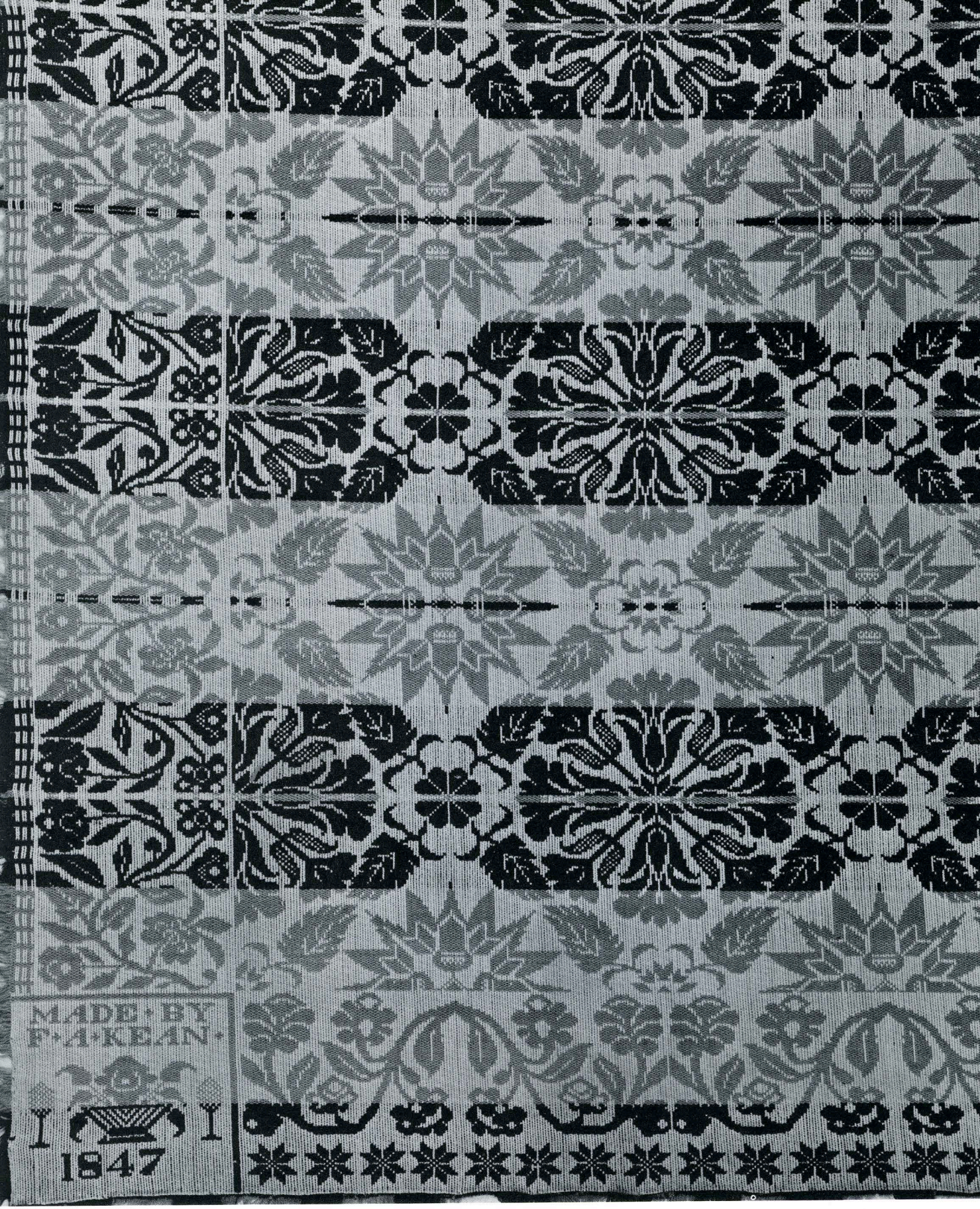
Ex coll: Mr. Ray Williams

Gift: The Chicago Historical Society, 1967.203

FREDERICK A. KEAN lived about four miles east of Terre Haute, Indiana, on a farm. He signed his coverlets in the corners "Made by F.A. Kean" above a basket of flowers and he would weave the date below the basket. His known coverlets date between 1838 and 1851.

