

The image shows the cover of a book. The background is a dense, repeating woven pattern of black and white squares, creating a checkerboard effect. In the center, there is a white rectangular label with a slightly textured appearance. On this label, the title and date are printed in a black, serif font.

A GERMAN WEAVER'S

PATTERN BOOK

1784 - 1810

Cover: Draft #1 p.1, Tie-up #5 Row 2 p.15.

A GERMAN WEAVER'S PATTERN BOOK

1784 - 1810

Edited by Nellie L Galvin

INTRODUCTION

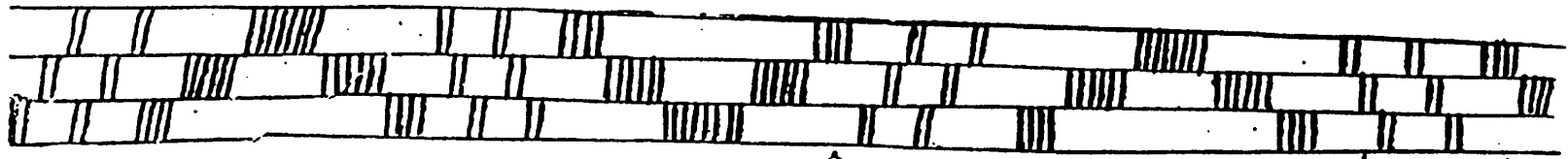
Perhaps in 1784 Christian Morath was turning his weaving business over to his apprentice or just giving his patterns to Joseph Murllman to start a business of his own in another town.

He copied his drafts (in short form), the technique of which Joseph Murllman probably knew. As tie-ups for double weave and double twill appear many times through the book, they may have been woven in either manner. Then he copied the tie-ups with a few notes of explanation in the back of the book. The statement on page 71 followed. He may have drawn some of the pictures, but from here on much of the work seems to be done by a different hand. The book then passed on into other hands as other names appear with later dates. Now, after over one hundred and seventy-five years, it comes to us to interpret in our own way.

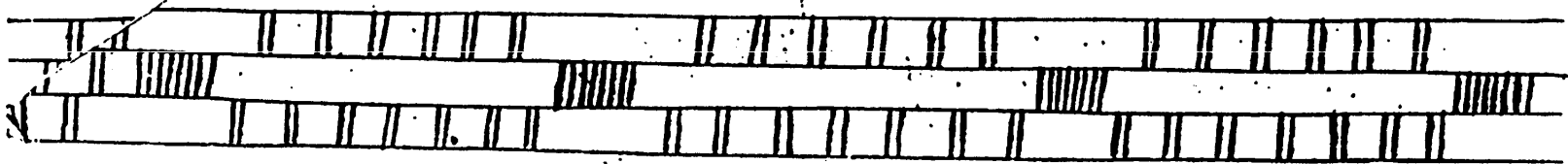
About two hundred and fifty of the tie-ups have been woven on point and straight twill threadings and they are all handsome. This does not necessarily mean they were meant to be woven that way. And now it is for you to try the drafts and tie-ups in any combinations or techniques you choose. The possibilities are endless.

I wish to express my appreciation to my friends for their help in translating the text, weaving the samples, and for their encouragement.

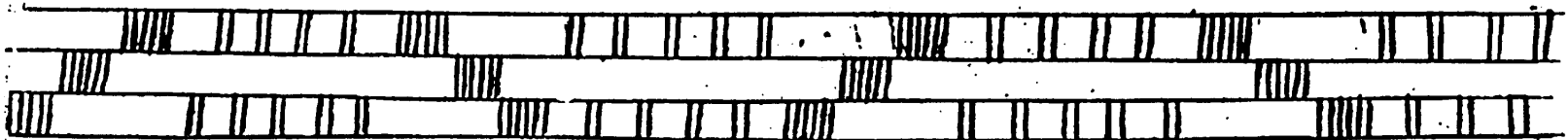
Nellie L. Galvin
June 1961



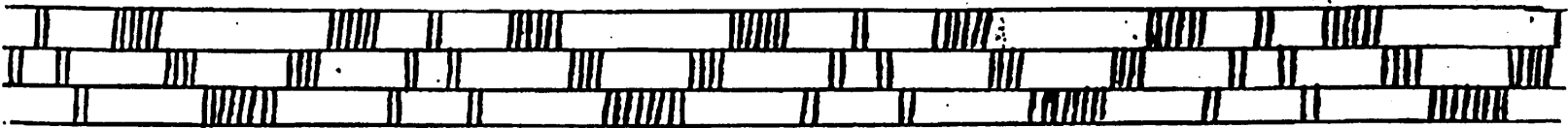
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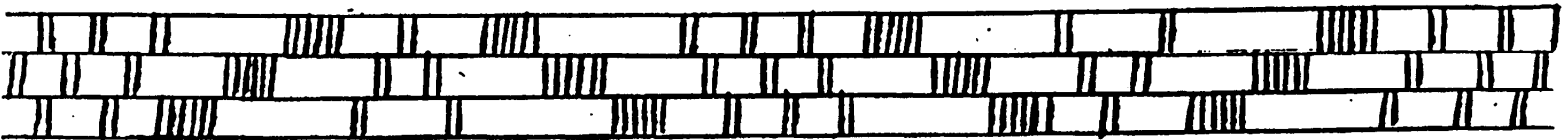
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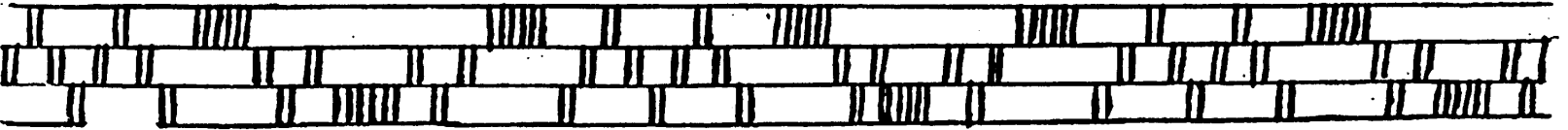
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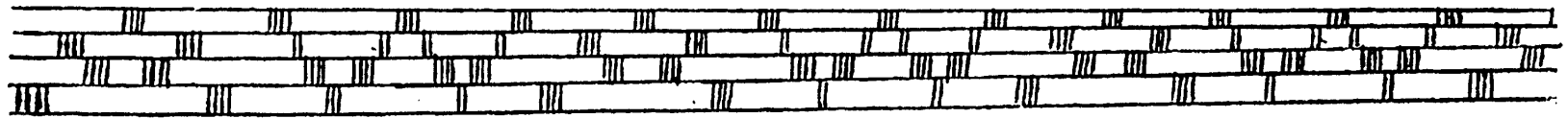
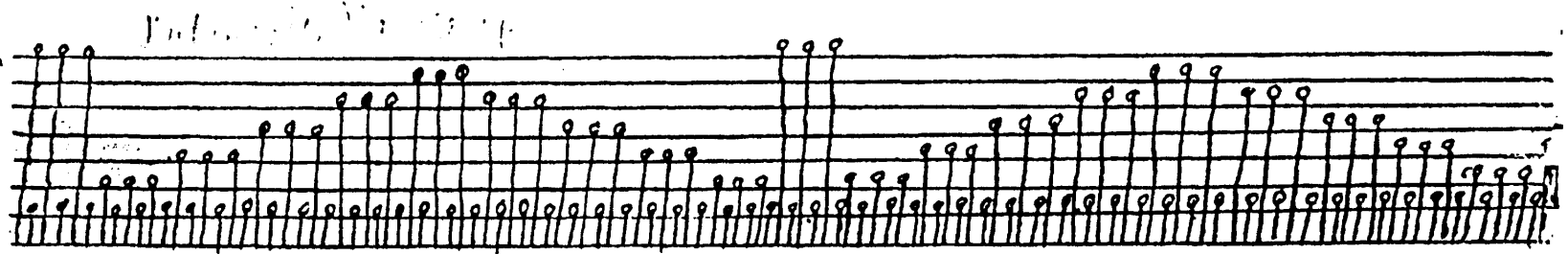
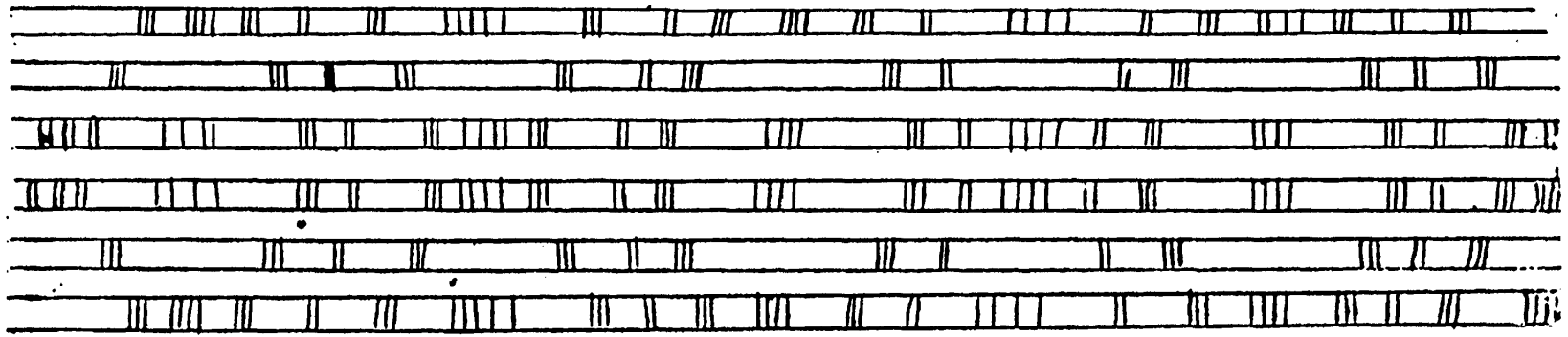


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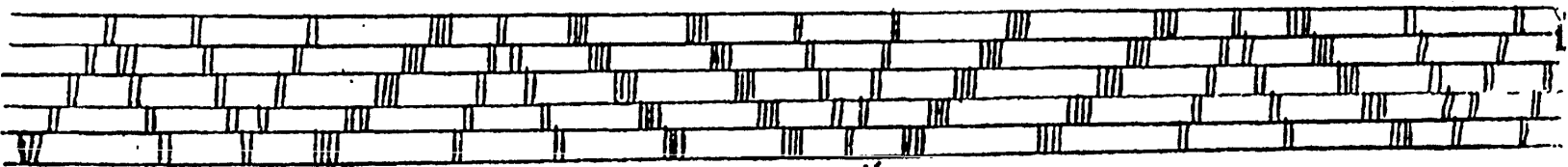


