

# Yarns



The Newsletter of The National Museum of the American Coverlet

Volume 11, Number 2

August 2016

## A Decade of Achievement

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### From the President's Desk

By Edward Maeder

There is a good reason why a tenth anniversary is cause for celebration. It's proof that the original dream of establishing a place where American coverlets could be celebrated has become a reality. At the National Museum of the American Coverlet this genre of the decorative arts is not only collected and displayed but researched and brought to life through workshops, programs and our annual symposium, Coverlet College.

I have to admit that when I first heard about the idea put forward I was intrigued, interested and even offered to participate. Little did I know, at that time, that we would be embarking on an adventure that would have so many surprises, times of great joy and satisfaction and yes, also disappointments. The struggle to establish a first class museum where the collections are not only visible but are actually able to be researched and studied has been a long one. I know I've said, over and over again, how this museum is unique in the nation but it needs to be said again. So often museum collections are hidden away, locked in storage, not to be seen or disturbed and all under the guise of what is referred to as 'conservation.' I believe it is common understanding that Collections are held in the public trust and are there



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**From the President's Desk continued:**

to benefit the public. Preservation is only one aspect of this trust and one that seems to have taken over the other responsibility, access. The ability to study, hands-on, with specialists and fellow collectors and enthusiasts is what we offer with our annual Coverlet College here at the National Museum of the American Coverlet (NMAC) in Bedford, PA, now in its fifth year. I can say with confidence that there is no other national program that offers this in-depth way to learn about this subject.

The complete dedication of Melinda and Laszlo Zongor, the tireless efforts of Ron Walter and his wife Kitty Bell, and the practical support of the most active Board of Directors I have ever been involved with, makes me proud to be part of this unique and worth-

while organization.

I also want to thank our dedicated volunteers and our stalwart members who have continued to show us that there is indeed an audience for our rare and specialized subject. Bravo!

Now that we can sing Happy Birthday for the first time without fear of copyright infringement, I expect that there will be a rousing chorus of that familiar song in September at Coverlet College V.

Onward and Upward---

*Edward Maeder*

President of the Board of Directors

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## The Director's Corner

By Melinda Zongor

### **Come One, Come All!**

NMAC will soon hold its fifth annual Coverlet College. The weekend of September 23-24-25 will be another exciting and fun opportunity to enjoy the company of old friends and new, as we all share our common interest in coverlets.

The program changes each year with this year's topics including fiber study, weave structure, textile/loom tools and equipment, regional characteristics, trademark recognition, process (dyeing/spinning/pattern/trademark recognition) and more... All are designed to add to one's understanding and appreciation of how things were made.

Adding to that are special show-and-tell sessions for close-up, hands-on study and enjoyment of coverlets brought in by attendees, although you don't have to be a collector to join in!

For a more detailed outline of this year's schedule, see the schedule posted on the Museum website.

If YOU, Dear Reader, are thinking of attending this year's event, feel free to call the Museum with any

questions, concerns or requests you may have. We can advise you on program details, motel recommendations (yes, we have reserved a block of rooms at a special reduced rate), restaurants (some meals are provided during Coverlet College), directions and more.

Our most important goal is for attendees to have fun, while being treated to presentations by a group of first class experts in their various fields of study and research. Relax and enjoy - don't be intimidated. There is no test afterward, although we do ask you to fill in a questionnaire with your ratings and suggestions - and you'll even receive a Certificate of Completion at the end of the weekend!

If financial resources are an issue, check out the Museum website for details on scholarships.

And, last but not least, Coverlet College weekend is a great time to see the current exhibition THE FIRST 10 YEARS - Highlights and Favorites from the Museum Collection.

See you in September!

*Melinda Zongor*

NMAC Director / Curator

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## Recent Donation

by Melinda Zongor

This column usually focuses on coverlets and textile tools that have come into the Museum collections. There is, however, another very important aspect of our mission, and that is research. For the past ten years, NMAC has worked to build a reference library. As you can imagine, this is a multi-year ongoing project, much like the other Museum endeavors. However, somewhat to our surprise, (and also much like the other Museum endeavors), the library has grown – and continues to grow – in size, scope, relevance and overall quality rather faster than we could have hoped for. We have recently added more shelf space and are working to keep current with our digital list of materials.

Access to the reference library is available to NMAC members at no charge, and the library is open during all normal Museum hours.

One of our most recent donations is from Pat Merritt. She has given us her entire collection of files on the weavers of New York State and some northern Pennsylvania counties, including photocopies of every available newspaper ad in each county from about 1825 through the mid-1850s to 1865 depending upon the county.