144a Detail of 1967.203




MADE·BY
F·A·KEAN·
1847



145a Detail of 1970.1082

145

WILLIAM HICKS, 1850
Indiana, Killbuck Creek, Madison County

Inscription: William Hicks

Warp: natural and light blue cotton
Weft: natural cotton; blue, green and red wool

All-over measurements (two loom widths joined; fringed; selvages present):
96 x 78 in 244 x 198.3 cm

Full pattern repeat:
14½ x 14½ in 36.8 x 36.8 cm

Border:
Side: 7 in 17.8 cm
Bottom: 7 in 17.8 cm

Thread count: Warp: 9 natural per cm; 5 light blue per cm
Weft: 9 natural per cm; 9 blue per cm; 9 green per cm; 9 red per cm

Beiderwand with light blue cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

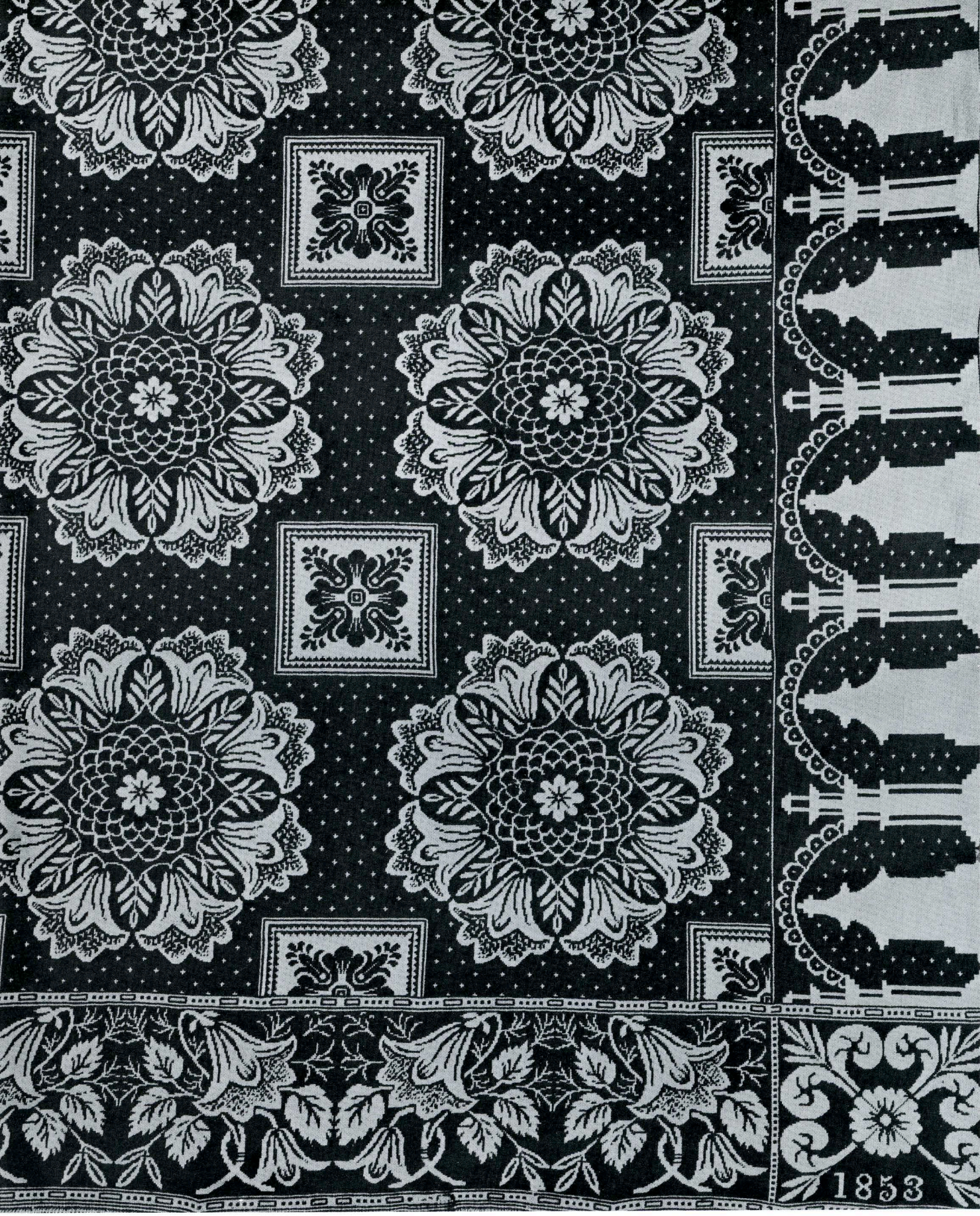
Decoupure: 2

Proportion: 2:1

Gift: James M. Kittleman, 1970.1082

WILLIAM HICKS was born in Ohio in 1821 and died in Alexandria, Madison County, Indiana, on October 10, 1903. He never dated his coverlets.