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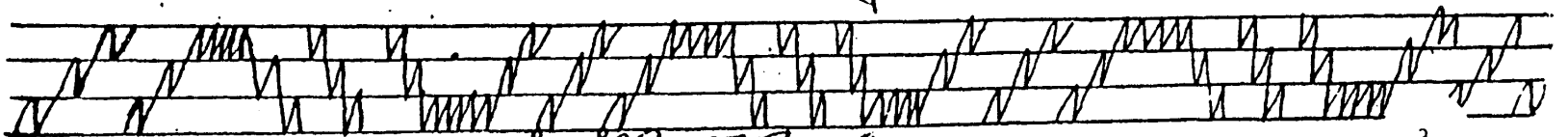
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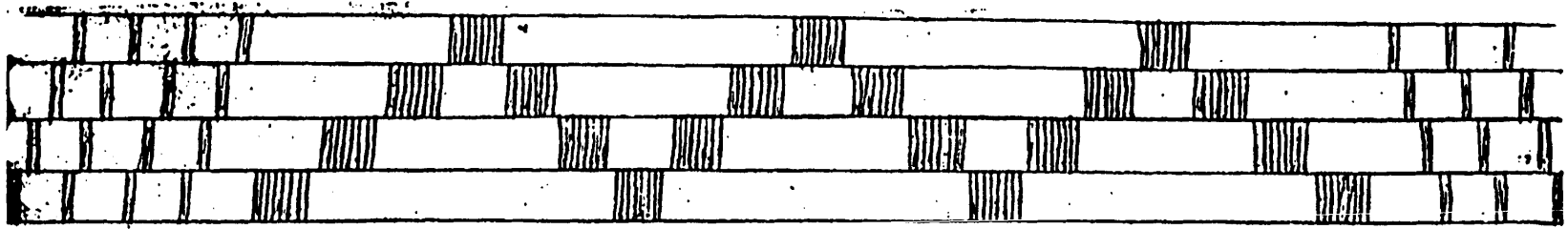


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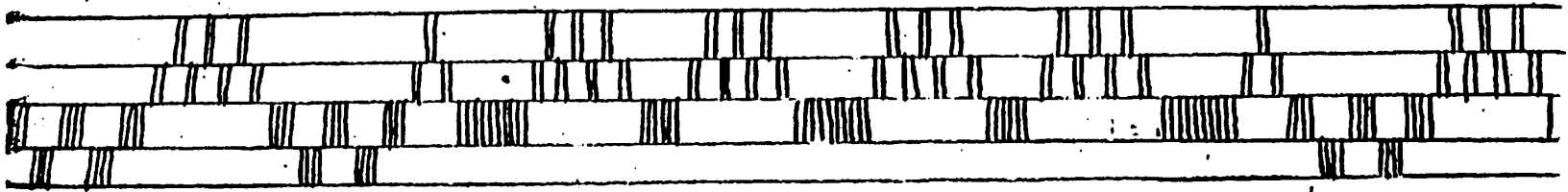


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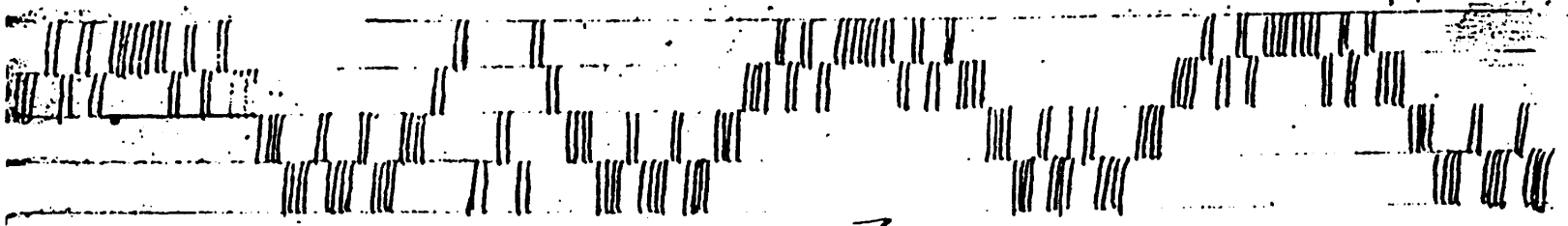
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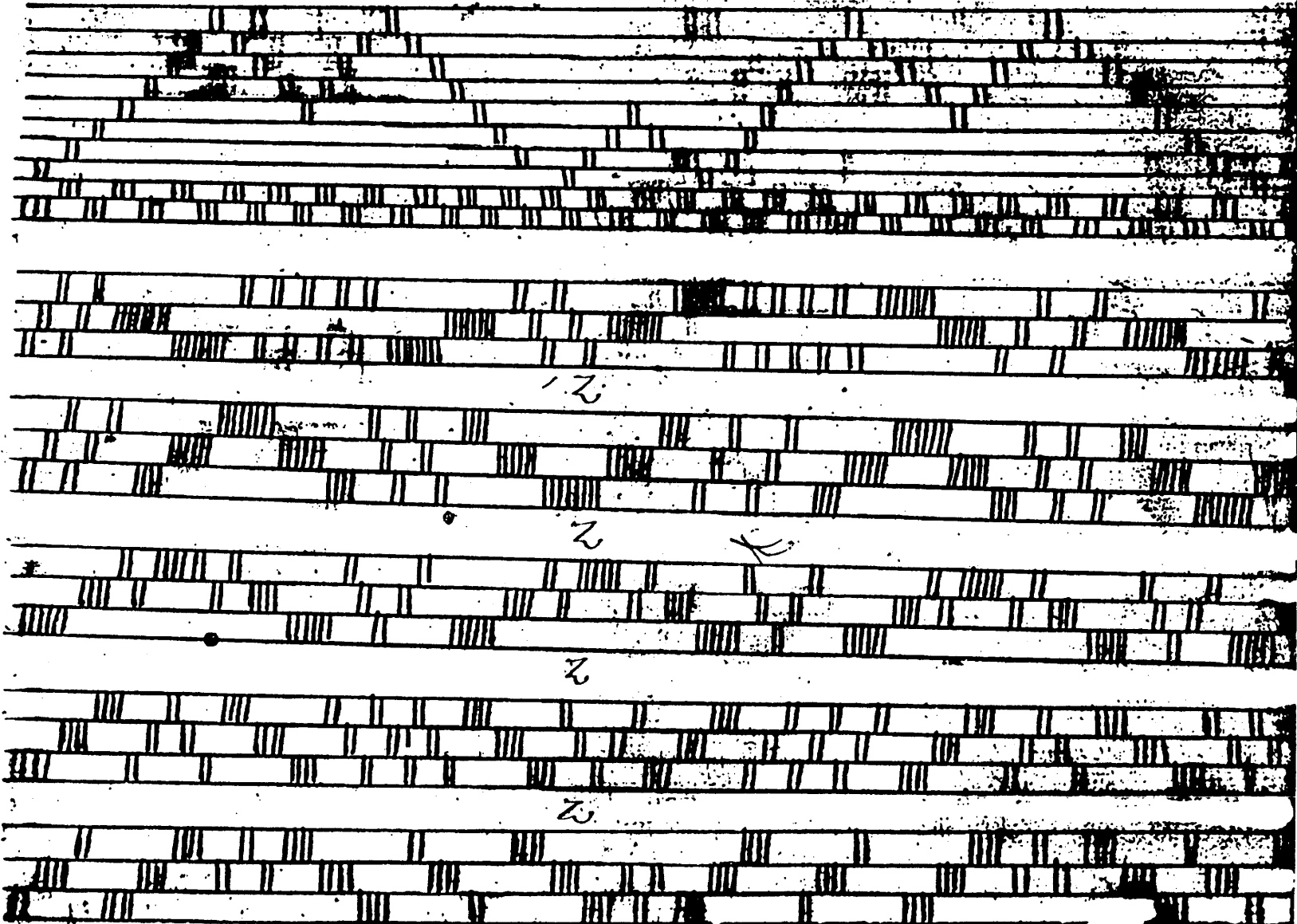
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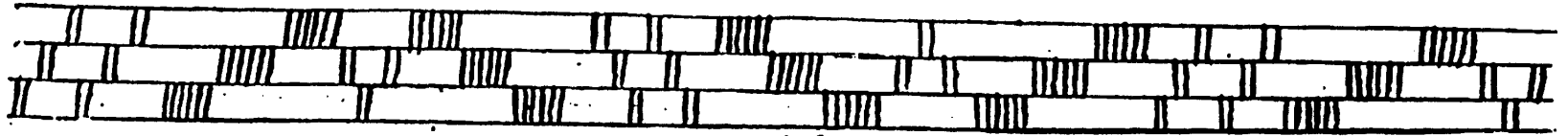
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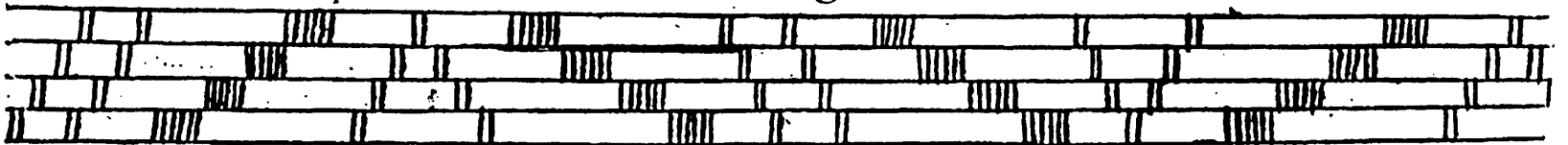
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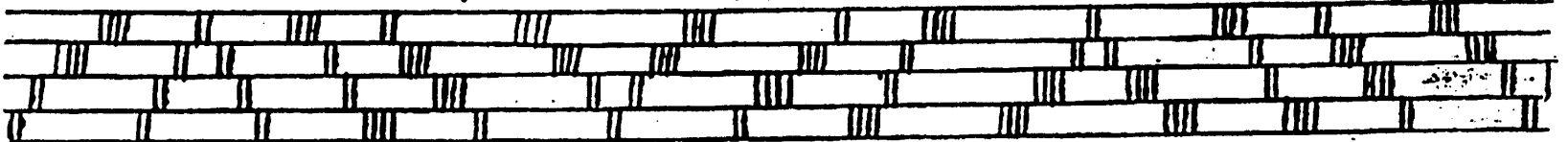
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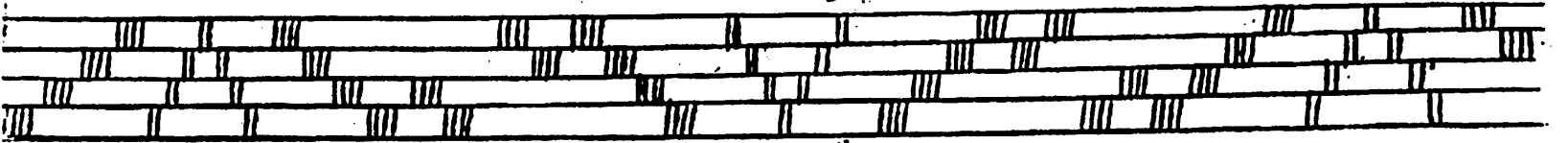
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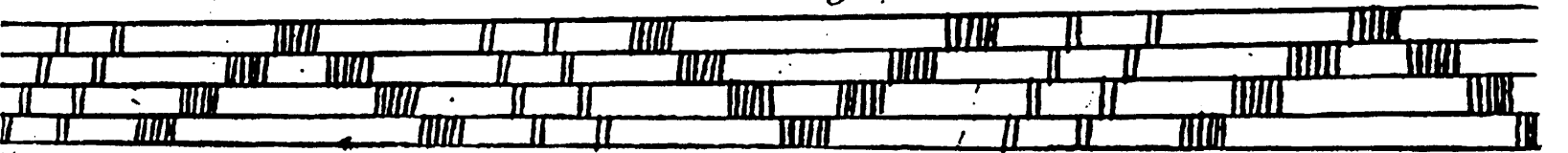
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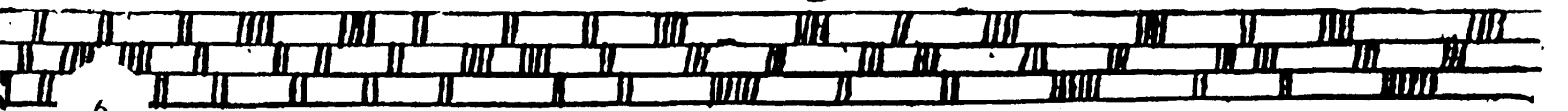
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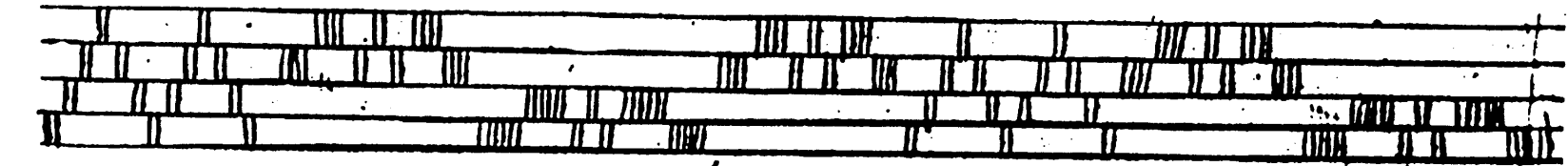