She also copied ads for fulling mills and carding mills, fancy weavers (including many not previously known) and professional weavers who did not do fancy work as well. All the ads are copied together with

identifying information as to date and issue of the newspaper in which they appeared. She even found a female fancy weaver in Broome County, New York.

Included in Pat's work is extensive research on the Conger family. Pat says she "did deed searches, surrogate records, census records," and she "tracked the family from when they first came across the sea." The Conger family was a big one, including numerous weavers, and Pat confirms the fact that Jonathan Conger did not weave the Southport coverlets that have been attributed to him. They were woven instead by his nephew John, and Pat has primary source proof.

This important and impressive research is well-organized and identified by county, virtually all in neatly kept notebooks. It represents many hundreds of hours and many miles of travel.

This Museum is most grateful that Pat has chosen us as the recipient of this very exciting cache of reference material.

Pat Merritt, we can't thank you enough; and we thank all the truly generous folks who are bringing books, slides, photographs, notes, and other items. Keep 'em coming!

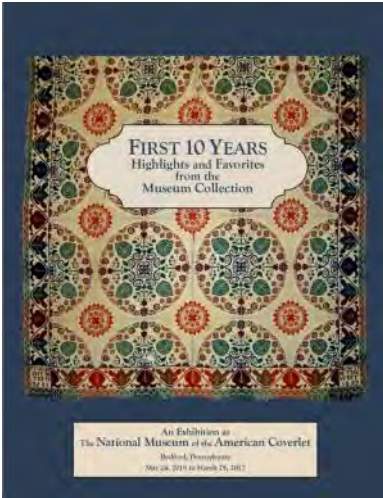
**(Coming in the next YARNS... more wonderful reference materials!)**



Some of the Notebooks full of Information Pat Merritt Donated to NMAC



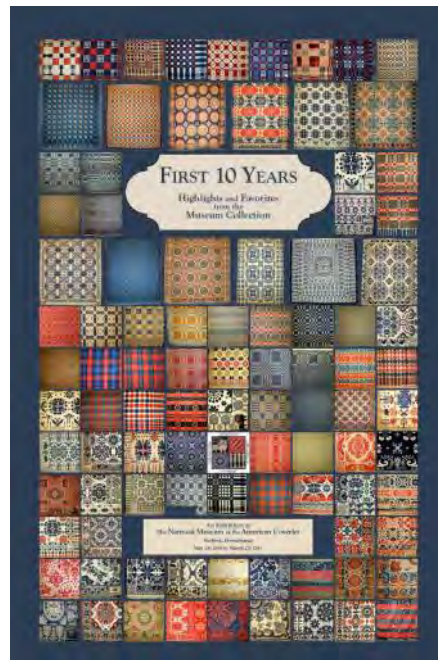
# Shop News



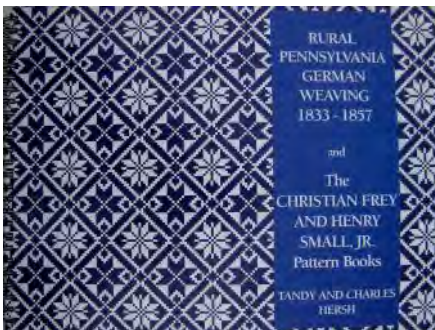
**New Publication!** The Museum Shop is pleased to offer catalogs for the current exhibition, **“The First 10 Years: Highlights from the Museum Collection.”** Member price is \$31.50 (non-members \$35) plus \$3 shipping.



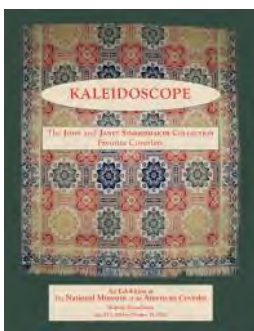
**New Poster!** The Museum Shop is pleased to offer posters for the current exhibition, **“The First 10 Years: Highlights from the Museum Collection.”** If you are interested in this poster please let us know. If we have sufficient interest we can print these posters either mounted or unmounted.



Member price for unmounted poster is \$27 (non-members \$30) plus \$3 shipping and for poster mounted on a backer board is \$50 (non-members \$55), no shipping available (these must be picked up at the museum).

