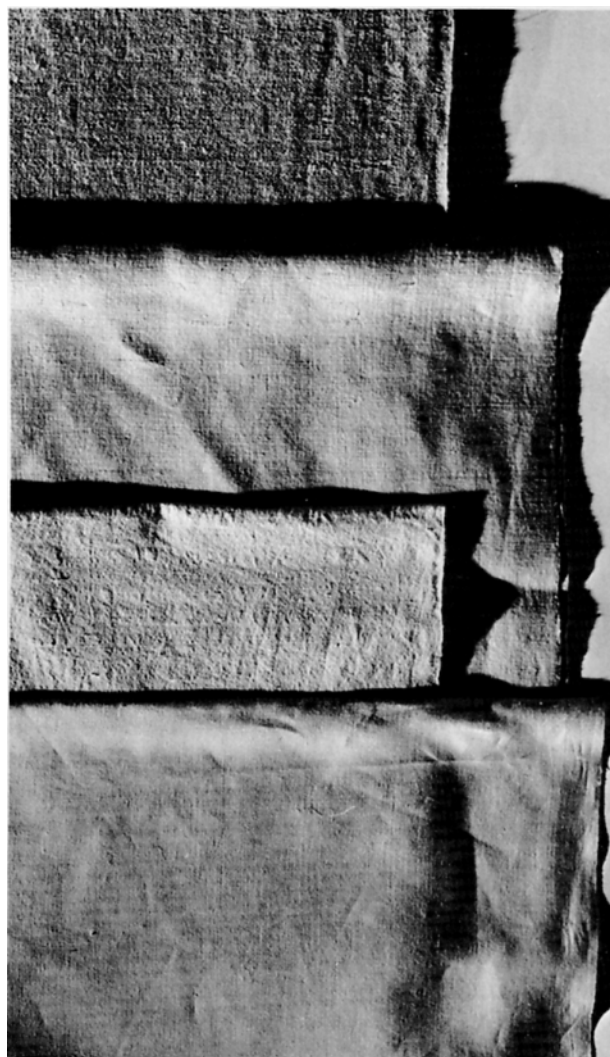


TABLE 3.—Unused lengths of linen.

<i>Dimensions</i> (inches x yards/inches)		<i>Thread Count</i> (warp and weft)	<i>Cleaned</i>	<i>Catalog Number</i>	<i>Finish</i>	
32½	x 12	31¼	46 x 54	T.67.114	6671-A	Unbleached
34¼	x 10		62 x 66	T.67.146	661-B	Bleached
29	x 2	34½	56 x 68	T.68.3	6671-C	Unbleached
33	x 6	20	40 x 42	T.67.143	6671-D	Unbleached
34	x 6	13	46 x 55	T.67.170	6671-E	Unbleached
26	x 5	17	46 x 54	T.67.158	6671-F	Unbleached
34	x 4	6	42 x 48	T.67.171	6671-G	Unbleached
34	x 4	6	42 x 48	T.67.171	6671-G	Unbleached
29¼	x 3	11¼	57 x 59	T.67.169	6671-H	Unbleached
30¼	x 6	9¼	17 x 34	T.67.167	6671-I	Unbleached

FIGURE 29.—Lengths of linen yardage showing variety of textures. (Smithsonian photo 62008.)



Bed Ticking

The two lengths of bed ticking (Figure 30) are impressive, first because of their similarity to modern ticking and second because of the quantity of unused fabric in such good condition. Both of these examples probably date from the early nineteenth or very late eighteenth century. The use of cotton in the warp would indicate that it postdates the machine spinning of this fiber. The narrow, even stripe ticking is of dark blue cotton and white cotton warp with a weft of natural linen; the thread count is 58 by 56 and it is woven in a 3/1 twill weave.²³ There are 55 yards of this 29-inch-width fabric. The second ticking of a balanced stripe of wide and narrow groupings has a warp of dark blue linen and white cotton with a weft of natural linen; the thread count is 63 by 61 and it is woven in a 3/1 twill weave. There are 11¾ yards of this 29¾-inch-width fabric.

²³ Gallatin, *A Statement on the Arts*, p. xxix.

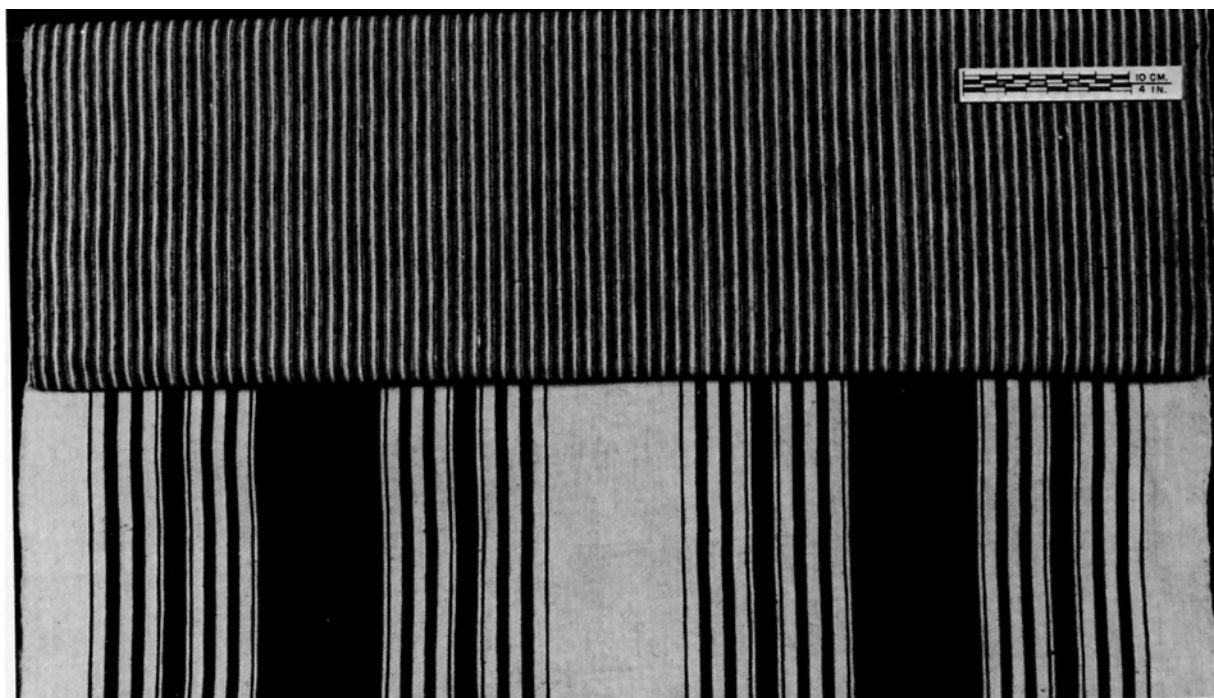


FIGURE 30.—Bed ticking. (Smithsonian photo 61290.)

TABLE LINENS AND TOWELING

The use of a patterned linen cloth on the table, restricted to the church and royalty in the earlier centuries, became a symbol of monetary success by the seventeenth and eighteenth centuries. For those who could afford them, the complicated drawloom damasks were the most prized. But the simpler patterned linens were less expensive though none the less a luxury at this period in history. Some of these patterned linens were imported and some were woven by the professional weavers in America and even the more skilled housewives. *The Connecticut Gazette and the Commercial Intelligencer* (New London) advertised on 11 April 1804, page 2, "A variety of damask and diaper table cloths and napkins . . . cotton doyles, or small napkins." The "damask" here probably refers to a fabric having alternating warp and weft-faced twill pattern blocks, not to the drawloom damasks that were almost certainly produced on order at this time. The "diaper" mentioned in the ad refers to a small all-over woven geometric pattern, such as the "M's and O's" weave.

There are five tablecloths, ten napkins, one stand

cover (?), and eight linen towels in this collection. The towels are included with the table linens as the same type and weight fabric was used for these items. Figure 31 shows these as they appeared in the special Copp exhibit.

Tablecloth (Figure 32), 44½ by 44 inches, two 22-inch widths stitched together; diaper pattern in M's and O's weave in linen, thread count 57 by 61; stitched with two-ply S-twist linen thread. Applied woven fringe on four sides, which has single-ply Z-twist cotton loops 1⅞ inch long and a linen warp. The initials **M C** are embroidered in yellow-brown silk; probably made in the late eighteenth century by one of the **M** Copp ladies. *Cleaned T.67.75. H.6682-B*

Napkins (one illustrated in Figure 33), of which there are ten, approximately 21 by 22 inches, in diaper pattern M's and O's weave in linen matching tablecloth, Figure 32. *Cleaned T.67.53 to 62.*

Tablecloth (Figure 34), 66¼ by 62 inches, two 31-inch widths stitched together, simple block-patterned damask in linen, thread count 50 by 43; stitched with two-ply S-twist linen thread; applied