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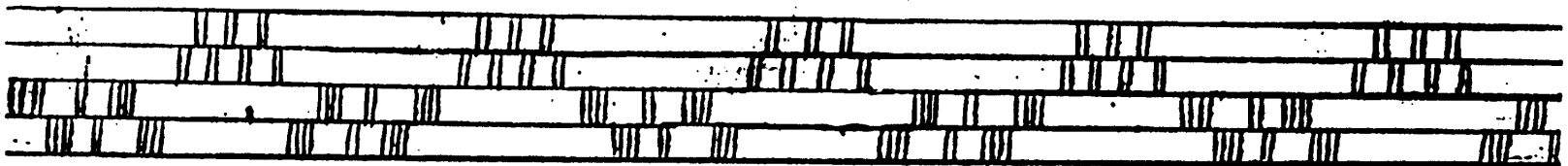


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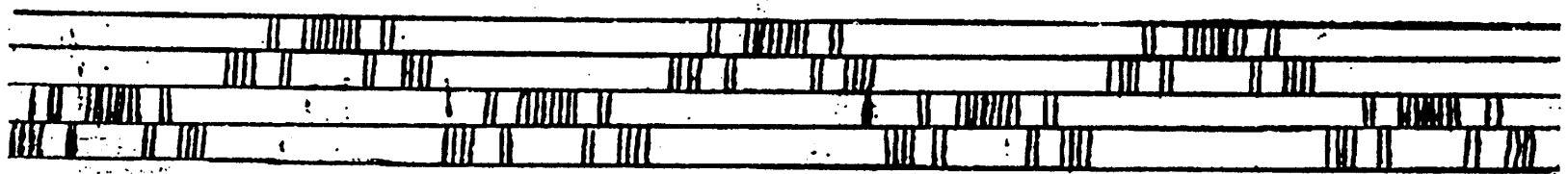
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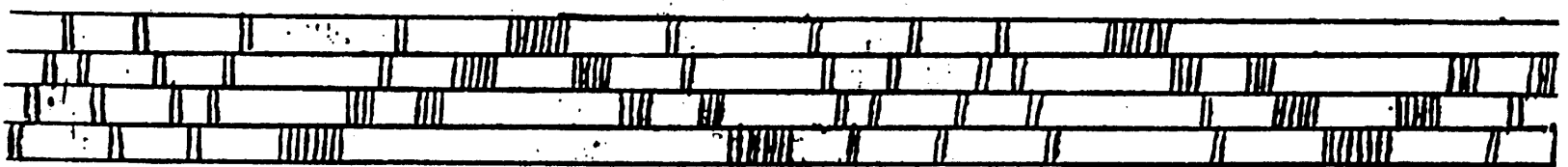
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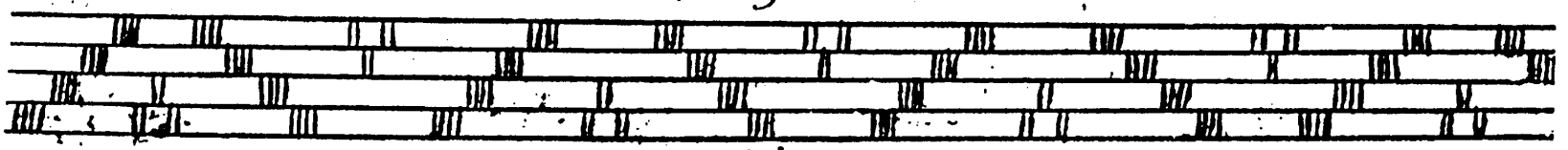
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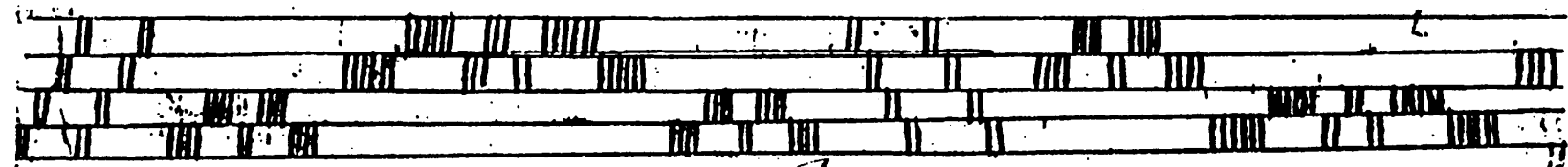
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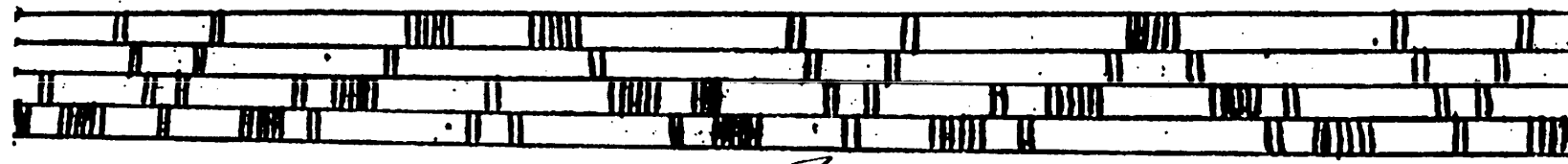
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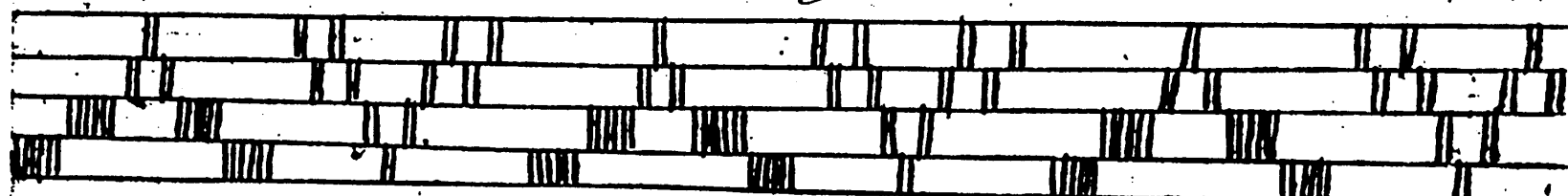
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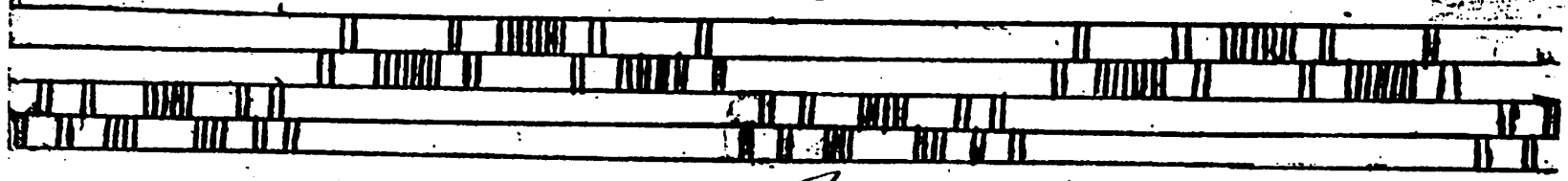
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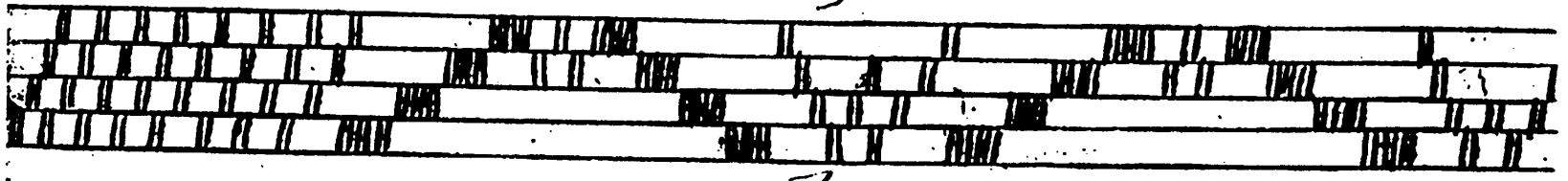
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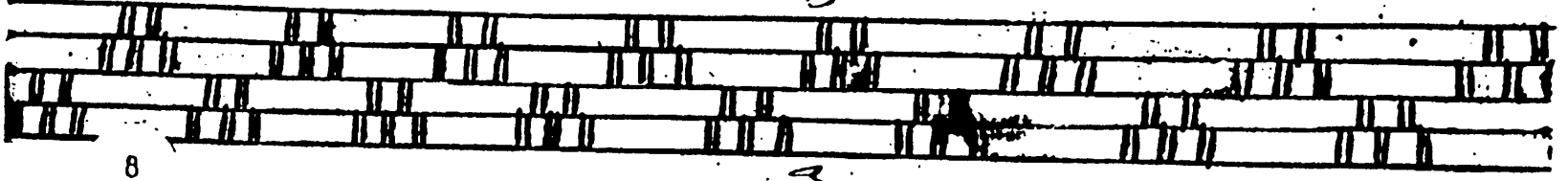
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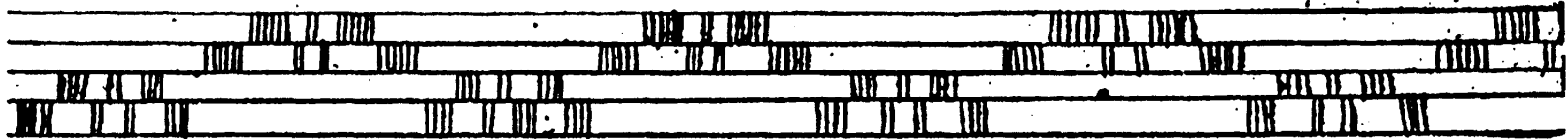
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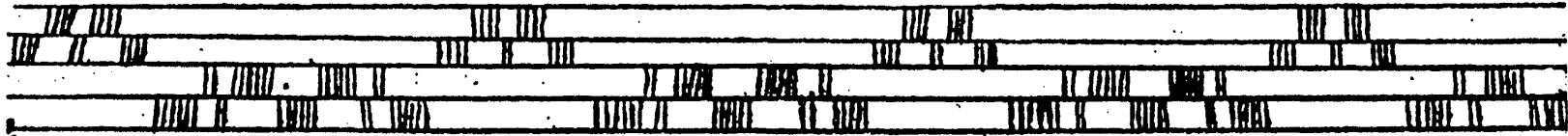
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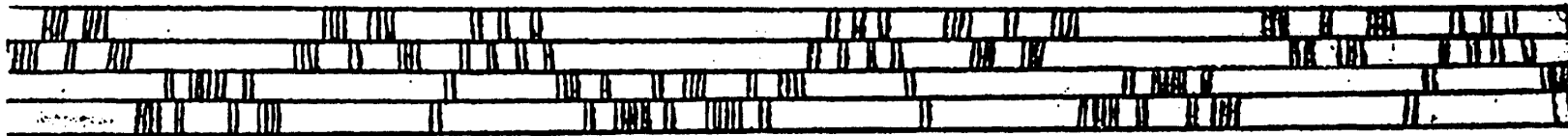
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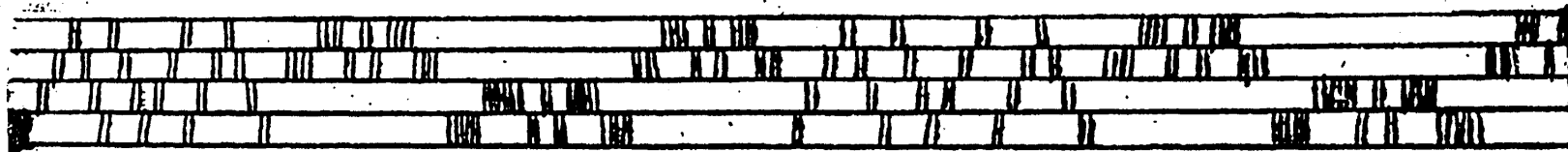
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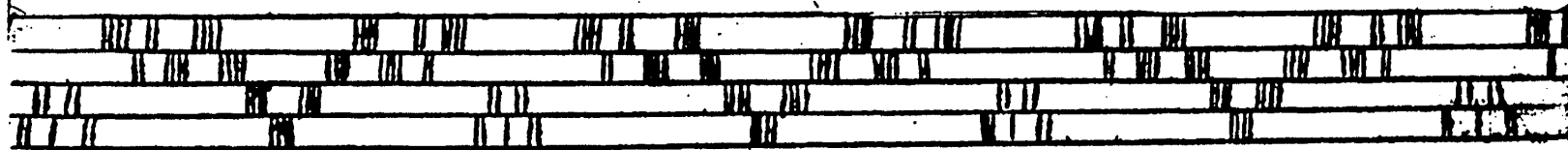
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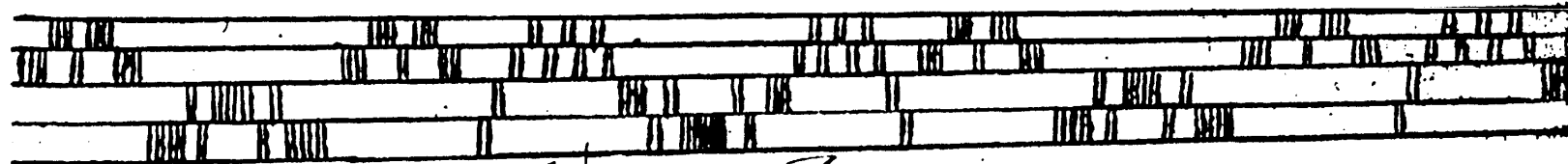
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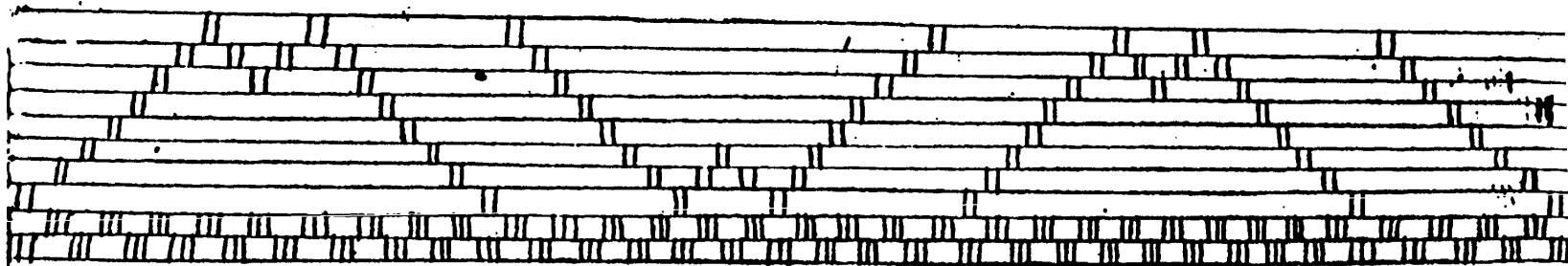
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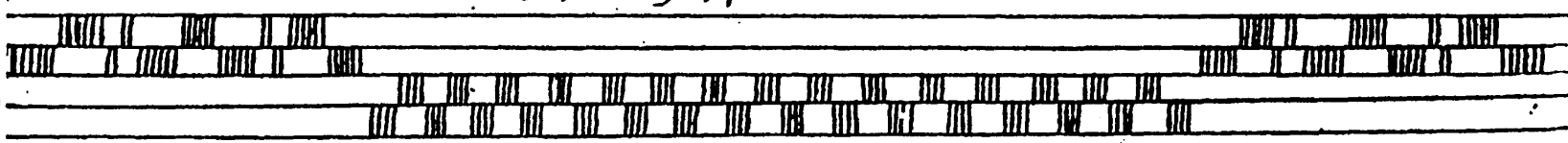
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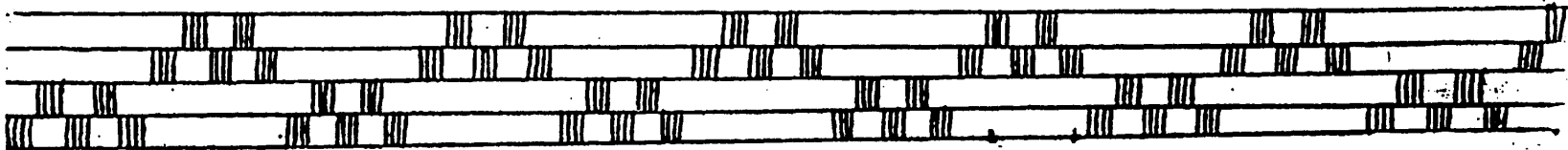
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→