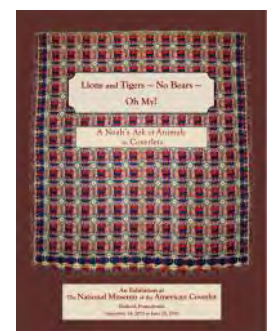


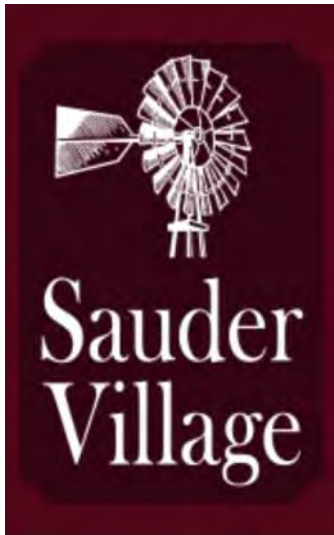
**Rural Pennsylvania German Weaving 1833-1857 and The Christian Frey and Henry Small, Jr. Pattern Books** – As a Museum fundraiser, Winnie Hersh has generously donated copies of this wonderful reference by her parents Tandy and Charles Hersh. Member price is \$31.50 (non-members \$35) plus \$3 postage.



**Sold Out** – The catalogs for **“Kaleidoscope,”** the exhibition of coverlets from the Simmermaker collection, are sold out. The catalogs for the **“Lions and Tigers – No Bears – Oh, My!”** exhibition are also sold out. Member price is \$31.50 (non-members \$35) plus \$3 postage. As they say, **“Get ‘em while they last!”**

If you are interested in these catalogs being reprinted please let us know.





## SAUDER VILLAGE Archbold, Ohio October 1-2, 2016

Come visit with us at the upcoming Sauder Village Fiber Fest! Our friends there have asked us back again, and we will be there on Saturday and Sunday, October 1 and 2. This time we'll be showing some examples of early geometric coverlets and household textiles. In addition, reference books, exhibition catalogs and other goodies from our Museum Shop will be available for purchase. In celebration of this, our tenth year, we will offer a presentation regarding the founding and history of the Museum.

Be there or be square!

(Does anybody ever say that anymore?)

## Membership Renewals

The National Museum of the American Coverlet is your museum.

**It is here *for you* and *because of you*.**

By renewing your Membership, you help this Museum continue in its mission of education, exhibition, and conservation, introducing the public to American woven coverlets.

Your membership includes

- a full year of free admission
- reduced rates for events and programs
- a 10% discount on your Museum Shop purchases
- free access to the reference library.

Take advantage of these “perks”—visit frequently and make the most of your membership. Meet and greet other people who share your (and our) interests in early textiles. Come and enjoy the beautiful town of Bedford, Pennsylvania, with all its myriad attractions. Your continued support and membership are truly appreciated. We hope to see you often. Let us know what we can do for you.



# Sign Up Now: Coverlet College 2016

## September 23-24-25, 2016

by Ron Walter

Coverlet College 2016 will be held at the museum September 23-25, 2016. On Friday afternoon we have two workshops and Friday evening we hold a Meet and Greet. Saturday and Sunday are filled with interesting presentations by noted coverlet experts. We are celebrating our First 10 Years and our Director / Curator Melinda Zongor will present Our First Ten Years, a brief history of how far the museum has grown since 2006. She also will lead a tour of the current exhibition in two parts, half the first day and half the second day. The exhibition highlights coverlets from the museum collection which has grown considerably over the 10



Director / Curator Melinda Zongor speaking to the Attendees

years. Our Celebrated Weaver of the Year is Hannah Leathers Wilson and Donna-Belle Garvin's presentation on how she identified the weaver of New Hampshire's unique weft faced three panel coverlets will be given by Craig Evans, a noted NH weaver.

The detailed class schedule and registration form are posted on our website. Sign up now and bring a friend. We will again be offering two scholarships in Memory of Richard Jeryan which will cover the registration fee. The details how to apply are posted on our website.



Attendees Dyeing Indigo at Karen Clancy's Workshop



Presenters Gay McGeary and Pat Hilts discussing a Geometric Coverlet

# Donation Wish List

## STORAGE

As the Museum collection grows, so does the need for storage supplies. After extensive comparison shopping, we are careful to use products that are the best in price, quality and function. ... And there is *always* a need for more of the following:

### Unbuffered Acid-Free Corrugated Textile Storage Boxes

Our boxes are sized to fit the shelf units as well as the textiles, and each box will hold three coverlets. Current purchase price is approximately \$35/box, depending upon quantity ordered.



### Steel Shelving

It is important that shelving be strong, sturdy and movable for everyday access and for emergency evacuation. Our units have high quality casters, making it possible for one person to move the unit comfortably. Each unit has six adjustable shelves and holds 10 textile storage boxes. Cost for each six-shelf unit: \$89.99

## EVERY DAY TASKS

### Folding Work Tables

These tables are used for a variety of projects, both at the Museum and at off-site events, so they must be strong and portable. Our six-foot tables cost \$49.98 each.