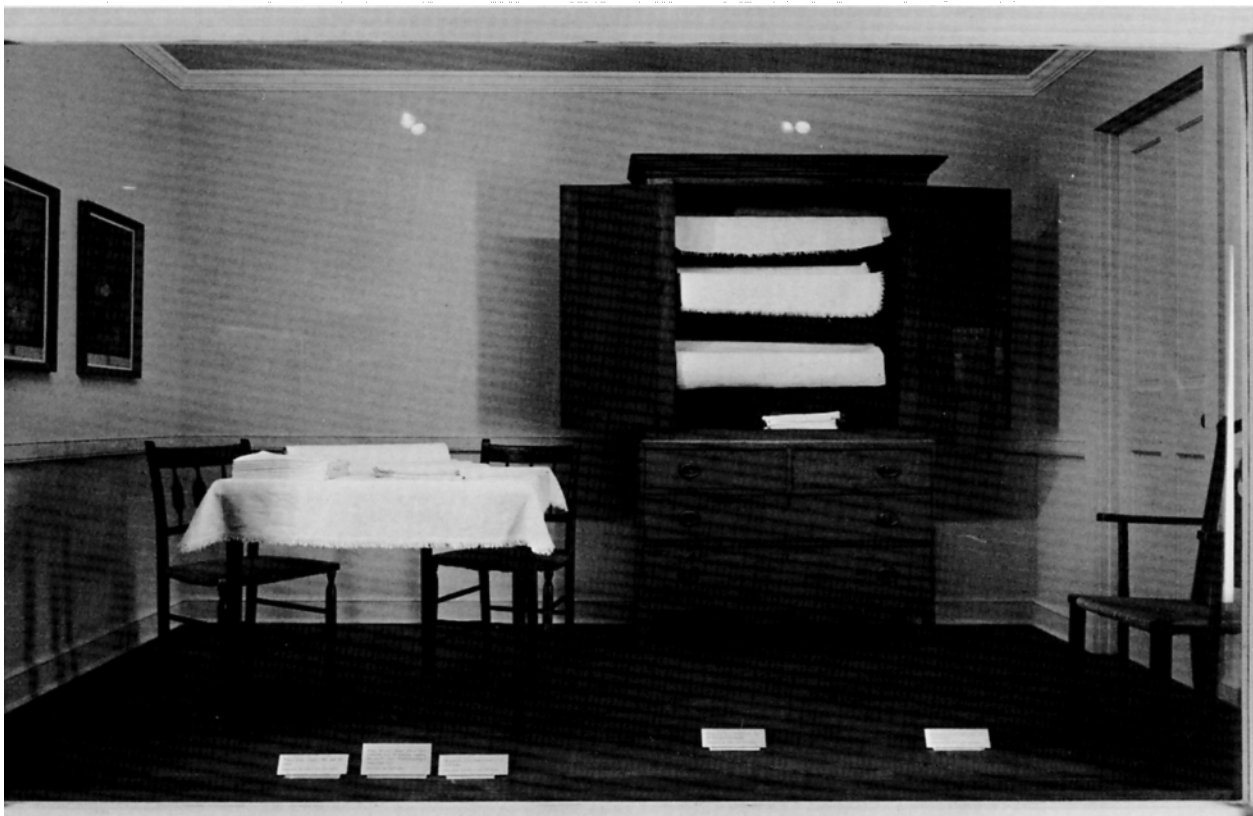


FIGURE 31.—Table linens on exhibition. (Smithsonian photo 65546.)

woven, cut fringe of single-ply Z-twist linen. The initials **M C** are embroidered in brown silk. Reportedly made about 1750, certainly at least late eighteenth century, by one of the **M** Copp ladies. *Cleaned T.67.156. H.6683-B*

Tablecloth (not illustrated), $60\frac{1}{2}$ by $58\frac{1}{2}$ inches, two $29\frac{1}{4}$ -inch widths stitched together, 2 over 2 twill weave in linen, thread count 36 by 42; stitched with two-ply Z-twist linen thread. The initials **M C** are embroidered in brown silk, probably late eighteenth or early nineteenth century, by one of the **M** Copp ladies. *Cleaned T.67.72. H.6682-A*

Tablecloth (Figure 35), $75\frac{3}{4}$ by $71\frac{1}{2}$ inches, two $35\frac{3}{4}$ -inch widths stitched together, simple block-pattern damask in linen, thread count 46 by 48; stitched with two-ply S-twist linen thread. The initials **P C** are embroidered in a warm brown silk in one corner; short, self-fringe $1\frac{1}{4}$ inches long at each end; probably late eighteenth or early nineteenth century, by one of the **P** Copp ladies. *Cleaned*

T.67.93. H.6683-A

Table cloth (Figure 36), $32\frac{1}{4}$ by $58\frac{1}{2}$ inches, two $29\frac{1}{4}$ -inch widths stitched together, diaper pattern in M's and O's weave in linen, thread count 46 by 41; stitched with two-ply Z-twist cotton thread; probably made in the early nineteenth century. *Cleaned T.67.28. H.6653-B*

Called a "huckaback stand cover" by the donor, this item (Figure 37) was most probably a towel that also may have been used to cover the wash stand. It is 42 by $22\frac{1}{2}$ inches, woven in a simple pattern weave with a more elaborate side and end border with rose colored cotton used to set off the $2\frac{1}{2}$ -inch end borders; with a two-inch self-fringe; thread count 65 by 56; the initials **F M C P** at one end. The number **3** suggests that this was one of a number of towels of the same type, probably purchased about the middle of the nineteenth century. *Cleaned T.67.64. H.6684*

A group of eight linen towels in twill and birdseye weaves offer an interesting comparative study. Two

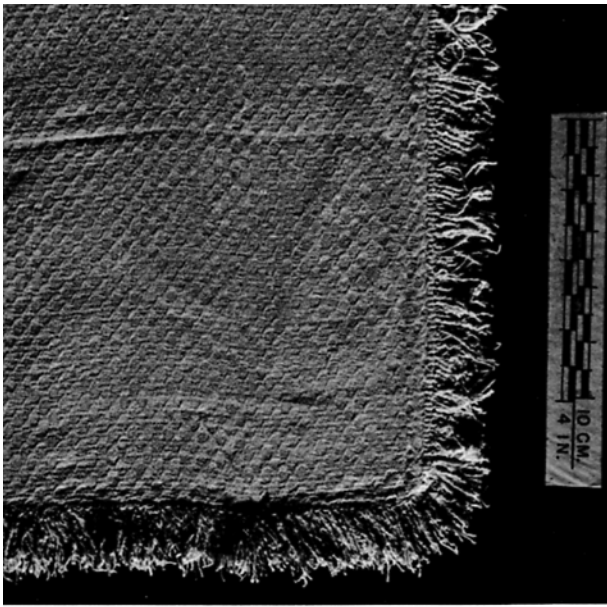


FIGURE 32.—Corner detail of tablecloth showing fringe.
(Smithsonian photo 61290-A.)

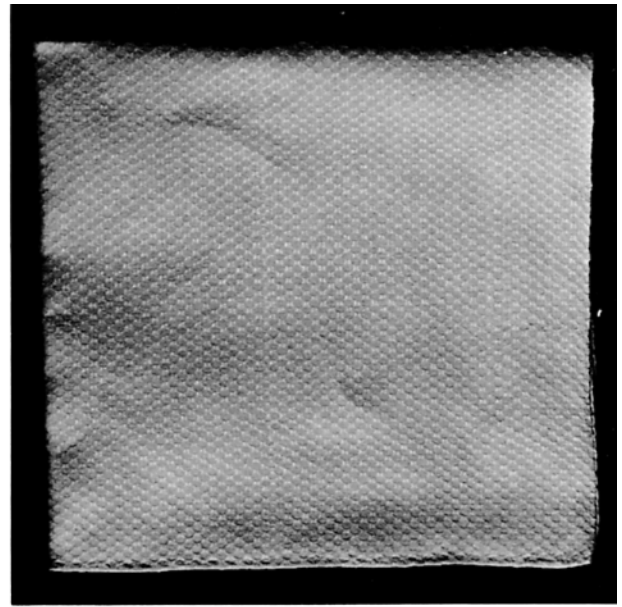


FIGURE 33.—Napkin matching tablecloth in Figure 32.
(Smithsonian photo 61302-H.)

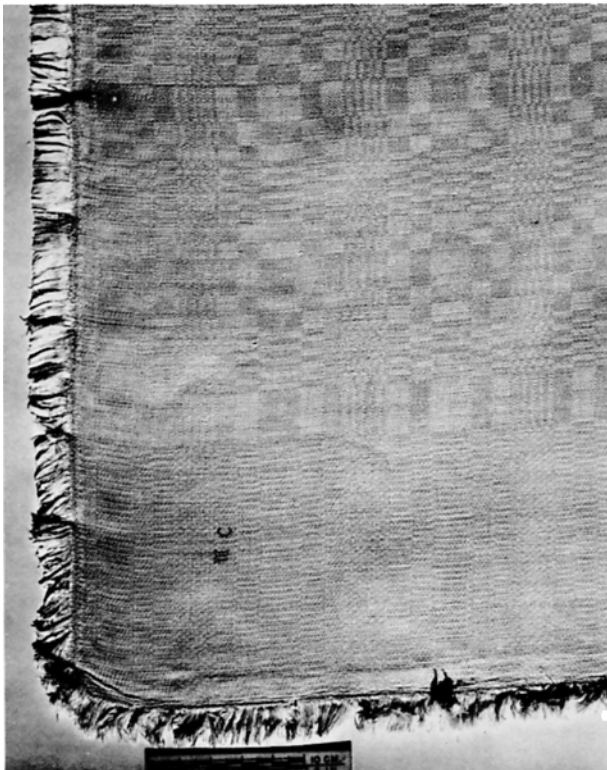


FIGURE 34.—Corner of block-patterned linen damask
tablecloth. (Smithsonian photo 61984.)

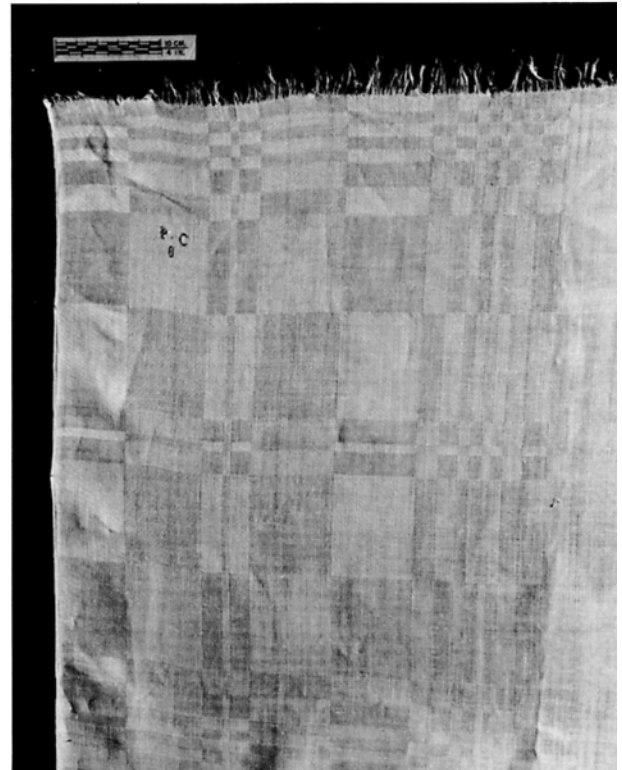


FIGURE 35.—Detail of damask tablecloth with monogram
(Smithsonian photo 61290-B.)