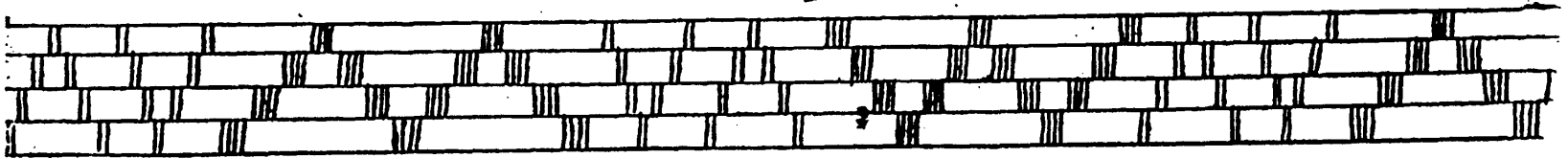
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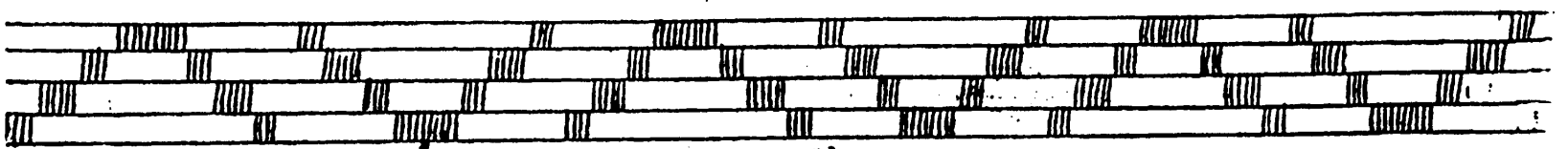
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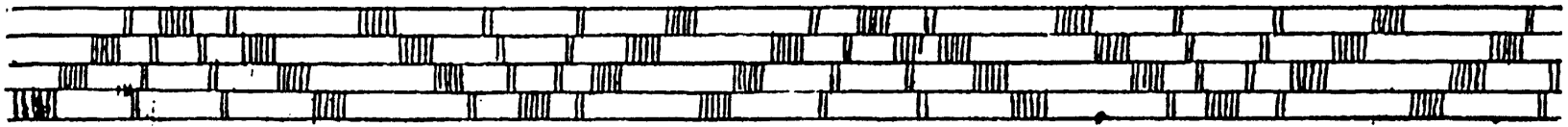
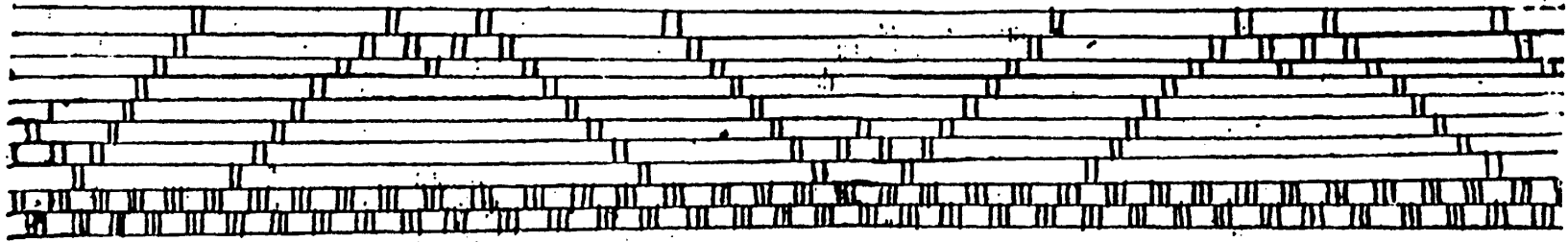


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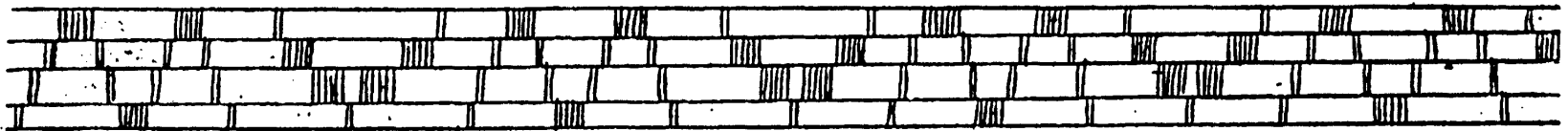


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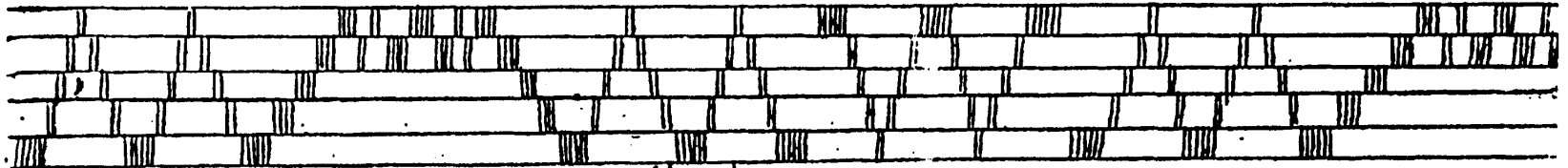
Handwritten notes at the top left, including a signature and the number 17.