## DEHUMIDIFIERS / AIR CONDITIONERS

### Dehumidifier / Air Conditioner

In the heat of summer, dehumidifiers and/or air conditioners can be a great help in regulating the comfort level for visitors and textiles. Part of our space is air conditioned, but not all ... !



# Star Work on a Grid

by Gay McGeary

This article started out to focus on an unusual star work coverlet in the current show at the National Museum of the American Coverlet entitled the First Ten Years. I have a coverlet in my collection with the same pattern and I know there is a pattern draft in the Jacob Biesecker manuscript which has the same structure. Ron Walter and I discussed the idea for the article and then we both found other examples of similar coverlets and manuscript patterns. Therefore this article will discuss "star work patterns on a grid," a name given to this genre of star work patterns by Ron and myself.

## Star & Diamond Patterns

The star work weave structure is classified by the early weavers in their manuscripts as a half double coverlet, which means one warp and two wefts. This encompasses the multi-shaft float work coverlet patterns. One warp is threaded on the loom with cotton. Two wefts include a cotton weft for the plain weave foundation and a dyed wool weft, which floats over and under the plain weave to create the pattern design. It is the unique way the wool weft creates the pattern that makes it fit the star work definition.

The star work weave structure was created by the German linen weavers who brought star Hin und Wieder (back and forth) point twill designs with them when they immigrated to America. They used them for weaving linen, but they also used them for their coverlets. The small star motifs were first used to

weave coverlets as shown in Photo 1. For this coverlet they used the Hin und Wieder star as the central motif and enlarged the pattern by designing a double tree border. They also added interest to the coverlet by using three colors of wool.

Since the Hin und Wieder stars patterns were small for a bed size covering, they enlarged the pattern. The early weavers took the star and diamond motifs that were created with one thread incremental change and enlarged the unit of change to 2 to 5 or more threads.<sup>1</sup> The multiple thread unit worked as a block change to create larger and more interesting patterns. They used many threading systems, but the most common is the odd tied system. It is written with tie-downs on shafts one and two and the pattern blocks on the remaining shafts. A three thread unit of block one is written: shaft 3, 2, 3 with 3 being the pattern shaft and shaft 2 the tie-down shaft. Block two is written shaft 4, 1, 4 with shaft 4 as the pattern shaft and shaft 1 as the tie-down; block 3 is 5, 2, 5, etc. up to 16 to 20 shafts.

Many of the twentieth century weavers and coverlet researchers called these larger patterns star and diamond because most of the patterns used the enlarged star and diamond motifs. See Photo 2 for a classic star and diamond coverlet. In recent years this type of coverlet has been labeled "star work," because not all of the patterns are simple star and diamond designs.

*continued on page 10*

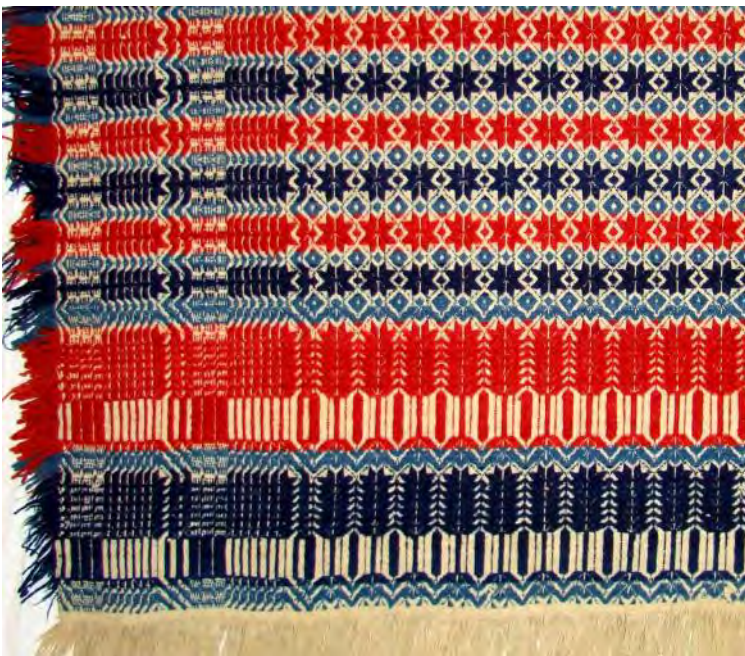


Photo 1: Stars Point Twill Coverlet - Walter Collection



Photo 2: Star & Diamond Coverlet - NMAC Collection

## Star Work on a Grid *continued:*

### The Museum's Star Work On A Grid

The First Ten Years exhibit includes not only a classic "star and diamond" pattern coverlet as shown in Photo 2, but it also includes a coverlet with a more original pattern as shown in Illustration 1. The motif is designed with a star in the center, a radiating pattern surrounding it, a background with half tones and a straight border on all four sides. Three thread units are used with the odd tied threading system.