WILLIAM
HICKS


1853

146

JOHN ROGERS, 1853
Indiana, Wayne County

Inscription: 1853

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
90 x 79 in 230.8 x 200 cm

Full pattern repeat:
14½ x 15 in 37 x 38 cm

Border:
Side: 7¾ in 19.7 cm
Bottom: 8½ in 21.5 cm

Thread count: Warp: 7 natural per cm; 7 blue per cm
Weft: 7 natural per cm; 7 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Gift: Dr. Frank W. Gunsaulus, 1916.384 B

JOHN ROGERS was an Irish weaver working south of Germantown, Indiana, and east of Milton in Wayne County, Indiana.

146a Detail of 1916.384 B





147a Detail of 1911.15

147

ABRAM WILLIAM VAN DOREN, 1845
Michigan, Avon, Oakland County

Inscription: Sybil Duncan A W Van-Doren Weaver Avon 1845 Michigan

Warp: natural cotton and red wool
Weft: natural cotton and red wool

All-over measurements (two loom widths joined; selvages present):
88 x 76 in 225.7 x 195.2 cm

Full pattern repeat:
20¾ x 15¾ in 52.7 x 40 cm

Border:
Side: 6⅝ in 17 cm
Bottom: 7½ in 19 cm

Thread count: Warp: 9 natural per cm; 9 red per cm
Weft: 8 natural per cm; 8 red per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Ex coll: Mrs. Florence S. Babbitt

Gift: Dr. Frank W. Gunsaulus, 1911.15

ABRAM WILLIAM VAN DOREN was born March 7, 1808 at Millstone, New Jersey, and died in 1884 near Supply Creek, Nebraska. He went from New Jersey to Michigan in 1838 and wove until 1864 when he moved to a farm near Ionia, Michigan. Years later he moved once more, this time to a farm near Supply Creek, Nebraska, where he died.
Van Doren was considered an excellent weaver and he purchased his looms and other supplies from J. J. Davidson of New York.


SYBIL-
DUNCAN
A.W.VAN-
DOREN.
WEAVER
A N O N.
1845.
MICHI-
GAN.
MICHI-
GAN.
MICHI-
GAN.



148a Detail of 1911.445

148

ABRAM WILLIAM VAN DOREN, 1846
Michigan, Avon, Oakland County

Inscription: Ruth H Little A W Van-Doren Weaver Avon 1846 Oakland Co.

Warp: natural cotton and blue wool
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
88 x 79 in 225.7 x 200 cm