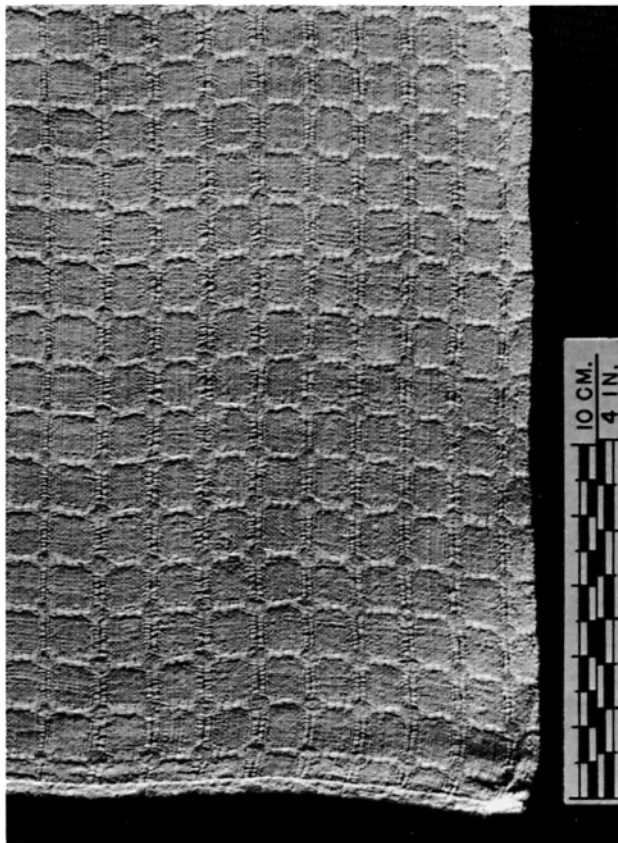


FIGURE 36.—Detail of linen tablecloth in diaper pattern M's and O's weave. (Smithsonian photo 61980.)

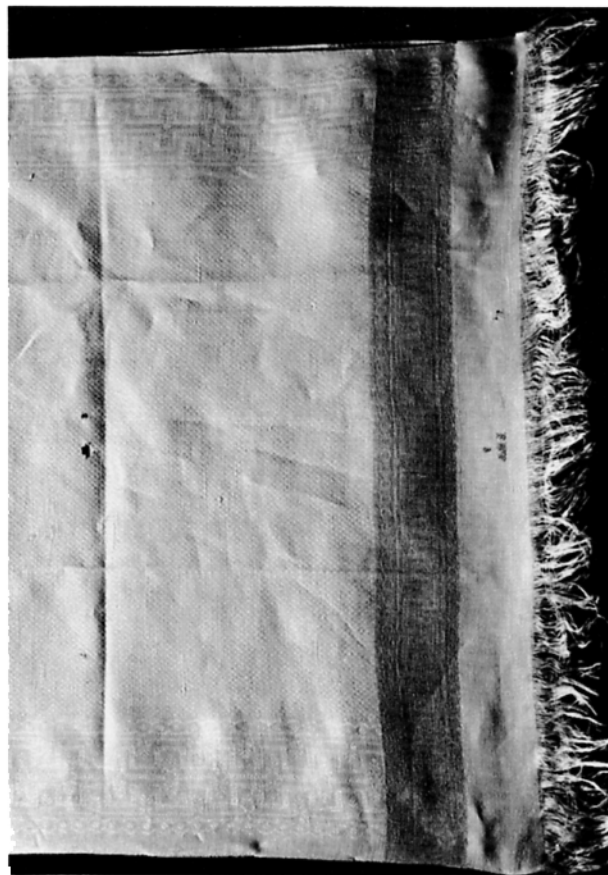


FIGURE 37.—Towel with more elaborate woven side and end border design. (Smithsonian photo 61302-C.)

of the three birdseye towels shown in Figure 38 marked $\begin{matrix} M & C \\ 1 & \end{matrix}$ and $\begin{matrix} M & C \end{matrix}$ have interesting variations that would indicate that they were not of the same date.

Towel (the folded towel on the right in Figure 38), 34 by 24 inches, linen, birdseye weave, thread count 46 by 56; hemmed with two-ply S-twist linen thread; embroidered initials $\begin{matrix} E & C \end{matrix}$ in brown silk; probably woven in the late eighteenth century. *Cleaned T.57.67. H.6666-A*

Towel (not illustrated), $34\frac{7}{8}$ by $19\frac{3}{4}$ inches, linen, birdseye weave, thread count 36 by 50; hemmed with two-ply S-twist linen thread; embroidered initials and number $\begin{matrix} M & C \\ 1 & \end{matrix}$ in light brown silk; probably made in the late eighteenth century. *Cleaned T.67.40. H.6666-G*

Towel (the folded towel on the left in Figure 38), $32\frac{3}{4}$ by 25 inches, linen, birdseye weave, thread

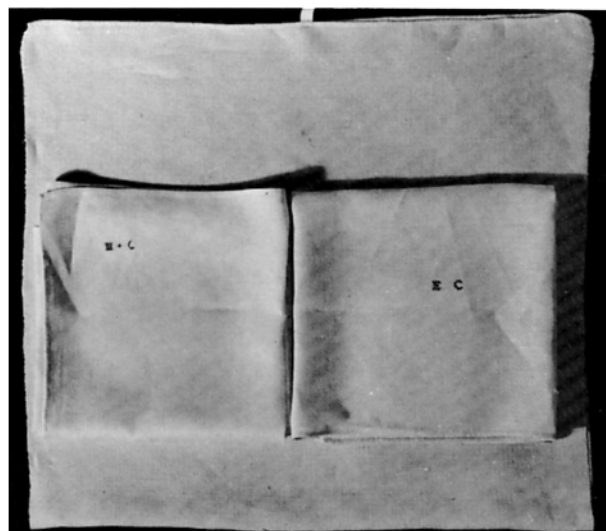


FIGURE 38.—Three linen towels. (Smithsonian photo 61291-H.)

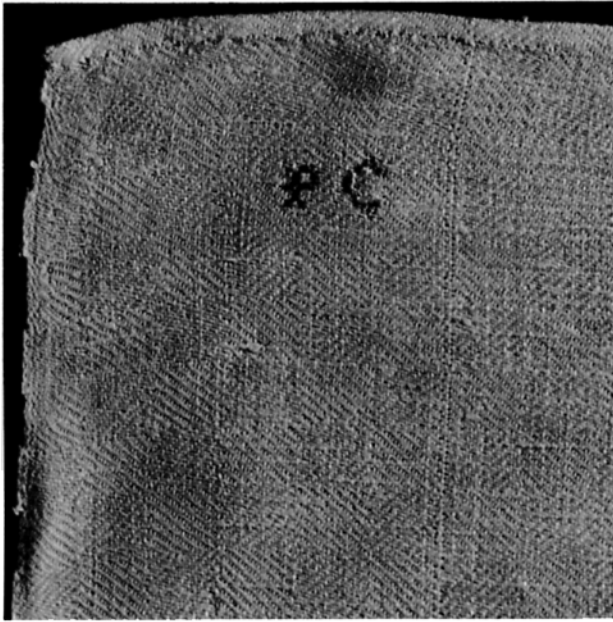


FIGURE 39.—Linen towel in diamond-patterned twill weave. (Smithsonian photo 61978.)

count 59 by 58; hemmed with two-ply S-twist cotton thread;²⁴ embroidered initials **M C** in dark brown silk; probably made in the early nineteenth century. *Cleaned T.67.66. H.6666-B*

Towel (the full-width towel in the background of Figure 38), 35½ by 19½ inches, linen, twill weave in a small diamond pattern, thread count 54 by 46; hemmed with two-ply S-twist linen thread; trace of initials embroidered but not readable; one-half-inch plain woven linen tape loop in center of one end of towel; probably made in the late eighteenth century. *Cleaned T.67.65. H.6666-C*

Towel (not illustrated), 36 by 20½ inches, linen, twill weave in a large diamond pattern, thread count 43 by 40; hemmed with two-ply S-twist linen thread, the selvedge to selvedge width of the woven fabric is the 36-inch dimension; embroidered initials **C P** in light tan and orangish-brown silk. The following two towels are of the same type; probably made in the nineteenth century. *Cleaned T.67.38. H.6666-E*

Towel (not illustrated), 36 by 21⅝ inches, linen, twill weave in a large diamond pattern, thread count 42 by 49; hemmed with two-ply S-twist linen thread; embroidered initials **C P** in light orange-

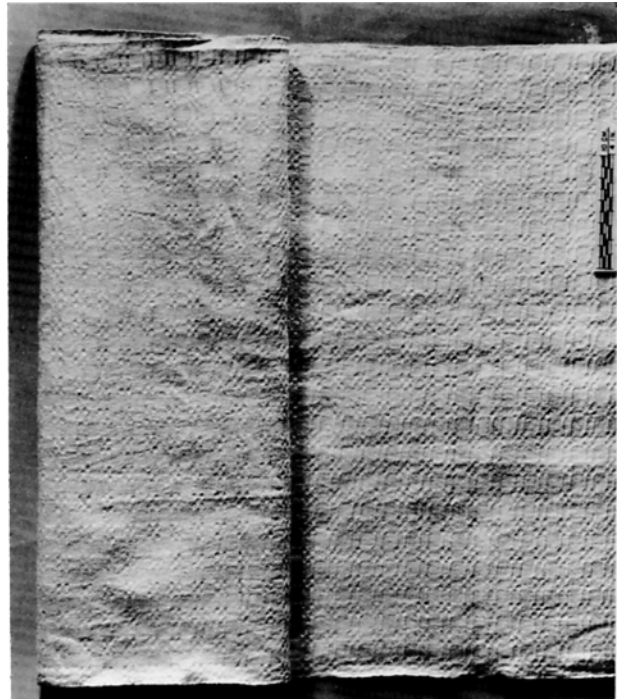


FIGURE 40.—Linen yardage, in M's and O's weave. (Smithsonian photo 61043-A.)

brown silk, barely readable. The variation in thread count would not prevent it from having been cut from the same piece as towel above. *Cleaned T.67.39. H.6666-F*

Towel (not illustrated), 36 by 22⅜ inches, linen, twill weave in a large diamond pattern, thread count 41 by 42; hemmed with two-ply S-twist linen thread; embroidered initials **C P** in orange-brown silk; probably made in the nineteenth century by the same person responsible for the two previous towels. *Cleaned T.67.37. H.6666-D*

Towel (Figure 39), 36 by 21¼ inches, linen, twill weave in large diamond pattern, thread count 42 by 49; hemmed with two-ply S-twist linen; embroidered initials **P C** in brown two-ply S-twist silk; probably made in the late eighteenth century by a member of the Copp family. *Cleaned T.67.150. H.6666-H*

A full width of yardage (Figure 40), 22¼ by 227¼ inches, linen, M's and O's weave in a block design, thread count 46 by 52; probably used in the late eighteenth or early nineteenth century to make towels or other household linens. *Cleaned T.67.151. H.6653-A*

²⁴ Cooper, op. cit. (footnote 20).