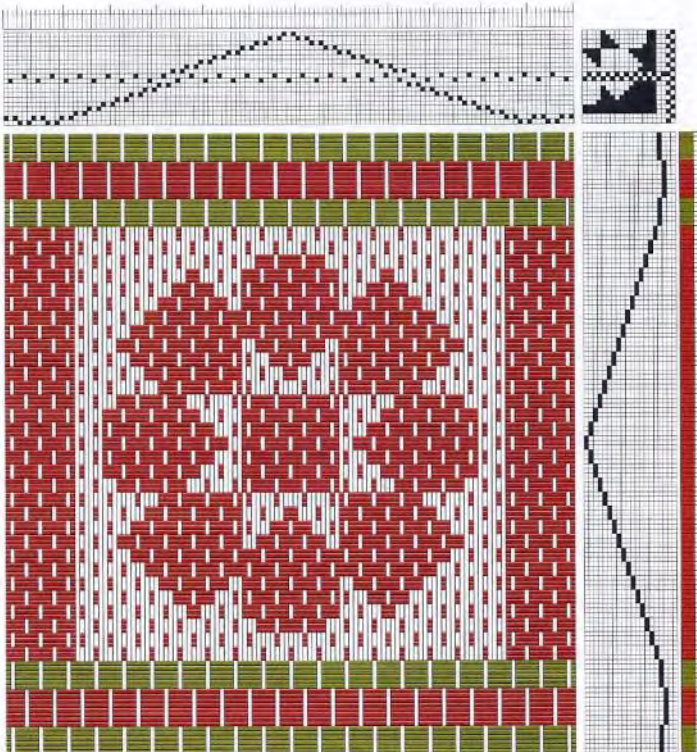


Illustration 1: Drawdown of Star Work on a Grid Coverlet - NMAC Collection

Photo 3 shows the Museum's star work coverlet on a grid. Rows with red star motifs alternate with rows of dark blue motifs. They are separated by horizontal bands of red, green and blue with vertical stripes between the star motifs, thus creating a grid with centralized stars. Narrow star motifs create a border on the left and right side, while squat star motifs are the border for the bottom. The final element used to frame this coverlet is the pattern weft fringe on the two sides and a band of cotton plain weave with cotton fringe on the bottom.

When I saw the Museum's coverlet, I recognized the pattern, since I have a coverlet<sup>ii</sup> with the same design in my collection (See Photo 4). The design of the two coverlets is the same. They both have the same border design with the same type of fringe. The NMAC coverlet uses two-ply cotton for the warp, while the



Photo 3: Star Work on a Grid Coverlet - NMAC Collection

McGeary coverlet uses three-ply. However, they both have 26 to 28 warp ends per inch and 24 weft picks per inch. They both have alternating red and dark blue rows of stars, but the shade of green is different and the weaving of the colors for the bands separating the rows is slightly different. The NMAC coverlet measures 71" wide by 82" long, but the McGeary coverlet is larger at 80" wide by 96.5" long.

*continued on page 11*



Photo 4: Star Work on a Grid Coverlet - McGeary Collection

## Star Work on a Grid *continued:*

Both use 18 pattern blocks threaded with three thread units with the odd tied threading system. The treadles include 18 for the pattern and 2 for the plain weave.

I have not located an exact pattern in a nineteenth century Pennsylvania German manuscript as the coverlet patterns described above. I have found a very similar pattern in the Jacob Biesecker<sup>iii</sup> manuscript.<sup>iv</sup> The main difference in Biesecker's pattern, which is shown in Illustration 2, is that the center of the pattern is a diamond motif instead of a star. The pattern uses the same configuration as the two coverlets with 18 blocks using 20 shafts and 18 pattern treadles and 2 plain weave treadles. It uses three thread units with the odd tied threading system.

### "the hart and Stripe patran"

I have found two weavers' drafts and one coverlet with a similar star work on a grid pattern. In the Adam Minnich manuscript<sup>v</sup> dated August 5th, 1832, York County, Pennsylvania is the first draft under consideration. Minnich labels his pattern "the hart and Stripe patran" which is shown in Illustration 3. The centralized pattern set against a plain background and framed with horizontal bands and vertical stripes is reminiscent of the Museum's coverlet. In comparison it is designed with two less pattern blocks with only 16 blocks which only require 18 shafts, 16 pattern treadles and 2 plain weave treadles. It uses three thread units with the odd tied threading system.