Full pattern repeat:
25¾ x 16 in 65.4 x 40.6 cm

Border:
Side: 7½ in 19 cm
Bottom: 10½ in 26.5 cm

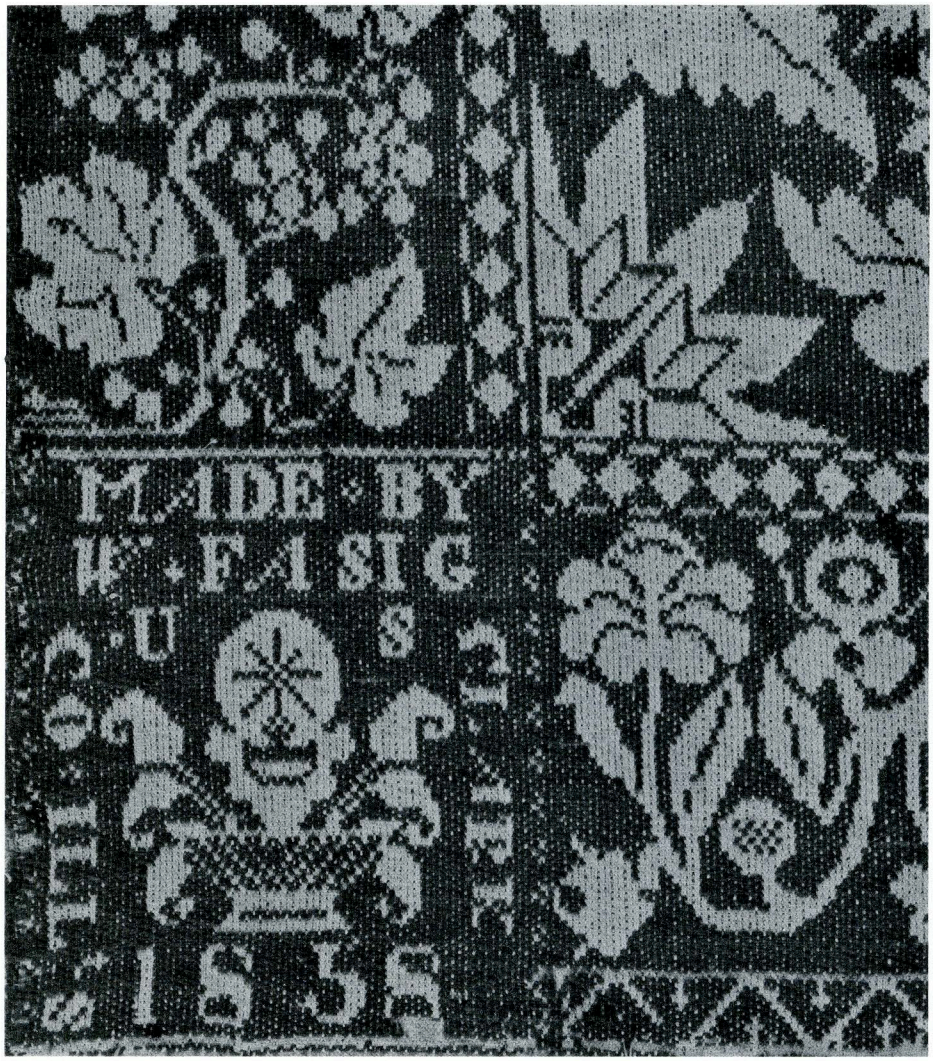
Thread count: Warp: 9 natural per cm; 9 blue per cm
Weft: 9 natural per cm; 9 blue per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Gift: Dr. Frank W. Gunsaulus, 1911.445


RUTH
H
LITTLE
A.W.VAN-
DOREN.
WEAVER
AVON
1846.
OAKLAND. CO.



149a Detail of 1972.396

149

W. FASIG, 1858
Illinois, Clark County

Inscription: Made by W Fasig Clark Co Ill's U S 1858

Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (two loom widths joined; fringed; selvages present):
91¼ x 73⅝ in 232 x 187 cm

Full pattern repeat:
16¾ x 13¾ in 42.5 x 35 cm

Border:
Side: 7/16 in 17.9 cm
Bottom: 8¼ in 21 cm

Thread count: Warp: 10 natural per cm; 5 natural per cm
Weft: 8 natural per cm; 8 blue per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 2:1

Gift: Mrs. Howell B. Erminger, 1972.396

WILLIAM FASIG was born in Lebanon County, Pennsylvania, March 13, 1801. In 1824 he moved to Wayne County, Ohio, and in 1834 to Richland County, where he remained until 1847. After a short time in Missouri, he went to Clark County, Illinois, and settled near Martinsville. He was a brick layer and farmer as well as a weaver, laying brick in the fall and farming in the summer. He married Elizabeth Hibschman (1803-1882) of Lebanon County, Pennsylvania.


MADE BY
U.S.
1855



150a Detail of 1970.349



151a Detail of 1972.97

150

DANIEL STEPHENSON, 1859
Iowa, Fairfield, Jefferson County

Inscription: Made by D Stephenson Fairfield Jefferson Co Iowa 1859

Warp: natural cotton
Weft: natural cotton; light blue, dark blue, and red wool

All-over measurements (fragment; selvages present):
44½ x 31½ in 113 x 80 cm

Border:
Side: 8¾ in 22 cm
Bottom: 13 in 33 cm

Thread count: Warp: 11 natural per cm; 7 natural per cm
Weft: 7 natural per cm; 7 light blue per cm; 8 dark blue per cm; 8 red per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Proportion: 2:1

Gift: Miss Mildred Davison, 1970.349

As these coverlets, illustrations 150 and 151, are alike in design and differ in color and corner design, only the detail is reproduced.