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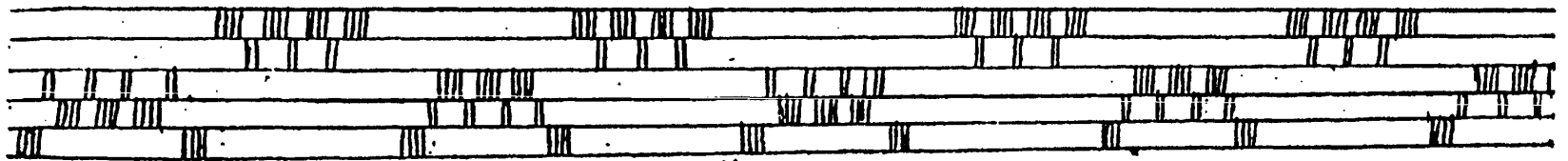


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rough
to straighten
the up



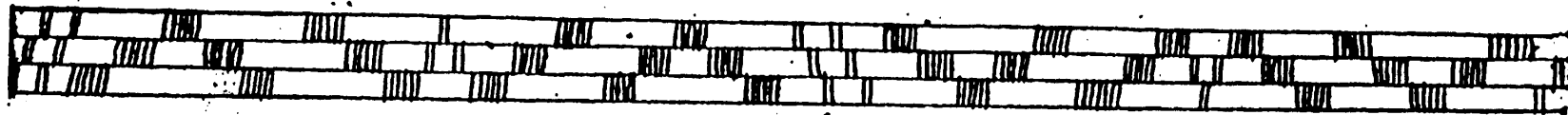
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again
straighten
1-5 the up
also

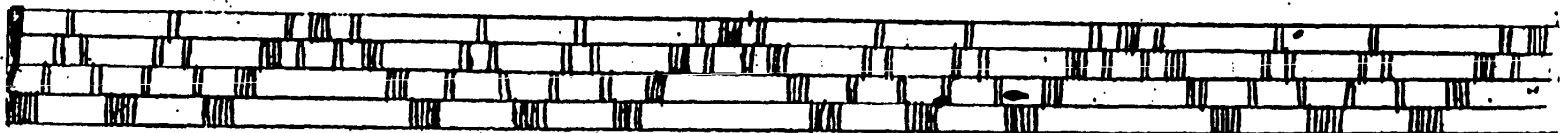
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111

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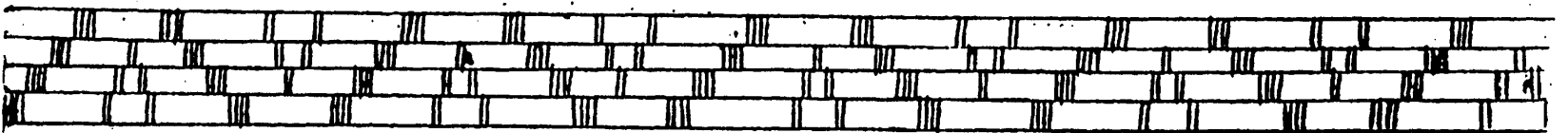




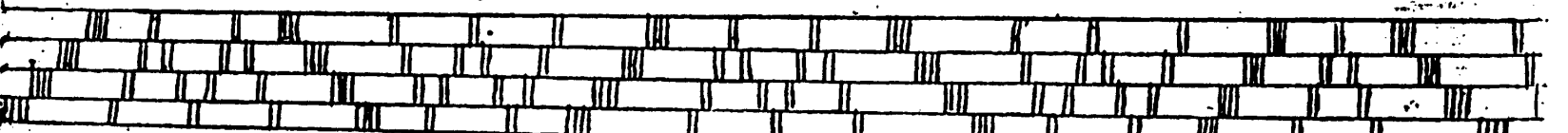
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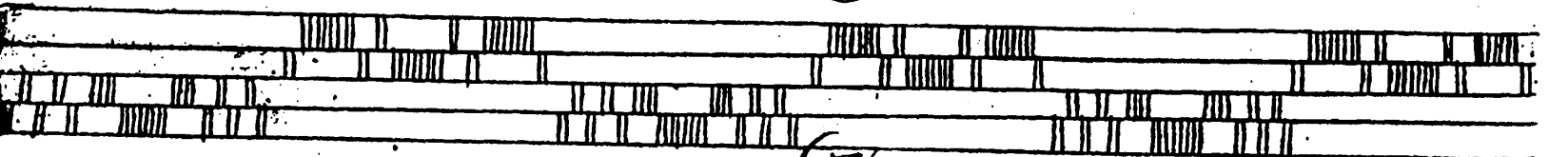
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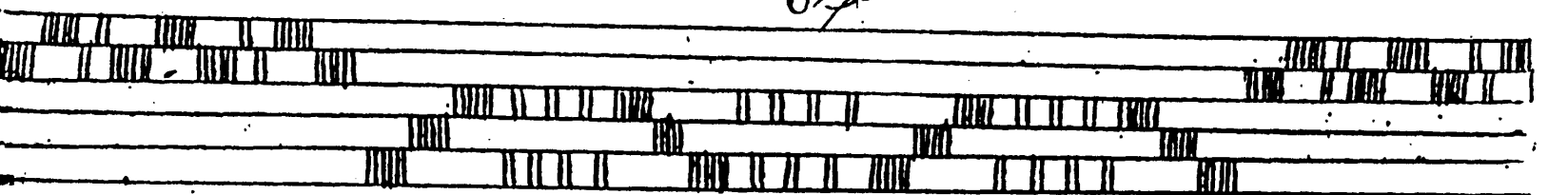
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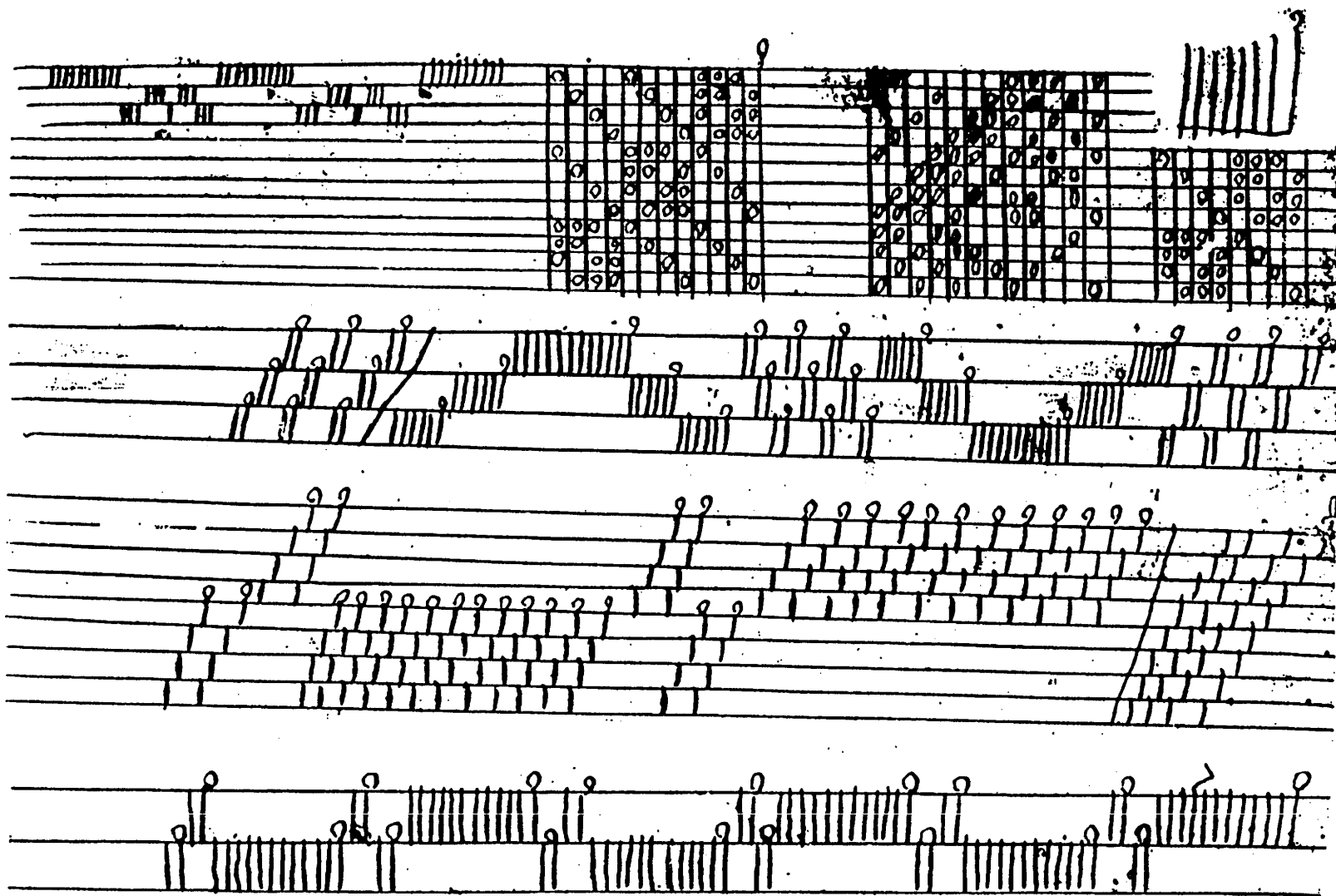
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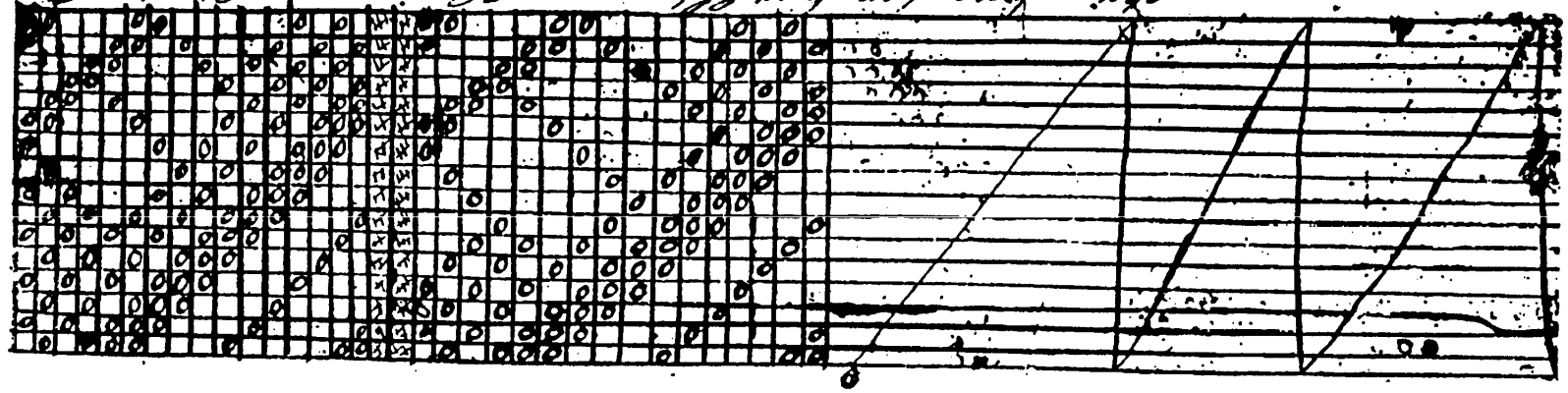
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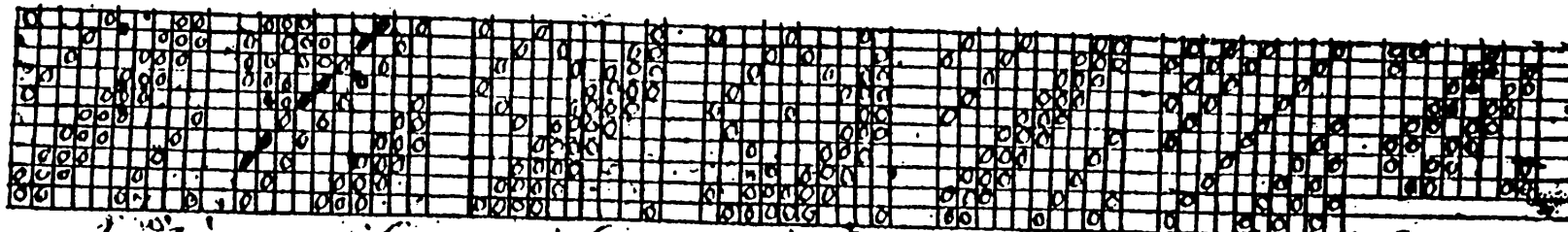
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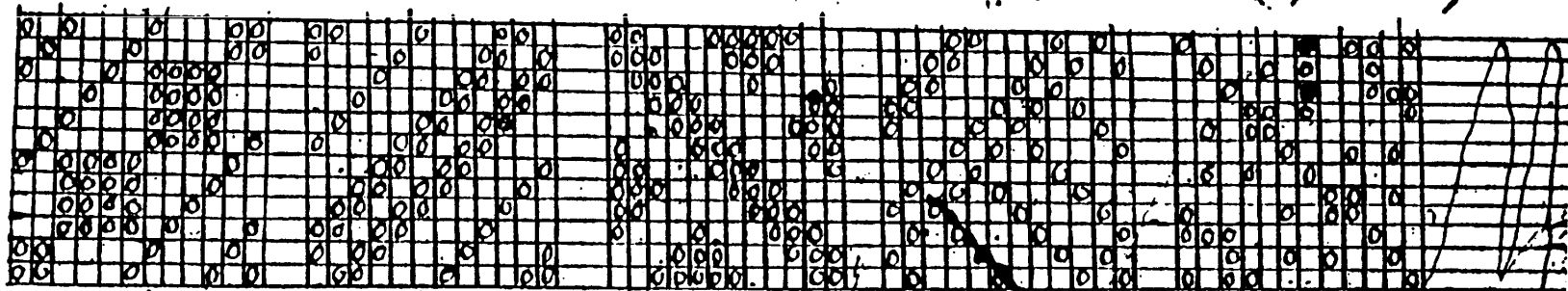
From Lübeck to the ...