Illustration 2: Drawdown of Biesecker Pattern

I found the second draft in Jacob Angstadt's manuscript<sup>vi</sup> entitled "Jacob Angstadt His Diaber Book" Lewisburg July 29th 1834.<sup>vii</sup> While the Angstadt pattern, shown in Illustration 4, is like the Minnich pattern, it is not exact. There are corners in the border that are in relief in the Angstadt pattern. The central portion of the pattern is slightly different. In addition, it uses 17 pattern blocks, one more than the Minnich pattern.

*continued on page 12*

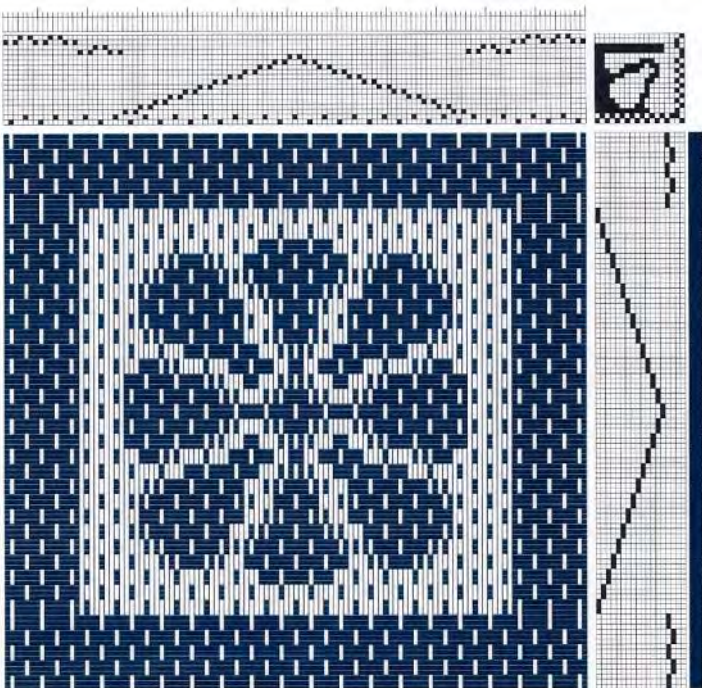


Illustration 3: Drawdown of Minnich Pattern



Illustration 4: Drawdown of Angstadt Pattern

## Star Work on a Grid continued:



Photo 5: McGeary Collection

Nineteen shafts are needed with 17 pattern treadles and 2 plain weave treadles. It is labeled "No. 19" and uses the three thread units with the odd tied threading system.

Ray, my husband, and I found a coverlet,<sup>viii</sup> shown in Photo 5, with a pattern that is reminiscent of the two weavers drafts. The pattern is designed with 16 pattern blocks. It requires 18 shafts with 16 pattern treadles and 2 plain weave treadles like the Minnich draft, but it has opposite squares in the corners of the border similar to the Angstadt pattern. Three thread units are used with the odd tied threading system. Like the two drafts, the center of the pattern is different. There are alternating rows of red motifs and blue motifs plus narrow half motifs for the side borders and squat half motifs for the bottom. The pattern weft is used for the fringe on the sides with a band of cotton plain weave at the bottom with cotton warp fringe.



Photo 6: McGeary Collection



Photo 7: Walter Collection

### More Variations

Once again, Ron and I found similar coverlets but with a different star work on a grid pattern. While the pattern does not match the coverlets described above, they do match each other. They are designed with a 16 block pattern with three thread unit in the odd tied threading system. The McGeary coverlet (Photo 6) has solid bands and stripes while the Walter coverlet (Photo 7) has breaks in the horizontal bands and vertical stripes. The borders are different as are the colors for the warp and weft. However they both have weft fringe on the sides and cotton warp fringe at the bottom.

### Summary

My exploration of a group of coverlets and the related pattern drafts reveals a star work genre of a distinct group of similar patterns, unlike the typical star and diamond patterns. Furthermore, the linkage between the extant coverlets and the Pennsylvania German manuscripts provides the provenance for the star work on a grid coverlets. They all fit the star work weave structure definition. They are multi-shaft float work that use the three thread unit with the odd tied threading system. A centralized motif with straight lined border on four sides describes the pattern.

*continued on page 13*

## Star Work on a Grid continued:



Photo 8: "hart and Stripe patran" Type Coverlet - Walter Collection

As I was writing the summary for this article, Ron found two more coverlets which meet the criteria for star work on a grid. The first (Photo 8) is similar to the "hart and Stripe patran," while the second (Photo 9) is like the third group that I classified under "more variation." Last, but not least, Ron discovered a very unusual variety of star work on a grid (Photo 10). I will leave it to you to describe the motif encompassed by a grid.