TAPES AND FRINGES

Narrow textile wares, both utilitarian and decorative, are so easily purchased today that little thought is given now to their early ancestry and the time-consuming problem of providing such items 150 to 200 years ago. The narrow linen tape, used as a drawstring, a bed curtain or towel loop, a tie for a bonnet, pocket, or as a garter, was a most important household article. Much of the tape needed to fill the family's need was woven at home, as evidenced by the frequent appearance of tape or garter looms in household inventories. These were very simple looms, sometimes consisting of no more than a rigid heddle — slots in a board for the odd warps and holes between the slots for the even warps. For tension, the ends of the warps were tied to a chair or a post. With these looms plain woven tapes $\frac{1}{8}$ to $1\frac{1}{2}$ inches wide could be woven. More sophisticated tape looms had the rigid heddle set into a box with a small beam or roller placed to the back to hold the unwoven warp. Frequently, these looms were beautiful pieces of craftsmanship and graced elegant parlors. The two shown in the exhibit photograph (Figure 41) are good examples; they are not from the Copp collection but are contemporary with the textiles. Woven fringes could also be made on these looms with the use of a fringe guide, as illustrated on the upper tape loom on left. Fringes were also made by netting and knotting techniques.

There are no lengths of tape in the Copp collection. Two textiles show excellent examples of the tape and how it was used. These may be seen in the bed-curtain in Figure 26 and on the towel in Figure 38.

The collection of fringes is excellent, not only in technique and variety, but also in quantity, both on finished articles and in unused lengths.

Examples of woven fringes of similar type are found on the blue and white checked linen counterpane in Figure 27, on two tablecloths, and on four of the coverlets described in a following section.

Woven Fringes

Fringe (in the top row of Figure 42), one-inch deep, over ten yards in four pieces; uncut loops, two-ply S-twist linen yarn; plain and fine scale; minimum woven portion, weft inserted in pairs. *Cleaned T.67.76. H.6673-E*

Fringe (in the center row of Figure 42), $1\frac{3}{8}$ inch deep, over five yards in one piece; cut loops, two-ply

S-twist linen yarn; narrow tape-like band in plain weave, four wefts in each pick, with weft forming fringe on every fourth throw. *Cleaned T.67.36. H.6845*

Fringe (in the bottom row of Figure 42), $2\frac{1}{2}$ inches deep, over eight yards in one piece; uncut loops, two-ply, S-twist cotton yarn; narrow woven band, four weft yarns in each pick. *Cleaned T.67.81. H.6673-C*

Netted Fringes

Netting, an ancient art and widely used as a craft evolving from the making of fish nets, was very popular in eighteenth and nineteenth-century America. It was used extensively for decorative fringes

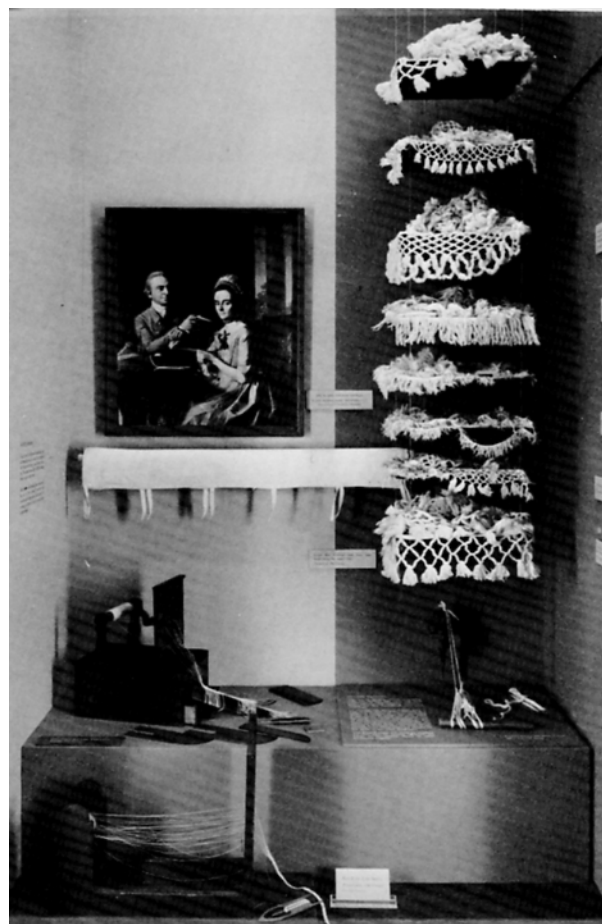


FIGURE 41.—Exhibit of tapes and fringes. (Smithsonian photo 65549.)

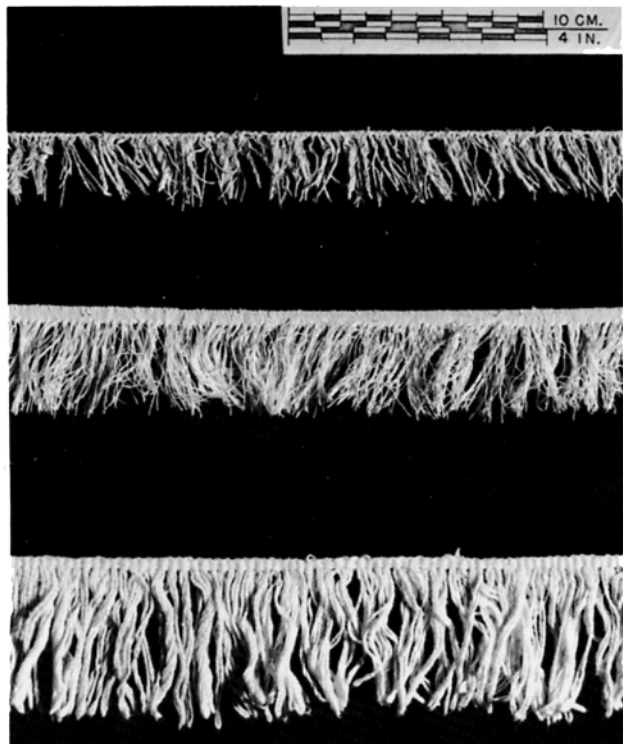


FIGURE 42.—Three woven fringes. (Smithsonian photo 61290-C.)

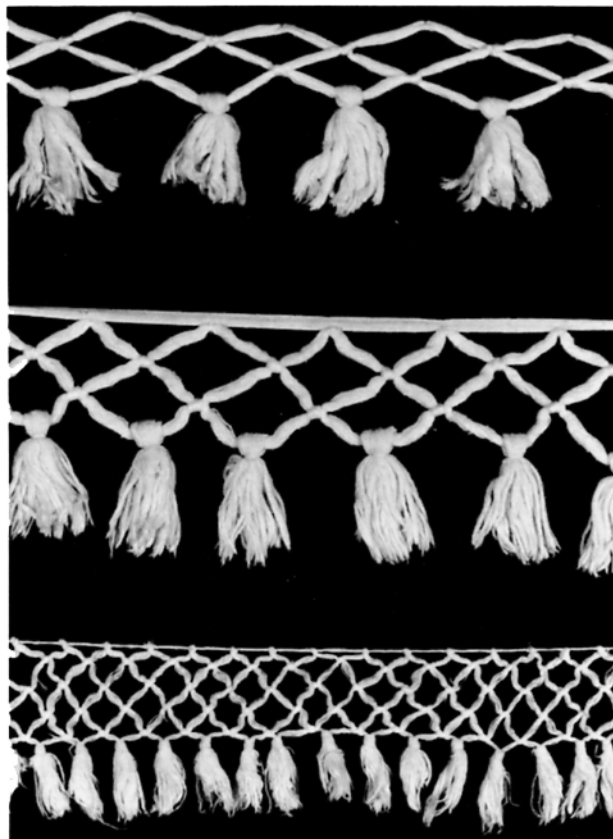


FIGURE 43.—Three netted fringes. (Smithsonian photo 61289-E.)

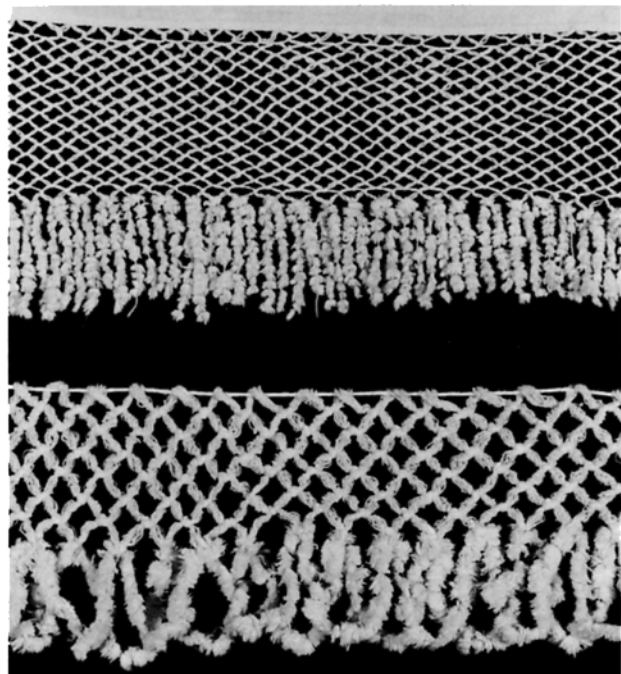


FIGURE 44.—Two netted fringes, five inches wide. (Smithsonian photo 61289-D.)

for bed and table furnishings and for complete items. Two implements are used in netting, one a bobbin-like instrument called a "needle" that carries the yarn and the other a smooth oval stick eight or ten inches long called the "mesh." In the initial row the needle carries the yarn around an anchored string; these yarns may be knotted or just looped. In the ensuing rows each is knotted to the one preceding it. The mesh determines the size of the diamond-shaped openings, and the loops are slipped off as the work progresses. The tassels or fringed edges are formed by clipping the last row of netting between the knots or by adding yarns to the netting to form the tassels separately. An example of the netted fringe of the first type described may be seen on the embroidered counterpane in Figure 13. The more elaborate netted fringe on the valance in Figure 25 should also be noted.