151

DANIEL STEPHENSON, 1868 →
Iowa, Fairfield, Jefferson County

Inscription: Made by D Stephenson Fairfield Jefferson Co Iowa 1868

Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (one loom width; fringed; selvages present):
81¼ x 67 in 206.6 x 170.2 cm

Full pattern repeat:
20¾ x 14½ in 52.7 x 36.8 cm

Border:
Side: 8 in 20.25 cm
Bottom: 12 in 31 cm

Thread count: Warp: 12 natural per cm; 7 natural per cm
Weft: 8 natural per cm; 7 blue per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Proportion: 2:1

Gift: Miss Mildred Davison, 1972.97


MADE
BY
D. STEPHENSON
FAIRFIELD
JEFFERSON Co
IOWA
1868



152a Detail of 1972.98

152

DANIEL STEPHENSON, 1870
Iowa, Fairfield, Jefferson County

Inscription: Made by D Stephenson
Fairfield Jefferson Co Iowa 1870

Warp: natural cotton
Weft: natural cotton and blue wool

All-over measurements (full loom width, seamless; fringed; selvages present):
73 x 64½ in 185.4 x 163.8 cm

Full pattern repeat:
15½ x 22 in 39.5 x 55.9 cm

Border:
Side: 9 in 23 cm
Bottom: 11 in 28 cm

Thread count: Warp: 12 natural per cm; 7 natural per cm
Weft: 8 natural per cm; 8 blue per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Proportion: 2:1

Gift: Miss Mildred Davison, 1972.98

DANIEL STEPHENSON was born in 1823 in Huddersfield, Yorkshire County, England. He came to America in 1840. His father was a weaver in a factory at Geneva, on Seneca Lake, New York. It is known that Daniel was in Canada in 1850 as an employee for Messrs. Clark and Roblett, as head weaver. Thereafter he went to Springfield, Ohio, as an apprentice to a weaver named Robert Crossley for two years. Some records say he came to Iowa in 1845, but did not stay. He returned from Ohio to Fairfield, Iowa, in 1852 and set up his shop. His early coverlets made in 1854 carried his name and the name of the county all along the outer border as an inscription. In later years he changed this way of signing his coverlets in that he placed his name, date and place in the traditional place—the corner.

Stephenson continued to weave until the outbreak of the Civil War at which time the demand for coverlets diminished. In 1877, he moved to a farm, where he lived until he died in July, 1892.

He is said to have brought his loom from Ohio, and the flying shuttles he used were shipped from England by an uncle. His designs were his own. His customers made their selections. The cost of weaving was between $3.50 and $5.00 per coverlet. To weave the name of the customer and date in the corner was 25 cents extra. Many of his clients grew their own wool and some did even their own spinning. Others took their wool to Bonaparte, Iowa, to the woolen mills to have it prepared. As far as the dyeing was concerned, Stephenson did much of it himself. He wove in blues, greens and reds and one coverlet found was colored in lavender.


MADE
BY
D.STEPHENSON
FAIRFIELD
JEFFERSON.Co
IOWA
1870


Wove
by A.D.
Knirim
Dixon
LeeColl
1868

153

A. D. KNIRIM, 1868
Illinois, Dixon, Lee County

Inscription: Wove by A D Knirim Dixon Lee Co Il 1868

Warp: natural cotton
Weft: natural cotton; red, yellow ochre, and brown wool

All-over measurements (full loom width, seamless; fringed):
85 x 73 in 216.1 x 185.4 cm

Full pattern repeat:
14¼ x 13 in 36.2 x 33 cm

Border:
Side: 7¾ in 20 cm
Bottom: 9¾ in 25 cm
Top: 2¾ in 7 cm

Thread count: Warp: 15 natural per cm; 5 natural per cm
Weft: 8 natural per cm; 6 red per cm; 6 yellow ochre per cm; 6 brown per cm

Beiderwand with natural cotton supplementary binding warp
Woven on hand-loom with Jacquard attachment

Decoupure: 2

Proportion: 3:1

Gift: Leland and Katherine Becker, 1972.404


MADE BY
JOHN E.
SCHNEIDER.
HAMBURG.
ST. CHARLES
CO. MO.
1872

154

JOHN E. SCHNEIDER, 1872
Missouri, Hamburg, St. Charles County

Inscription: Made. by. John. E. Schneider. Hamburg. St. Charles Co. Mo. 1872

Warp: dark blue, red and light green wool
Weft: dark blue, red and light green wool