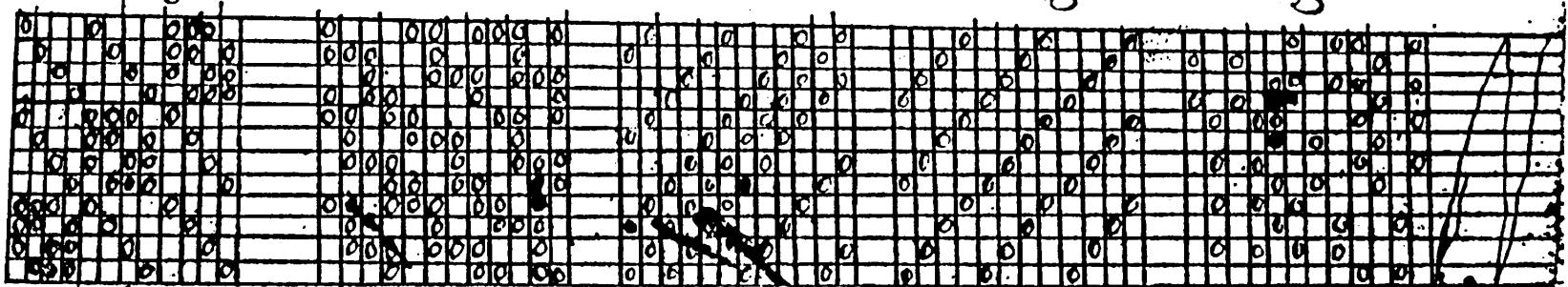
This image shows a handwritten musical score on five systems of staves. Each system consists of five horizontal lines. The notation is dense and includes various rhythmic symbols, such as vertical stems, beams, and small circles, which appear to be notes or rests. The score is organized into measures by vertical bar lines. On the right side of the page, there is a large, prominent scribble that overlaps the end of the musical notation. The page number '15' is located at the bottom left, below the first system of staves.



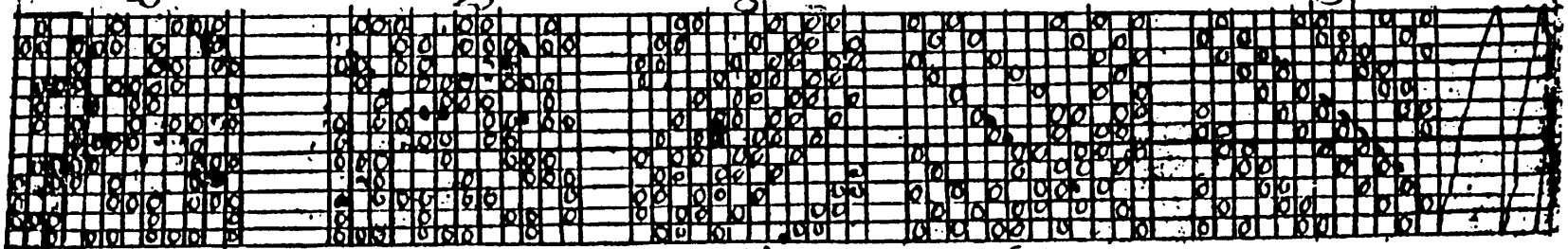
17 16 16 16 17 17 7



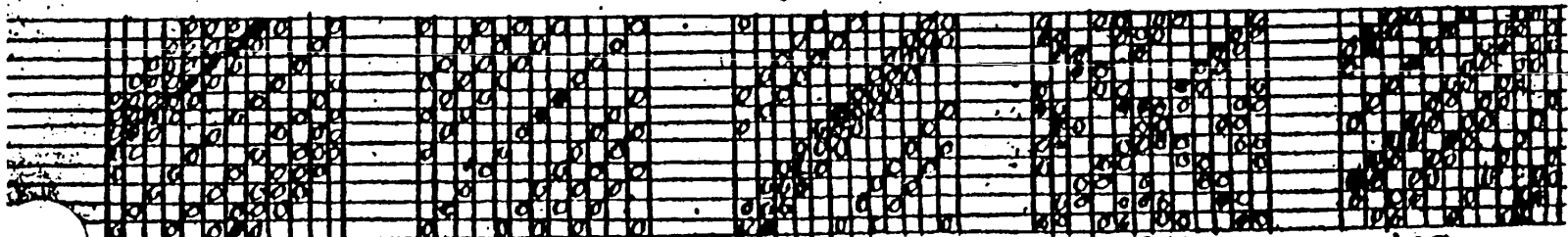
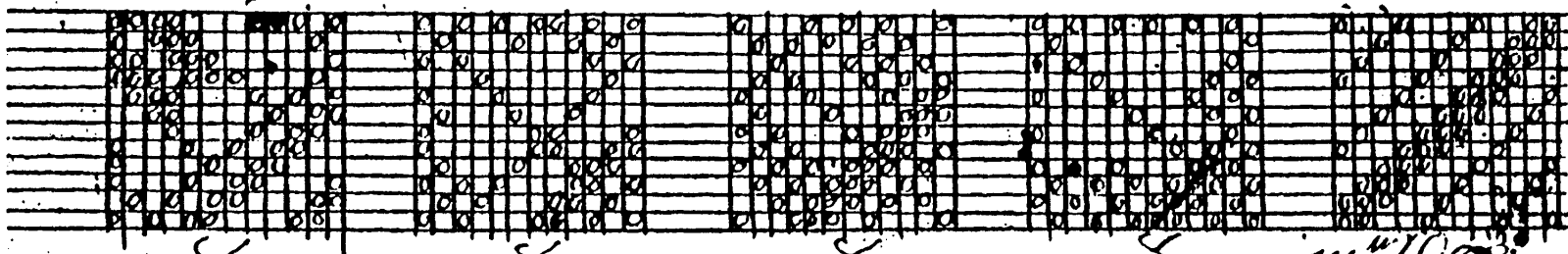
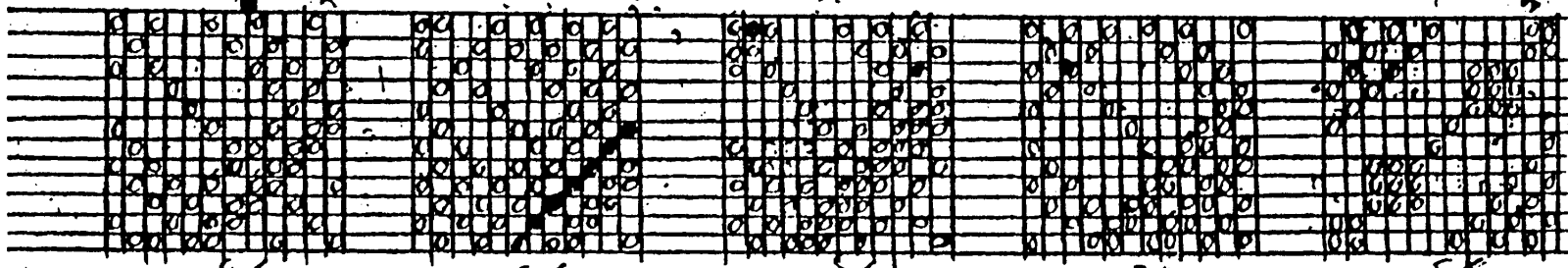
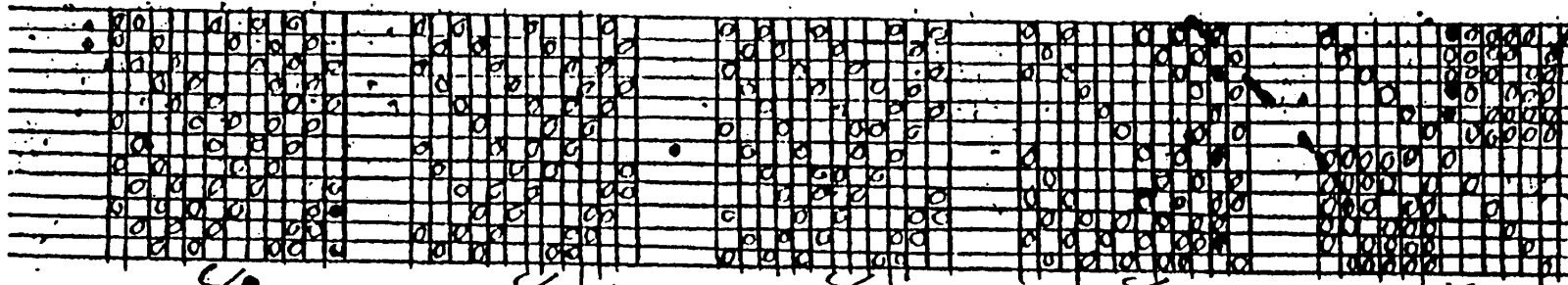
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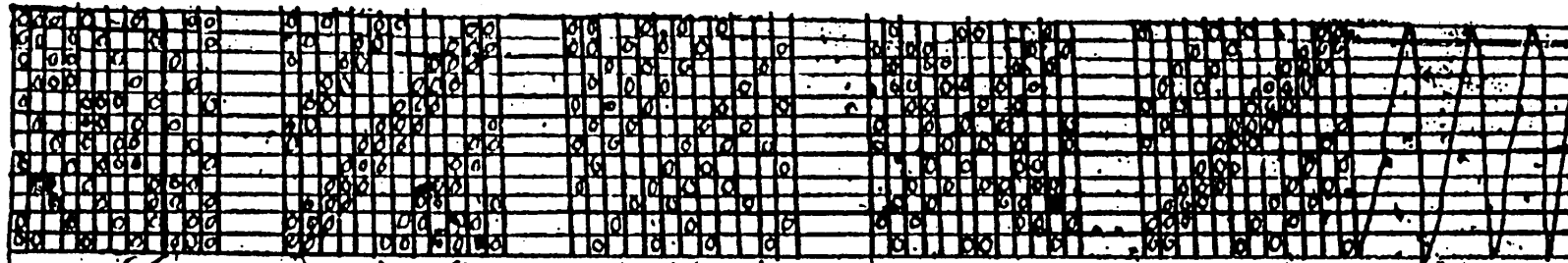