In addition to the fringed edgings there is one complete piece of netted work, a table cover shown in Figure 45.

Fringe (at the top of Figure 43), 3 inches deep, thirty-five yards in three pieces; simple netted fringe with two rows of knots; single-ply Z-twist cotton yarns used in multiples as a single unit; looped around the anchor string, no footing; finished with added tassels formed by looping and knotting to bottom edge between knots. *Cleaned T.67.77. H.6673-A*

Fringe (in the center row of Figure 43), 5 inches deep, over thirty yards in nine pieces; same as above but stitched to a narrow tape pre-woven of single-ply Z-twist linen yarns. *Cleaned T.67.70, T.67.78, and T.67.80. H.6673-B*

Fringe (at the bottom row of Figure 43), 3 inches deep, twenty-five yards in four pieces; simple netted fringe with five rows of knots, knotted to the anchored string; single-ply Z-twist cotton yarns used in multiples as a single unit; last row knotted to form tassels with additional cut loops to make the tassels full. *Cleaned T.67.79. H.6673*

Fringe (at the top of Figure 44), 5 inches deep, approximately ten yards in one piece; simple netted fringe with twenty-one rows of knots, looped around the anchor string; two-ply S-twist cotton yarns used in pairs for the net; finished with lengths of tufted ends of two-ply linen yarn used in pairs onto which are knotted short lengths of cotton yarns to give a chenille effect. *Cleaned T.66.9. H.6646*

Fringe (at the bottom of Figure 44), 5 inches deep, approximately six and a half yards in one piece; simple netted fringe with six rows of knots looped around the anchor string (the string that shows in the photograph is not the original); single-ply Z-twist cotton, with tight twist and used in multiples; finished with a fancy draped edge of two-ply S-twist cotton yarn to which has been tied fine tufts of single cotton to give a chenille effect. *Cleaned T.67.63. H.6673-F*

Table cover (Figure 45), 53 by 45 inches. Center of plain netting in single-ply slight Z-twist cotton yarn; several pattern borders in the same weight



FIGURE 45.—Netted table cover on contemporary table. (Smithsonian photo 61043-C.)

yarn and in a heavier three-ply S-twist cotton yarn; finished with a pointed border, each point with a tassel of tufted yarns with examples of both three-ply cotton core and two-ply linen core yarns with cotton tufts, the lengths of yarn looped twice with the cut ends to form the tassels. The tassel and pointed border are very similar to the border of a table cover in the primitive painting "Alice Slade" by Ammi Phillips, 1816, in the Edgar William and Bernice Chrysler Garbisch collection in the National Gallery of Art. It would be safe to judge that this table cover is of the same period. *Cleaned T.66.26. H.6685*

COVERLETS AND RUG

Warm and durable bed coverings were a necessity for New England and all the northern colonies. These bed coverings took several forms—quilts, blankets, and a type of heavy, patterned woven textile commonly called a coverlet. The earliest coverlets were woven on a linen or wool warp with

wool dominating the pattern weft. Very late eighteenth and nineteenth-century examples were woven on a cotton warp. The overshot weave was probably one of the most popular types, but birdseye and monks belt weave were also used in addition to the better known double weave and summer and

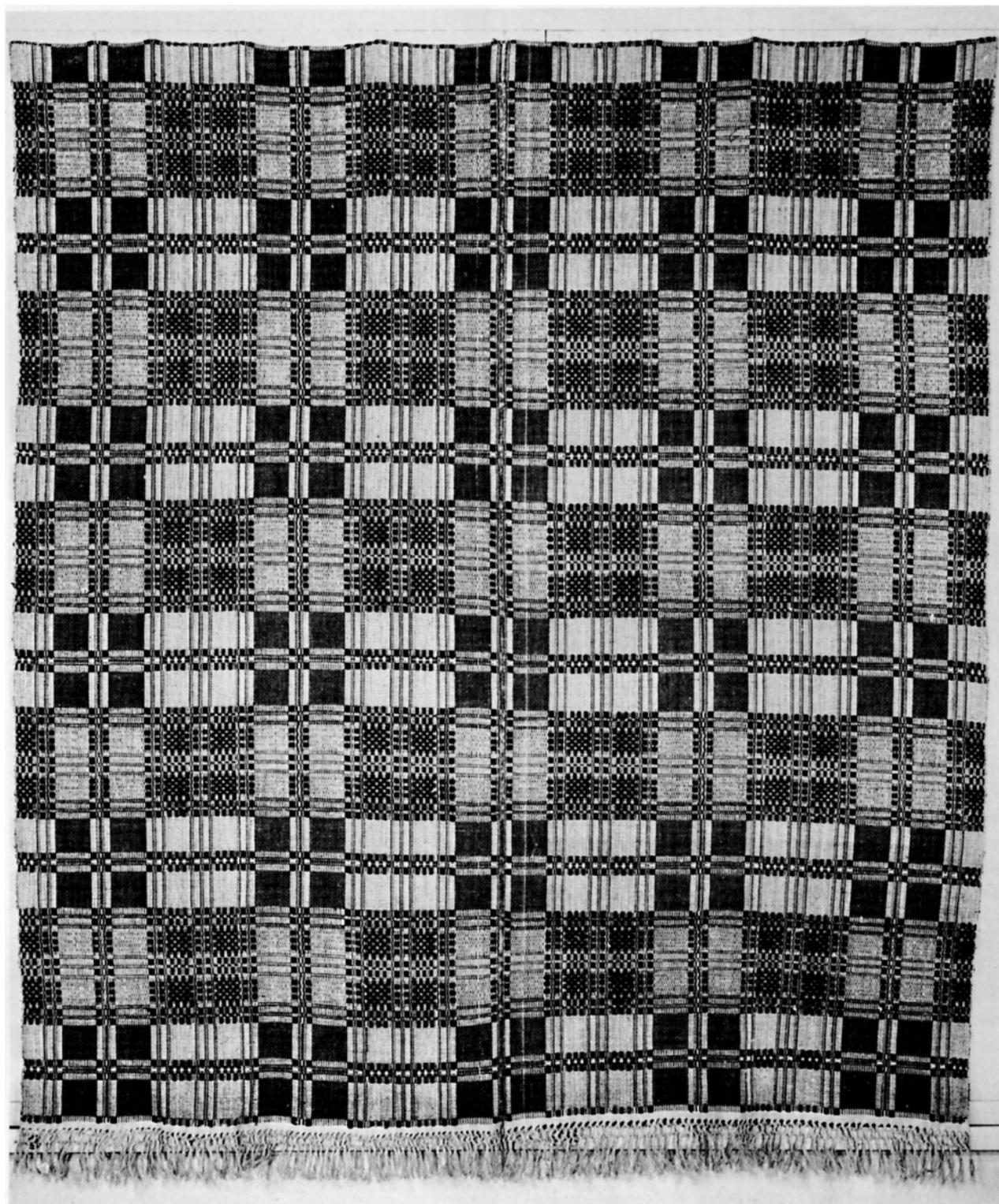


FIGURE 46.—Overshot weave coverlet in linen and wool. (Smithsonian photo 61040-B.)

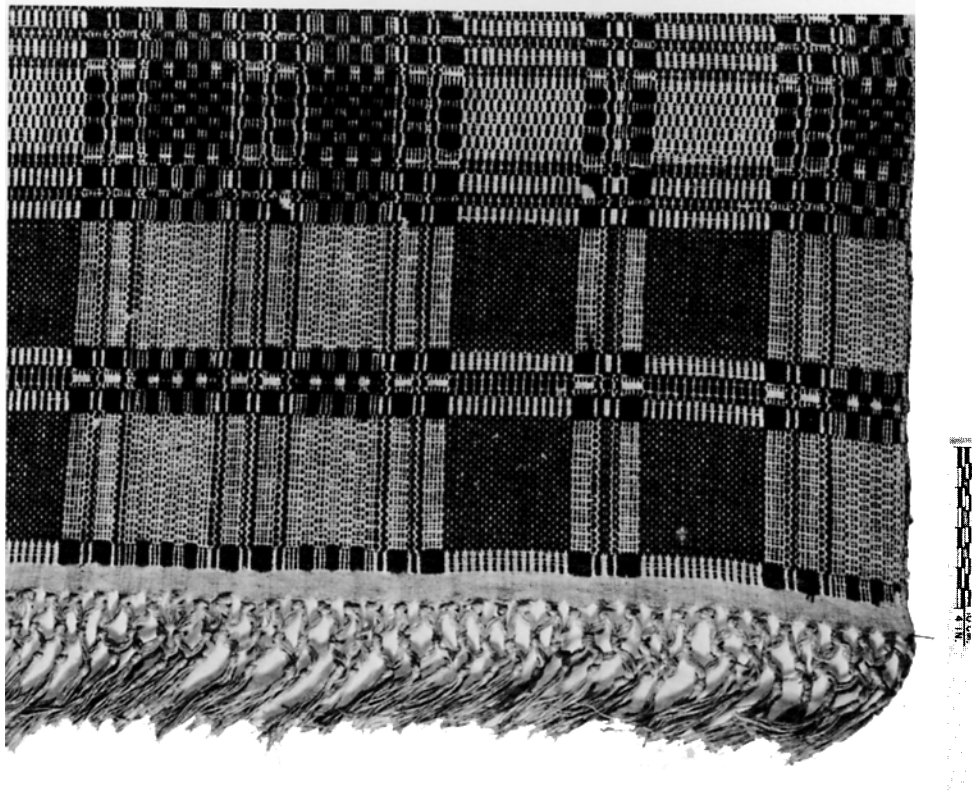


FIGURE 47.—Detail of coverlet in Figure 46, showing fringe. (Smithsonian photo 61291-B.)