All-over measurements (two loom widths joined; fringed; selvages present):
96 x 85 in 244.5 x 217 cm

Full pattern repeat (vertically only):
39¼ in 99.5 cm

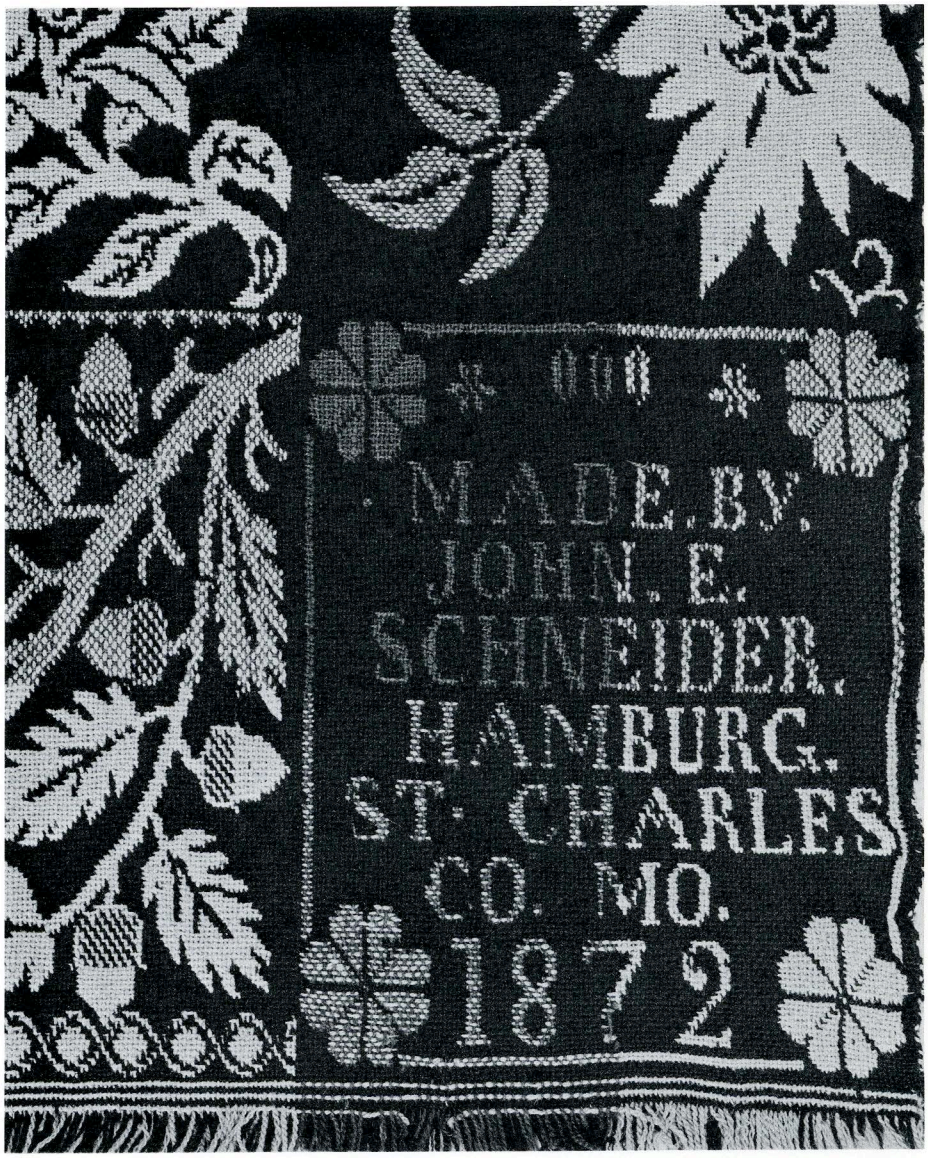
Border:
Bottom: 11¼ in 29 cm

Thread count: Warp: 6 dark blue per cm; 6 red per cm; 6 light green per cm
Weft: 6 dark blue per cm; 6 red per cm; 6 light green per cm