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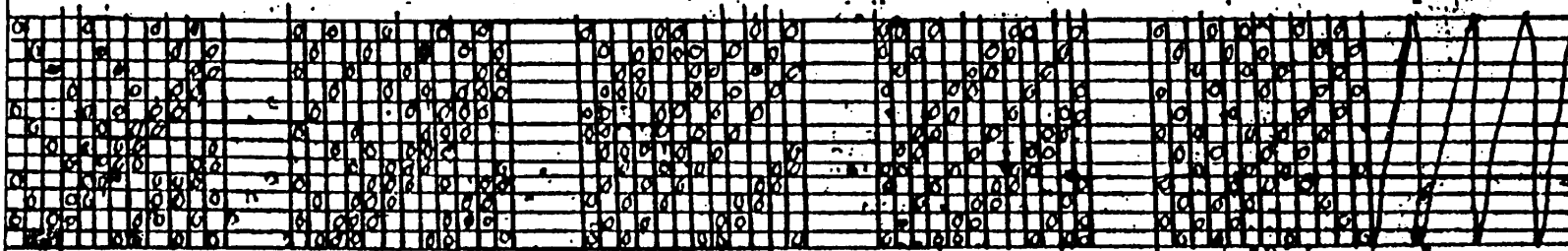


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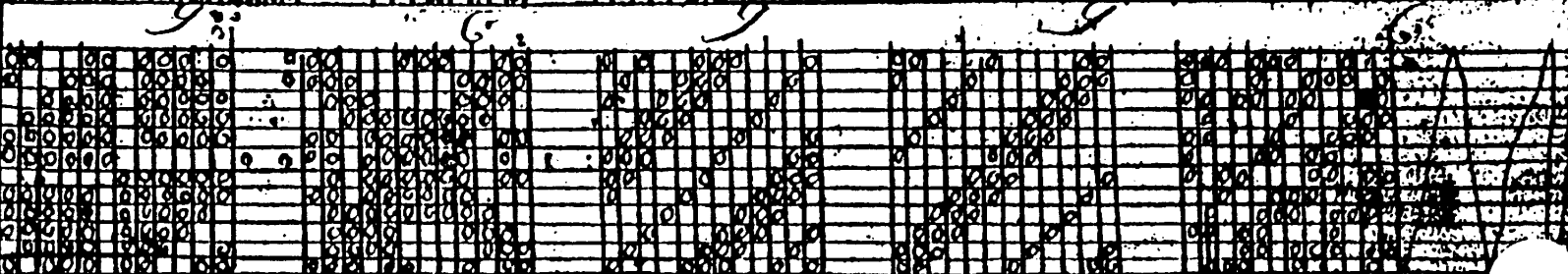
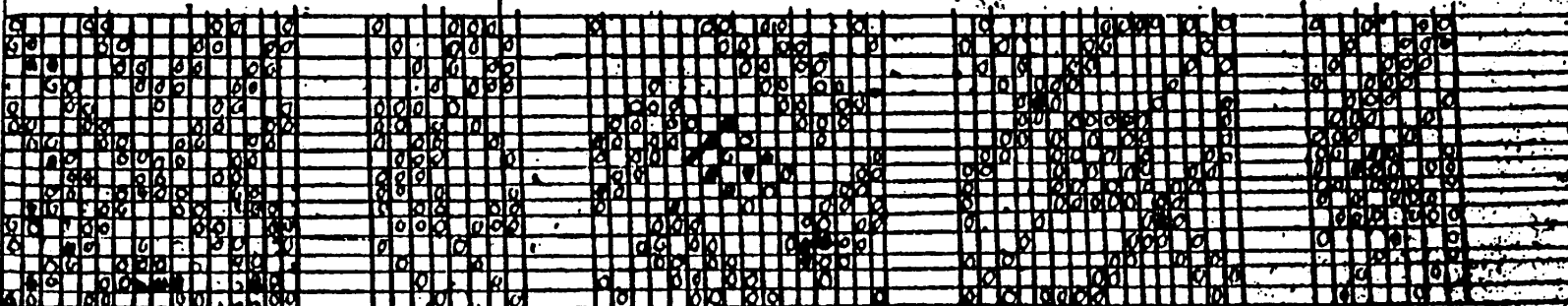




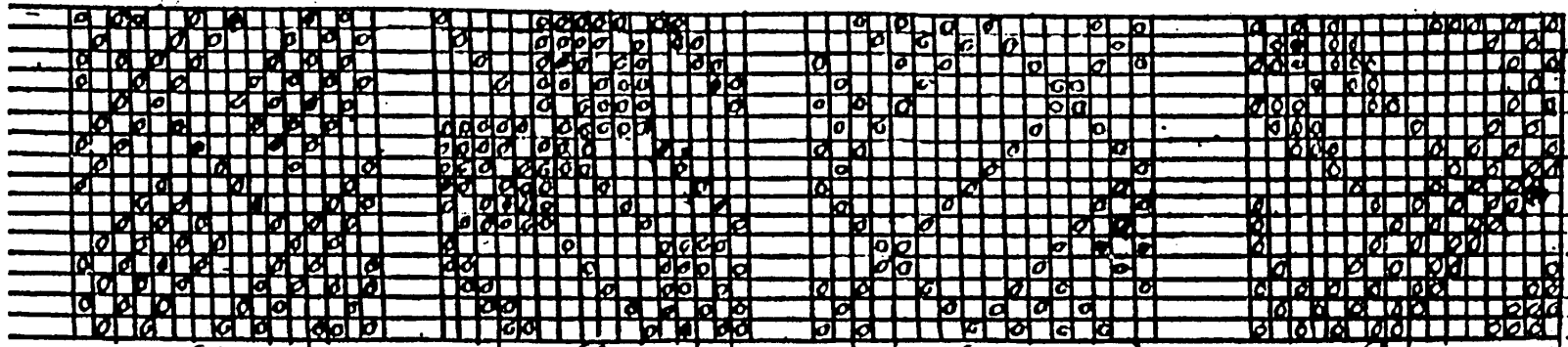
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8 8 8 8 8



10 10 10 10 2

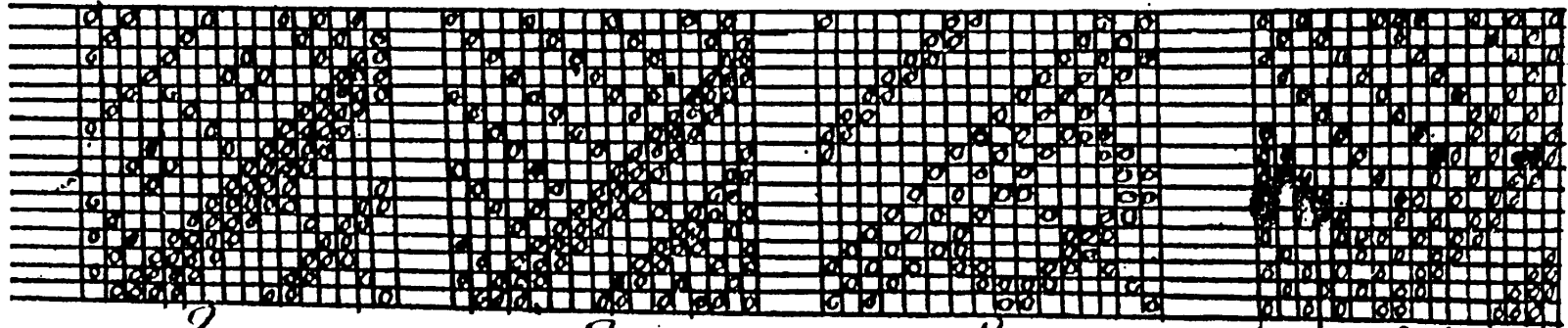


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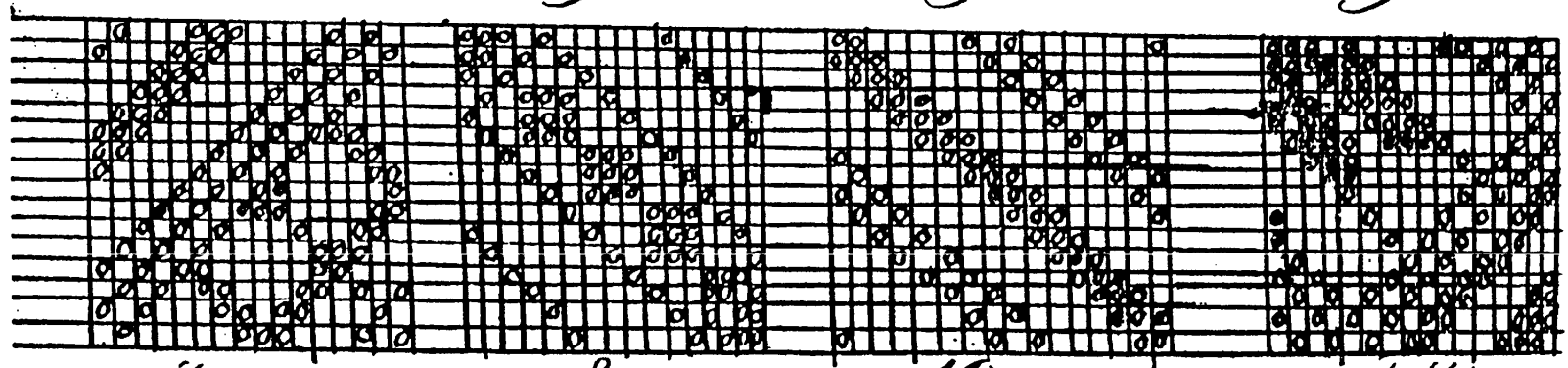