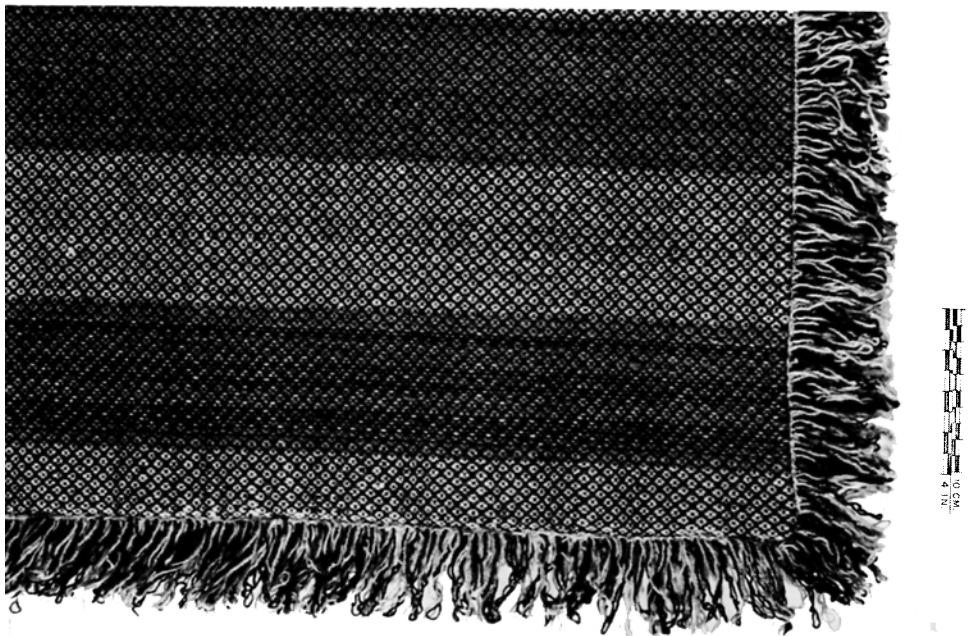


FIGURE 48.—Corner detail of birdseye weave coverlet. (Smithsonian photo 61291-A.)

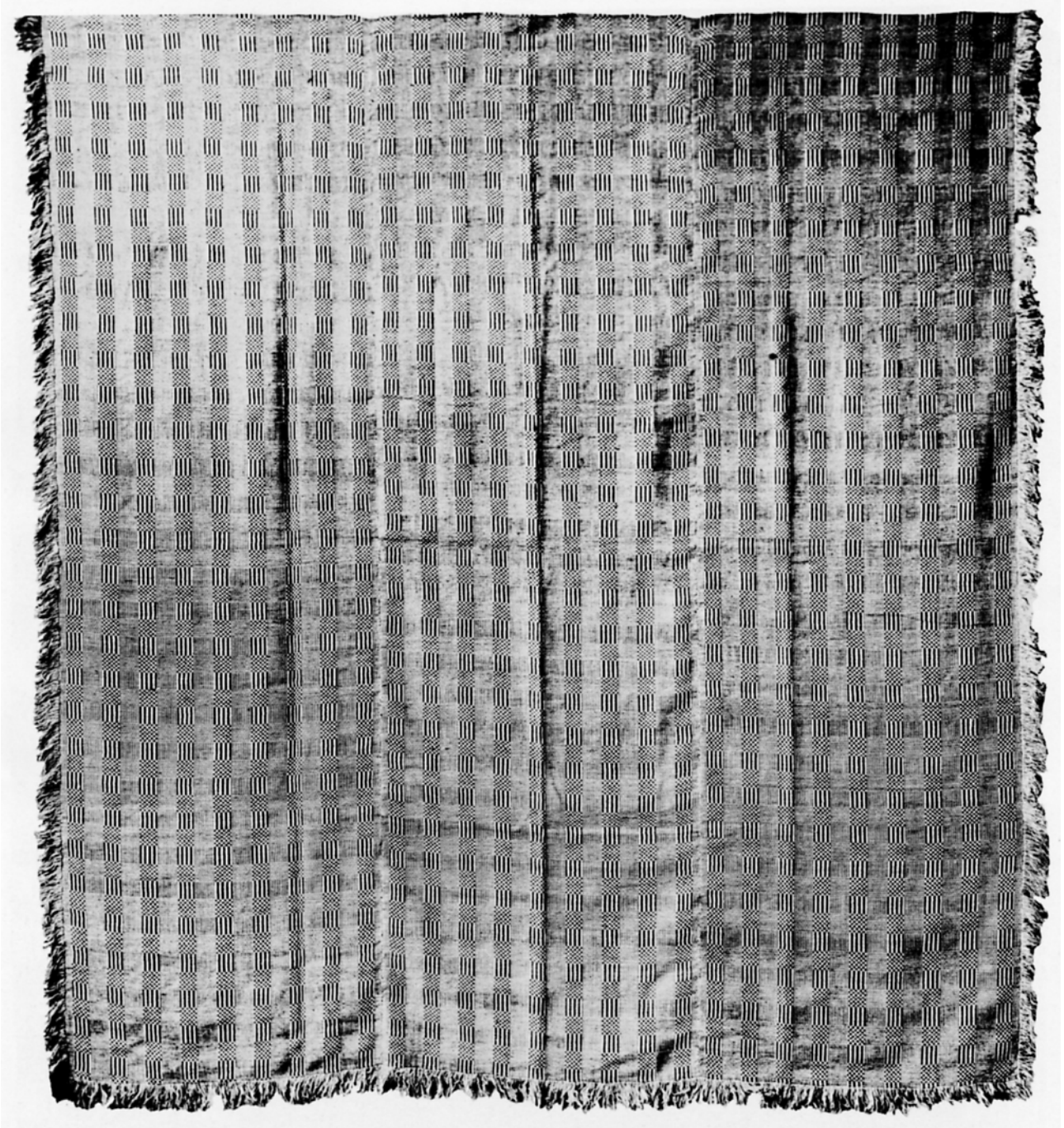


FIGURE 49.—Monks belt weave coverlet in linen, cotton, and wool. (Smithsonian photo 32795.)

winter weave. Although some weaving was done in many early homes, most coverlets were probably the product of a professional weaver. It would not have been uncommon for the handspun yarns to have been produced by the family for whom the coverlet

was being woven. There are five excellent coverlet examples in the Copp collection.

Overshot weave coverlet (Figure 46), 95 by 85½ inches (excluding fringe), woven in two sections each 42¾ inches wide; thread count 20 by 43; warp yarns



FIGURE 50.—Corner detail of coverlet shown in Figure 49. (Smithsonian photo 61040-D.)

two-ply S-twist linen, weft yarns for the plain or tabby parts single-ply Z-twist linen, for the pattern parts, light blue and indigo blue two-ply S-twist wool. The pattern is similar to "White Mountain"²⁵ and also resembles a variant of "Granite State."²⁶ Finished with a five-inch knotted self-fringe made of the warp yarns, on the lower end only; the two pieces of coverlet stitched together with two-ply S-twist linen thread. Probably woven in the eighteenth century, it is an excellent example of a coverlet of this period. *H.6677*

Birdseye weave coverlet (Figure 48), 95½ by 86 inches (excluding fringe). Woven in two sections each 43 inches wide; thread count 21 by 20; warp yarns two-ply S-twist wool in gold and reddish rose, weft yarns in two-ply S-twist wool in brown; small diamond pattern created by the different-colored yarns in the warp and weft, while the whole is set

against a regular vertical striped design created by the two-color warp in alternating stripes of 3¼ inches of gold and 3¼ inches of reddish rose; finished with a 2¾-inch handwoven, uncut loop fringe in alternating gold and brown wool yarns, stitched to three sides of the coverlet with two-ply S-twist yellow cotton thread. The two pieces of coverlet are stitched together with two-ply S-twist linen thread, which was also used for the end hems. Probably woven in the very late or early nineteenth century, it is an interesting example of a weave less commonly used for coverlets. *H.6676*

Monks belt weave coverlet (Figure 49), 102½ by 94½ inches (excluding fringe). Woven in three sections each 31½ inches wide; thread count 39 by 65; warp yarns single-ply Z-twist linen, weft yarns single-ply Z-twist white cotton and single-ply Z-twist red wool. Checked pattern in 1¼-inch squares, small checkerboard sections, with each check measuring ¾ inch and striped sections measuring the same. Finished with a 2¾ inch handwoven, uncut loop

²⁵ Atwater, *Shuttlecraft Book*, p. 51, fig. 23.

²⁶ *Heirlooms from Old Looms*, p. 51.