Photo 9: More Variation - Walter Collection

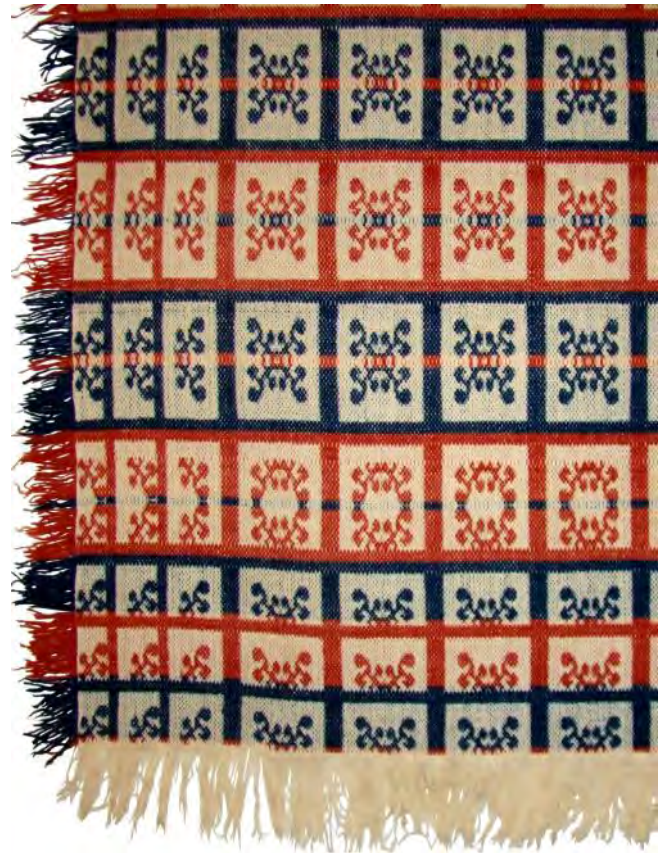


Photo 10: Still More - Walter Collection

<sup>i</sup> Pat Hilts connected the patterns used for the German linens to their eighteenth century adaptation to American coverlet patterns. Hilts, Pat. "Seventh and Eighteenth Century Twills: The German Linen Tradition." *ARS TEXTRINA* 3, May 1985, Page 149.

- <sup>ii</sup> My husband Ray purchased it at an auction in south central Pennsylvania, the same general area where Jacob Biesecker hand wrote his pattern manuscript with a similar pattern when he studied under a master weaver.
- <sup>iii</sup> Biesecker worked in Franklin Township, Adams County located in south central Pennsylvania. His extant figure and fancy coverlets are dated from 1838-1852 per Anderson, Clarita S. *American Coverlets and Their Weavers*. Ohio University Press, Athens, Ohio, 2002. Page 136.
- <sup>iv</sup> The Jacob Biesecker manuscript can be found in The Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, Document 1688.
- <sup>v</sup> The Adam Minnich manuscript is owned by Donald and Trish Herr.
- <sup>vi</sup> Holroyd, Ruth N. and Ulrike. L. Beck. *Jacob Angstadt His Diaper Book*. Ruth N. Holroyd, Pittsford, New York. 1992. Pages 64 and 67.
- <sup>vii</sup> Lewisburg is located in Union County, Pennsylvania, which is found in central Pennsylvania.
- <sup>viii</sup> Coverlet found at an auction in Ephrata, Lancaster County, Pennsylvania. Ephrata is east of Adams County where Adam Minnich worked and south of where Angstadt worked.

# A Donated Coverlet Woven by James Alexander

by Ron Walter



James Alexander Coverlet FEB 14 1823 for HANNAH C. SMITH  
NMAC Collection 2015.012.001



James Alexander Coverlet FEB 14 1823 for HANNAH C. SMITH  
NMAC Collection 2015.012.001

A James Alexander 1823 coverlet woven for Hannah C. Smith was received as a donation in 2015 at the National Museum of the American Coverlet. James Alexander wove fancy coverlets in New Windsor, Orange County, New York from 1820 to 1828. In the October 23, 1817 newspaper ad shown at the top of the next page he calls fancy coverlets “Carpet Coverlids” and in his account book he calls them “Flowered Coverleds.”

The quotation below was written by Margaret V. S. Wallace in 1966. Joseph Alexander was the third son of James and Catherine (Bullard) Alexander.

“James Alexander did his best weaving the 12 years on the Isaac McDowell farm. Joseph Alexander wrote, ‘We moved to Little Britain on a farm of about 60 acres where we carried on farming and weaving in all its branches, such as plain linen and woolen table linen and fancy coverlids. The first ingrain carpet ever woven in this country was woven in our shop for Gabriel N. Phillips. It was woven on a loom of Brother John’s invention. The carpet took first premium at the Agricultural Fair of Orange County in 1819. This, our new home, was owned by Isaac McDowell in 1816, but is now, in 1893, owned by Goldsmith Humphrey.’ Thus it is identified. G. N. Phillips of Phillipsburgh advertised in several issues of Political Index 1812 to do wool carding.”