Double cloth
Woven on hand-loom with Jacquard attachment

Decoupure: 1

Purchase: Textile Fund, 1973.302



154a Detail of 1973.302

Weavers

PAGE

ALEXANDER, JAMES, 1825, 1825, New York
1967.192, 1967.193 75,76

ALLEN, ABRAM, 1839, Ohio, Wilmington, Clinton County
1917.70 154

ARNOLD, DANIEL, 1840, Pennsylvania, Chambersburg, Franklin County
1967.198 128

BURY, DANIEL, 1839, Ohio, New Portage
1960.769 153

COSLEY, DENNIS, 1847, 1850, Ohio, Xenia, Greene County
1950.94, 1916.434 ..... 170, 173

CRAIG, JAMES, 1855, Indiana, Greensburg, Decatur County
1917.7 199

CRAIG, WILLIAM, SR., 1842, 1844, 1846, Indiana, Decatur County
1914.720 1917.73, 1916.353 . 189, 191, 193

CRAIG, WILLIAM, JR., 1850, 1855, Indiana, Greensburg, Decatur County
1916.384A, 1950.100 ..... 195, 197

CUNNINGHAM, JAMES, 1840-1845, 1841, 1843, 1847, New York, New Hartford, Oneida County
1911.121, 1911.13, 1930.111, 1965.703 100,102,104

DARE, ROBERT, 1842, Indiana, Union County
1916.392 201

DAVIS, WILLIAM A., 1918, Illinois, Chicago
1918.274 66

DAVIDSON, ARCHIBALD, 1838, 1848, New York, Ithaca
1911.226, 1930.112 98

DENHOLM, J., 1844, Pennsylvania
1965.763 130

FASIG, WILLIAM, 1858, Illinois, Clark County
1972.396 216

FRANZ, WILLIAM, 1840, Ohio, Miami County
1950.98 162

GILMOUR BROTHERS, 1839, Indiana, Union County
1916.432 187

PAGE

GRAVE, DAVID ISAAC, 1838, Indiana, Richmond, Wayne County
1917.67 184

HADSELL, IRA, 1854, 1855, New York, Palmyra
1911.16, 1911.10 122

HARING, DAVID D., 1832, 1834, New Jersey, West Norwood, Bergen County
1970.348, 1911.227 ..... 144, 147

HART, J., 1851, Ohio, Wilmington, Clinton County
1915.519 176

HARTMAN, J., 1840, Ohio, Milton Township, Richland County
1967.195 161

HAUSMAN, EPHRAIM, 1868, Pennsylvania, Trexler Town
1972.410 143

HEILBRONN, GEORGE, 1848, Ohio, Lancaster
1917.69 168

HICKS, WILLIAM, 1850, Indiana, Killbuck Creek, Madison County
1970.1082 208

IMPSON, JACOB, 1838, 1842, New York, Groten, Cortland County
1913.483, 1912.1628 96

KEAN, FREDERICK A., 1847, Indiana, Terre Haute
1967.203 206

KNIRIM, A.D., 1868, Illinois, Dixon, Lee County
1972.404 223

MARCH, J. H., 1839, Pennsylvania, Salona, Centre County
1967.197 126

MEILY, CHARLES, 1837, Ohio, Wayne County
R7987/1 150

MEILY, SAMUEL, 1842, Ohio, Mansfield, Richland County
1917.266 165

MUIR BROTHERS, 1845, Indiana, Richmond, Wayne County
1950.102 203

MUNDWILER, SAMUEL, 1848, Ohio, Hopewell Township, Seneca County
1946.70 165

PAGE

RATTRAY, MATTHEW, 1846, Indiana, Richmond, Wayne County
1916.433 205

ROGERS, JOHN, 1853, Indiana, Wayne County
1916.384B 211

SCHNEIDER, JOHN E., 1872, Missouri, Hamburg, St. Charles County
1973.302 225

SCOTT, MRS. SARAH, 1880, Southern Illinois
1955.812 41

SMITH, MRS. SARAH DOUGLAS, 1840, Illinois, Stonington, Christian County
1949.952 40

STEPHENSON, DANIEL, 1859, 1868, 1870, Iowa, Fairfield, Jefferson County
1970.349, 1972.97, 1972.98 ..... 218, 220

TYLER, HARRY, 1836, 1837, 1857, New York, Henderson, Jefferson County
1917.68, 1944.727, 1958.282 . . . 89, 91, 92

VAN DOREN, ABRAM WILLIAM, 1845, 1846, Michigan, Avon, Oakland County
1911.15, 1911.445 ..... 212, 214

VAN NESS, J., 1849, 1851, New York, Palmyra
1961.960, 1911.12 ..... 113, 114

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