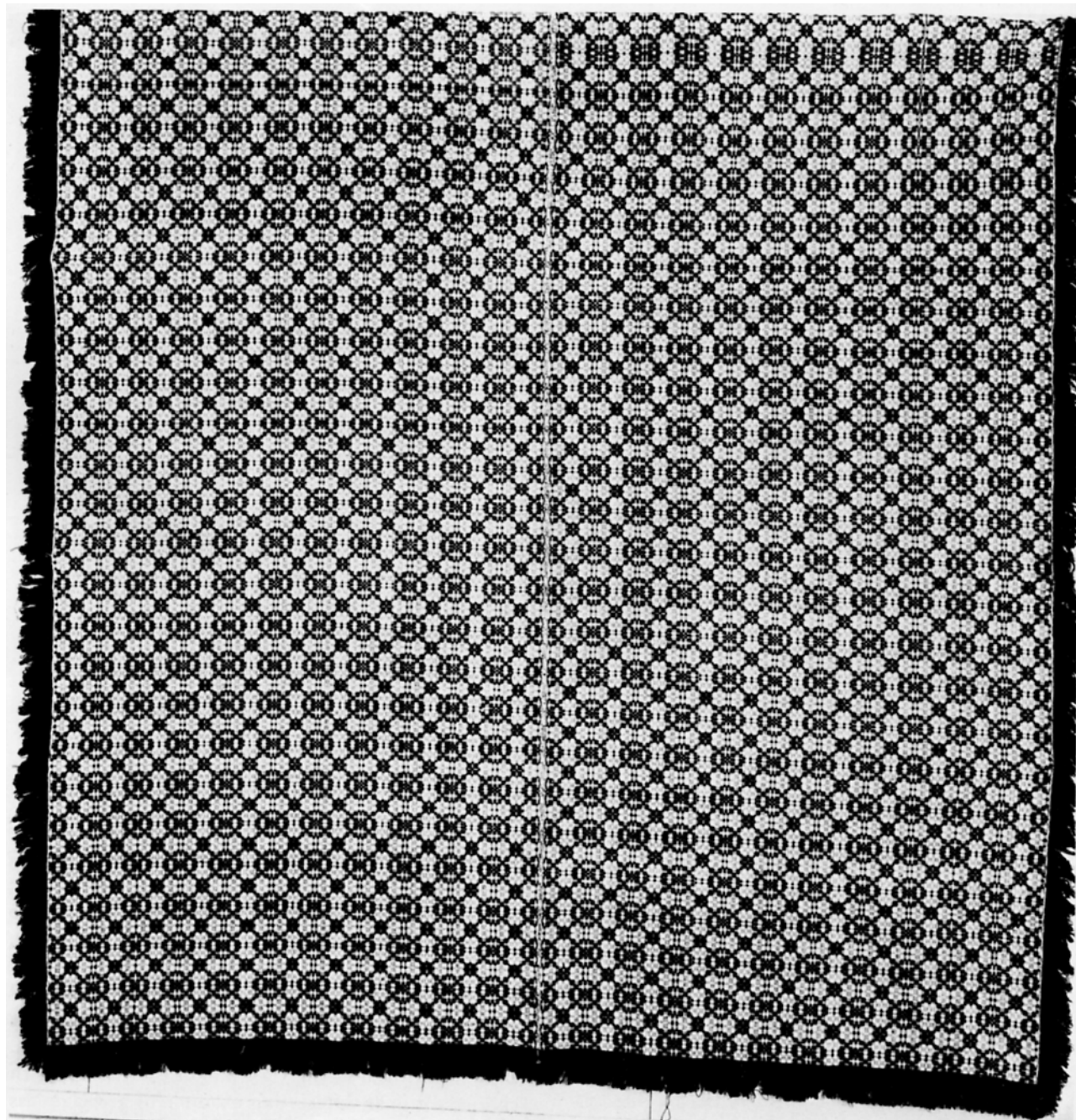


FIGURE 51.—Overshot weave coverlet in cotton and green and garnet wool. (Smithsonian photo 61040-B.)

fringe in alternating single-ply S-twist red wool and two-ply S-twist white cotton—the red is from a different dye lot than the coverlet—stitched to three sides of the coverlet with two-ply S-twist linen; the three sections of the coverlet are stitched

together with the same thread. Probably woven in the late eighteenth century, it is a very interesting example of a little-seen and unusually time-consuming weave for coverlets. *H.6675*

Overshot weave coverlet (Figure 51), $88\frac{3}{4}$ by 84

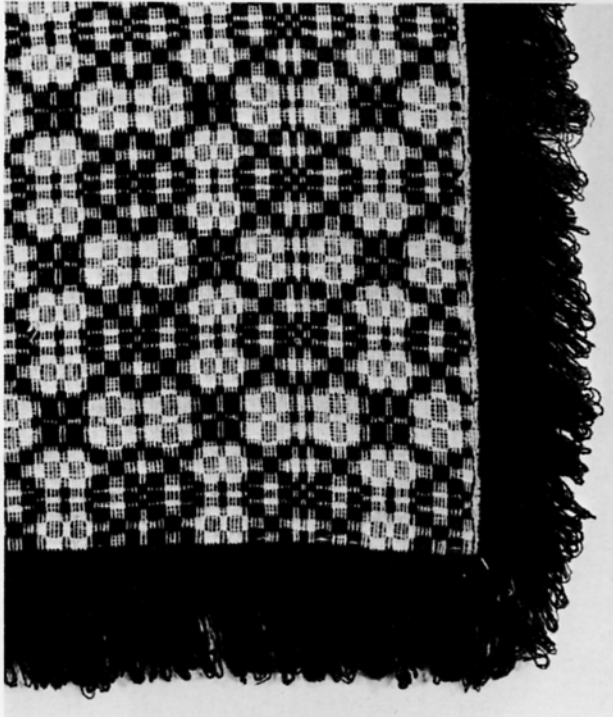


FIGURE 52.—Corner detail of coverlet shown in Figure 51. (Smithsonian photo 61042.)



FIGURE 53.—Corner detail of overshoot weave coverlet in plain cotton and indigo and light blue wool. (Smithsonian photo 61041-D.)

inches (excluding fringe). Woven in two sections each 42 inches wide; thread count 24 by 48; warp yarns two-ply S-twist cotton, weft yarns for the plain or tabby parts single-ply Z-twist cotton, for the pattern parts two-ply S-twist olive green and garnet wool; woven in a wheel pattern similar to "World's Wonder."²⁷ Finished with a $2\frac{3}{4}$ -inch handwoven garnet and green uncut loop fringe; the two colors of wool are the same as the pattern weft and in $2\frac{1}{2}$ -inch alternating sections, while mixed with the red at one end are orange-red loops of single-ply Z-twist wool; the fringe is stitched to the coverlet with dark brown two-ply S-twist wool, while the center seam and hems are stitched with two-ply S-twist cotton. Probably woven in the early nineteenth century, this coverlet is a well-woven precisely-matched example in excellent condition. *H.6674*

Overshoot weave coverlet (Figure 53), 90 by 84 inches (excluding fringe). Woven in two sections each 42 inches wide; thread count 20 by 33; warp

yarns two-ply S-twist cotton, weft yarns for the plain parts single-ply Z-twist cotton, for the pattern parts two-ply S-twist indigo and light blue wool. A four-rose and table pattern; finished with a $2\frac{1}{2}$ -inch handwoven two-tone blue cut fringe; the two colors of wool are the same as the pattern weft and used in $2\frac{1}{2}$ -inch alternating sections; the stitching of the seams, hems, and fringe are with two-ply S-twist cotton. This coverlet although of a different pattern is the same width and construction as the one in Figure 51. The fringe is the same with the exception that the loops are cut rather than being left as loops. Probably woven in the early nineteenth century,²⁸ this coverlet is another example of good workmanship. *H.6678*

In the eighteenth and early nineteenth centuries, a rug on the floor was pure luxury. There were varying types; some were more expensive than others but a floor rug was the exception rather than

²⁷ Atwater, *Shuttlecraft Book*, draft 67, p. 167.

²⁸ Although two-ply cotton strong enough to be used as the warp was produced in the very late eighteenth century, the probability is that most coverlets with a cotton warp date from the nineteenth century.

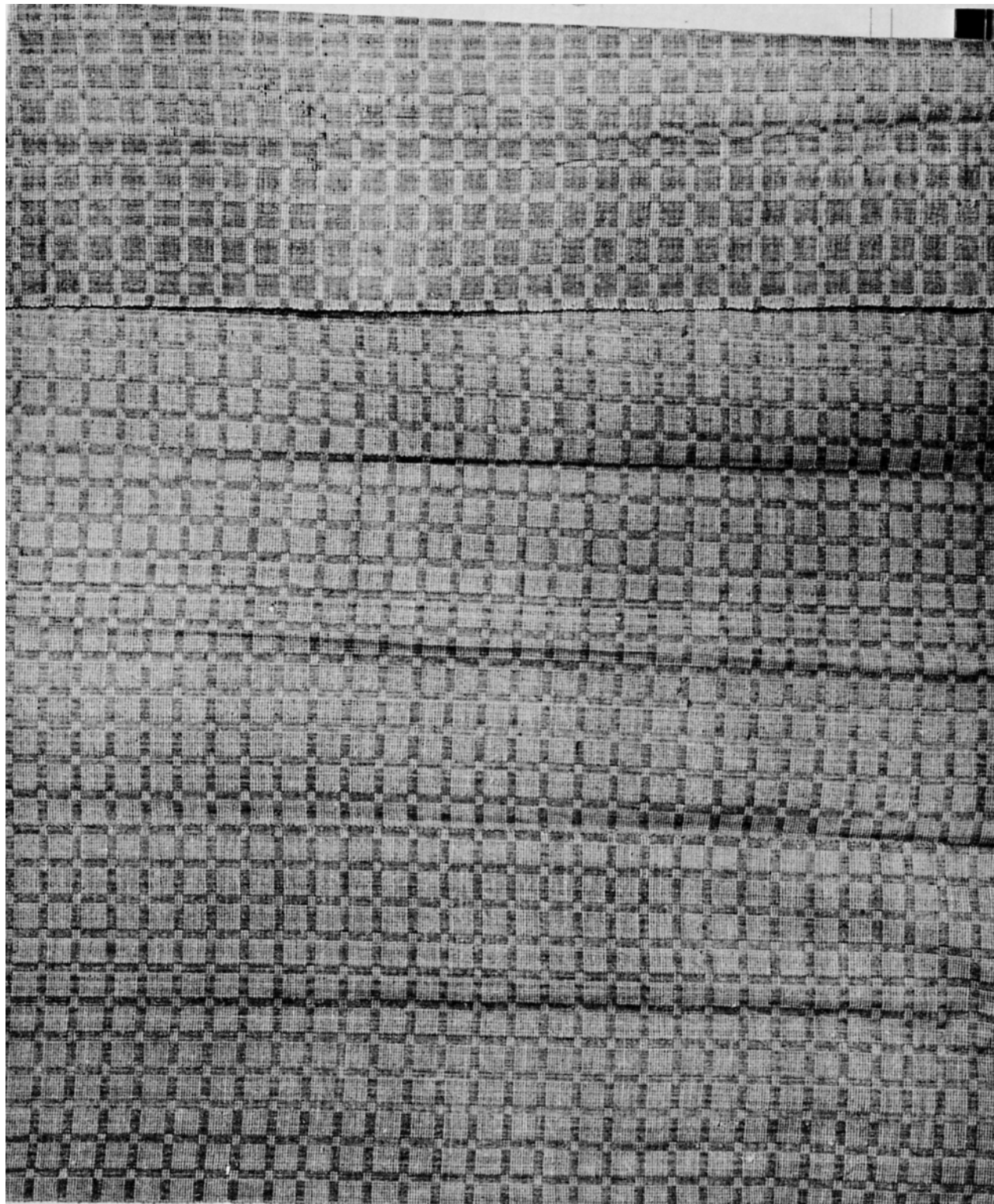


FIGURE 54.—Rug woven in a reversible block pattern, with portion at top turned over to show reverse coloring. (Smithsonian photo 65159.)