Newspaper Article *James Alexander: The Little Britain Weaver*, by Margaret V. S. Wallace, published in *Orange County Post* on Thursday, July 21, 1966, page 7.

As can be seen in the picture of this coverlet, John Alexander’s flowered coverlets have four borders, four corner blocks and a center seam. He did not sign his coverlets. They always have a client’s name and a full date. I have recorded 31 of his coverlets with 11 of these being dated 1822 and 5 more dated 1824. He seemed to have used a limited number of dates. Of the 31 coverlets four were dated May 1, 1822, four September 4, 1822 and four October 14, 1824.

James Alexander placed a newspaper ad dated October 23, 1817 three times in the *Political Index* stating “he has commenced the **WEAVING BUSINESS** in all its various branches” which includes “Carpet, Flowered double and single Carpet Coverlids” (see transcription next page). James Eiken placed a newspaper ad May 11, 1818 stating “he has, for just causes, left the house of James Alexander and has removed to the house of Thomas Shaw, of Little Britain, where he has commenced the **WEAVING BUSINESS** in its various branches”

*continued on page 15*

# A Donated Coverlet Woven by James Alexander continued:

## WEAVING

THE subscriber wishes to inform his friends and the public in general that he had commenced the WEAVING BUSINESS in all its various branches, viz.---

Diaper, Damask Diaper of the completest European patterns, superior to any that has been wove in these parts, Carpets, Flowered double and single Carpet Coverlids and Counterpins of all descriptions - also Flowered and Block Work of the newest patterns.

Persons that wish to favour him with their custom, shall be accommodated on the most reasonable terms.

**JAMES ALEXANDER.**

Little Britain. Oct. 23, 1817. 3wp



Newspaper Ad - James Alexander & John Gibb  
New-Windsor, June 1, 1818



Newspaper Ad - James Alexander & Son  
New-Windsor, September 7, 1821

Transcription of Newspaper Ad - James Alexander  
Little Britain, October 23, 1817

including “Carpet Coverlids, forest work or flowered.” James Alexander and John Gibb place newspaper ads beginning June 1, 1818 stating they weave “Flowered Carpets” and “Carpet Coverlids, full breadth or half.” Then James Alexander & Son place newspaper ads dated September 7, 1821 stating they weave “Flowered Carpets” and “Carpet Coverlids, full breadth or half.” Though James Alexander advertises flowered coverlets in October 1817 the earliest extant flowered coverlet attributed to him is dated 1820. So was nobody requesting he weave the coverlets or did it take him and his journeymen weavers that long to get the loom operating correctly?

His account book includes entries from 1798 to 1828. It shows he had many weavers working for him. It includes many geometric coverlet weaving drafts and lists weaving many geometric coverlets which he called “block Coverleds.” It lists 158 orders for 246 flowered coverlets. Three orders were for 4 coverlets and four orders were for 3 coverlets. There are 10 orders listed in 1820. His earliest extant coverlet woven for ANN BLAKE OCT 11 1820

matches the first order for 2 coverlets by John Blake and two extant coverlets dated 1821 were ordered in 1820. Most of the extant coverlets ordered in 1821 were woven in 1822 as were many ordered in 1822 woven in 1823.

Parts of two pages of his account book shown below show two coverlets woven for Hannah C. Smith. One ordered by Wm. Wear of Newburgh and one by Abraham Smith of Montgomery. Abraham Smith (1777-1856) married Hannah C. Felter (1797-1869) and they both are buried in the Brick Church Cemetery, Montgomery, Orange County, NY. I found no connection between William Wear and Hannah C. Smith. This coverlet most likely was bought for Abraham’s wife.

James Alexander (1770-1870), married Catherine Fenton Bullard (1780-1866), and they had 13 children: 1. John born 1800, 2. Thomas born 1802, 3. Joseph born 1804, 4. James born 1806, 5. Franklin born 1808, 6. Anna Eliza born 1810, 7. Jane born 1812, 8. Catherine born 1813, 9. Harvey born 1816, 10. Rebecca born 1818, 11. Mary born 1820, 12. Daniel born 1824, and 13. Rhoda born 1827.



List of flowered Coverlets for 1822  
1 for Wm Wear Newburgh  
2 for Abraham Smith Montgomery

Names to Be put on them  
Hannah C Smith [on line marked 1 above]  
Hannah C Smith [on line marked 2 above]