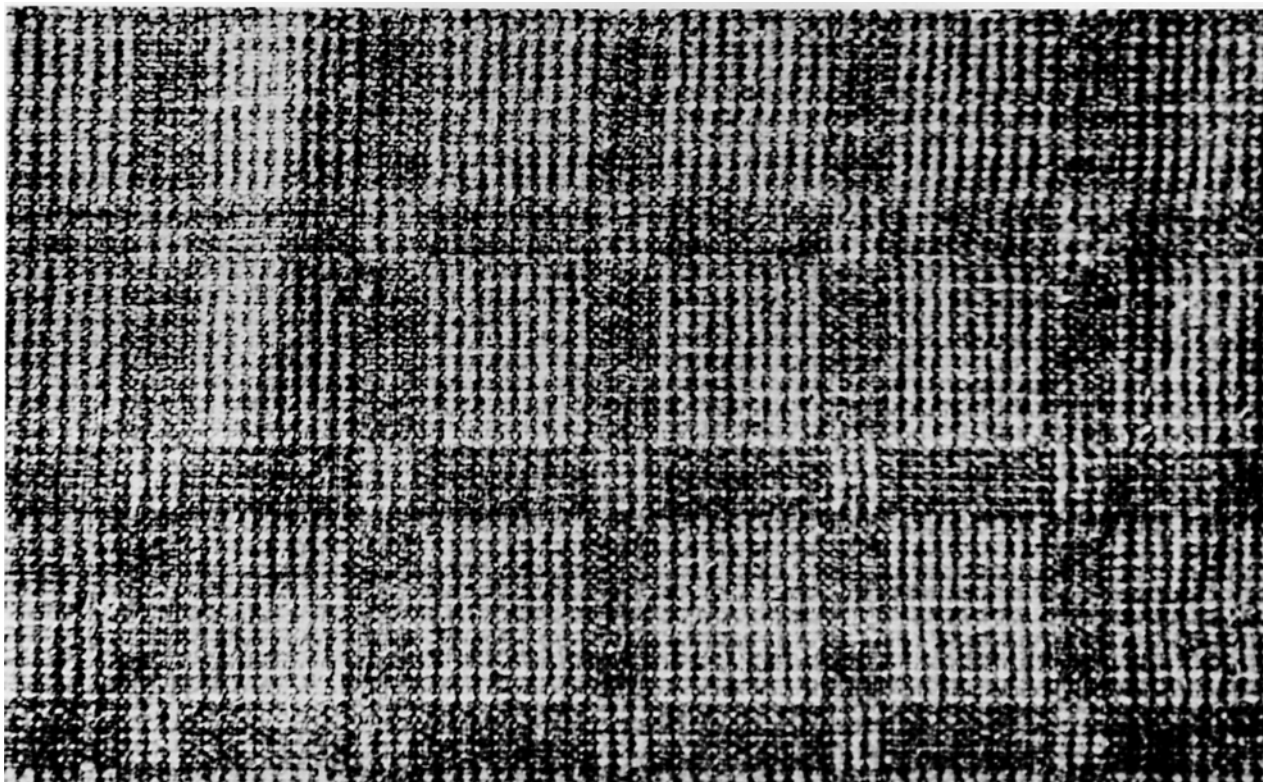


FIGURE 55.—Detail showing texture of rug in Figure 54. (Smithsonian photo 61012.)

the rule²⁹ until after the invention of powered carpet looms in the second quarter of the nineteenth century.³⁰ There is one rug in the Copp collection shown in Figure 54. It is an excellent example made up of widths of carpeting of the type generally classified as “common,” that is, woven on a common or plain loom. It was most probably the work of a professional weaver. The carpeting is woven in a warp-faced plain weave, “Log Cabin” system,³¹ the block pattern is reversible with one side showing two sizes of yellow-red squares on blacks on green, while the reverse side appears as green on yellow-red. Since warp and weft elements do not necessarily have to be used singly in the plain weave, the elements of either or both can be used in pairs (or more), regularly or irregularly. If the order of interlacing is

continuous alternation, the fabric is still a plain weave.³² In weaving this rug, the threading of the multiple color warp together with the use of both single and double wefts in combinations repeated at specific intervals made possible a reversible block pattern. The rug is an irregular shape made up of four widths of the carpeting, probably stitched to fit a specific room; the length at longest point is 26 feet 7¼ inches; thread count is 13 by 8; warp yarns in yellow, red, and green of two-ply S-twist wool; weft in heavy natural brown wool of single-ply Z-twist yarns and brown linen of two-ply S-twist thread; the warp is threaded red, yellow, green, red, (once), green, yellow, green, red (seven times), yellow, green, yellow, green, (once), red, green, yellow, green, (twice), and the whole repeated; the weft of linen is inserted single, the weft of wool is inserted double in regular alternation, (single, single) once, (double, single) nine times, (single, double)

²⁹ Roth, *Floor Coverings*, p. 58.

³⁰ There is a good account of carpets in early nineteenth century America in *Manufactures of the United States in 1860; Compiled from the Original Returns of the Eighth Census* (Washington, D.C., U.S. Government Printing Office, 1865), pp. li-lix.

³¹ Black, *New Key to Weaving*.

³² Emery, *The Primary Structures of Fabrics*, pp. 76-77.

three times, and the whole repeated; the large block of the pattern is approximately $3\frac{3}{8}$ inches wide and $3\frac{1}{8}$ inches high; the lengths of carpeting are stitched together with two-ply linen thread; the ends are

bound with strips of both cotton and wool fabric. Probably woven in the early nineteenth century, this carpeting is another example of excellent workmanship.

IMPORTED FABRICS

We like to think of the early settlers in America as being ruggedly independent and self-sufficient. Many times our ideas of life in the seventeenth and eighteenth centuries seem to stem from our image of frontier life, where from necessity the family might produce all or most of their household goods. But, in the coastal ports, the cities, and even the small villages, professional specialization became a reality very early. Not only were services performed by skilled artisans but also when better goods could be

imported, they were; or when goods of equal quality could be imported more cheaply than they could be produced at home, seldom did a nationalistic feeling keep the Americans—either as colonists or as independents—from considering their purse. Imported fabrics have always played an important part in the life of this country, even in colonial days, as illustrated by this news item in *The New-York Gazette or the Weekly Post-Boy*, 15 October 1767:

Extract of a letter from a Gentleman in London, to one of the Members of the Society for Arts in this City, dated July 22, 1767. . . . The People of New-York, seem to me, to be too infatuated with a foreign Trade, ever to make any great Progress in Manufactures; and unless you sell your Linnen, at least as cheap as they can have it from Silesia, Austria, Bohemia, and Russia, thro' England, Holland or Hamburg, I fear you will not establish an extensive Manufactory: You live in as plentiful a Country as any, and your People might work as cheap: I don't mean in the City of New-York; Cities are not calculated for Manufactures, since its always dearer living in them than in the Country.

From the eighteenth-century newspapers we can glean a good idea of the many kinds of fabrics that were available.

English Goods, a great Variety imported from London, in the last Ships; and to be Sold by Albert Dennie, by Wholesale or Retail, at his House on the Mill Bridge, upon the right Hand leading to Charlestown-Ferry, all for ready Cash, viz. Allum, Balladine sewing silk, raw silk, colour'd and waxed Threads, Pins, Ozenbrigs, *India Dimety's*, black Bombazeen and Alapene, silk Damask, Horse hair Buttons, Hair Shapes, Wadding, Linen and *Cotton Checks*, Velvet, and Everlasting for Wastcoats, worsted Stuff plain and flower'd, worsted Damasks, Ruffels, Fearnothering Great Coats, Kerseys, Druggets, Swanikins, Broad Cloths, Serges, worsted & hair Plushes, Caps, Stockings, Cambricks, Shalloons, Camblets, Garlets, yard wide Linnens, bed Ticks, *cotton Stockings*, *Chinces*, *Callicoes*, Buttons and Mohair, Hats, *Muslins*, *white Callicoes*, Ribbands, Necklaces, Fans, Scots Snuff, Pewter, Nails, Buckles, Knives, Needles, Thimbles, short Cloaks, Taffieties, Persians, Velvets, Hangers or Cutlasses, Looking Glasses, Wigg Cauls, Shirt Buttons, Indigo, half Thick, bed Quilts, brass Wire, Horse Whips, bed Baskets, Saws, and sundry Sorts of brazery Ware, Paper for Room, Gloves, Sailors Cloths ready made, *blue Callicoes* (author's italics).³³

DANIEL COPP,
Has just received a fresh and general
supply of EUROPEAN and INDIA
GOODS;
Among which are,
ELLEGANT light and dark Chintzes and
Calicoes; corded Dimities; plain,
book and Jaconet Muslins; tambor'd Do.
Lawns; do. Handkerchiefs; Cambrics;
Linens; Humhums; Gingham; plain,
strip'd and clouded Nankeens; a beautiful
assortment of fashionable Vest-patterns;
black Laces and Edgings; white Edgings;
Ruffels; Calimancoes; Durants; Tammies;
Shalloons; Moreens; Threads; Tapes;
a pleasing assortment of Ribbons & Tastes,
of all figures; black India and changeable
Lutestrings; ladies' Satin; chintz and
purple Shawls; tambor'd muslin Di-to;
mens' Neck-cloths; bandanno, Barcelona
and pocket Handkerchiefs; a variety of
fashionable Stockings.
HE ALSO HAS ON HAND,
Groceries, of all kinds; Snuff, per
bladder; Flour, per bbl. a quantity of
excellent Dried Codfish; Crockery; and
Salt, suitable for dairies, &c. &c.

FIGURE 56.—Advertisement from *The Connecticut Gazette*, 6 June 1798. Library of Congress collection. (Smithsonian photo 60948.)

³³ Quoted from *Boston Gazette*, 27 May 1746 in Dow, *The Arts and Crafts in New England, from 1704-1776*, p. 160. Italicized items indicate cotton goods.