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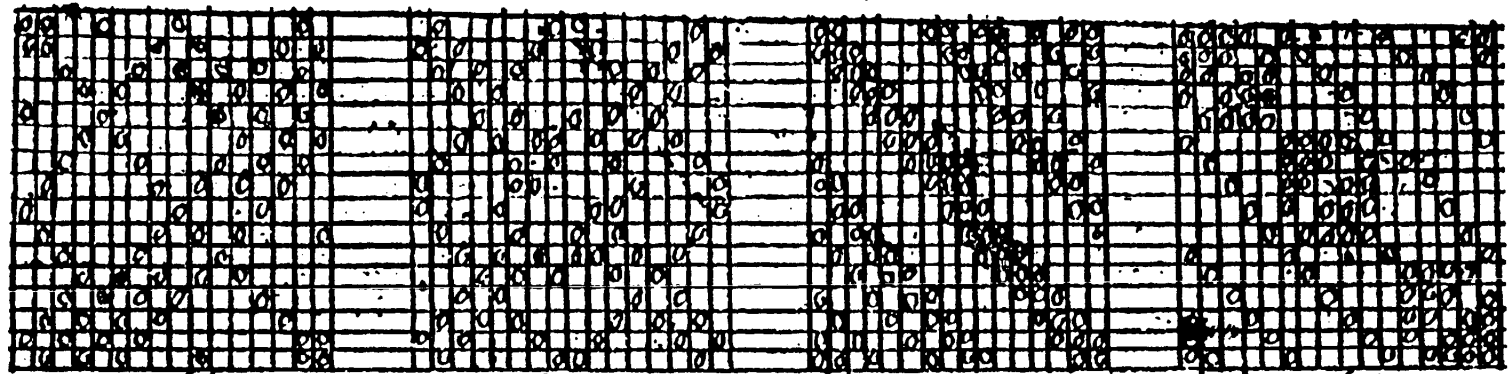


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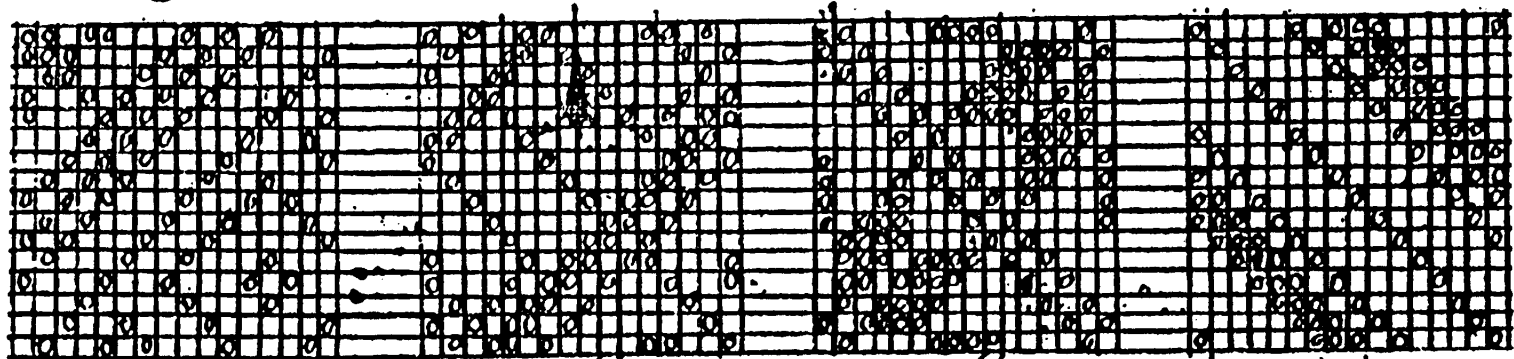
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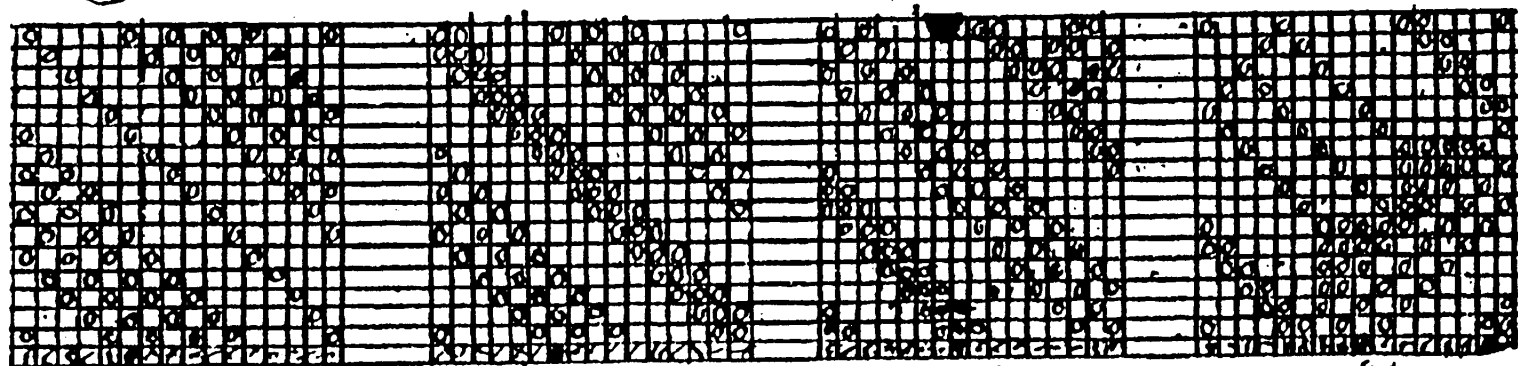
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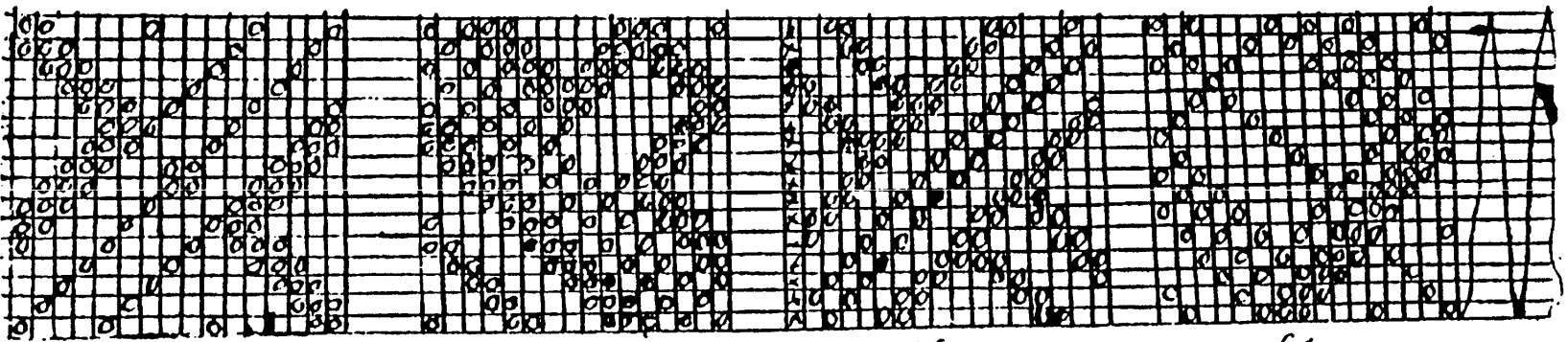
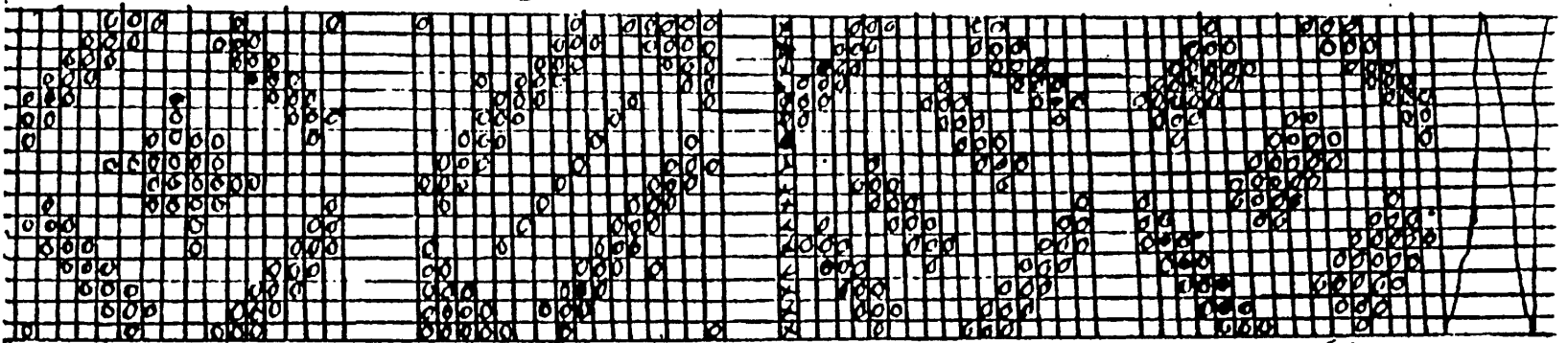
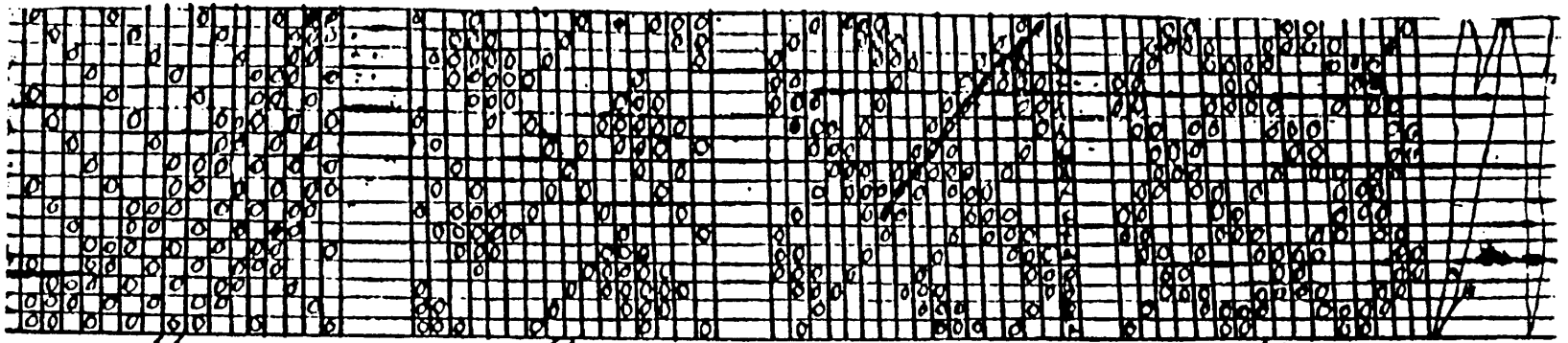
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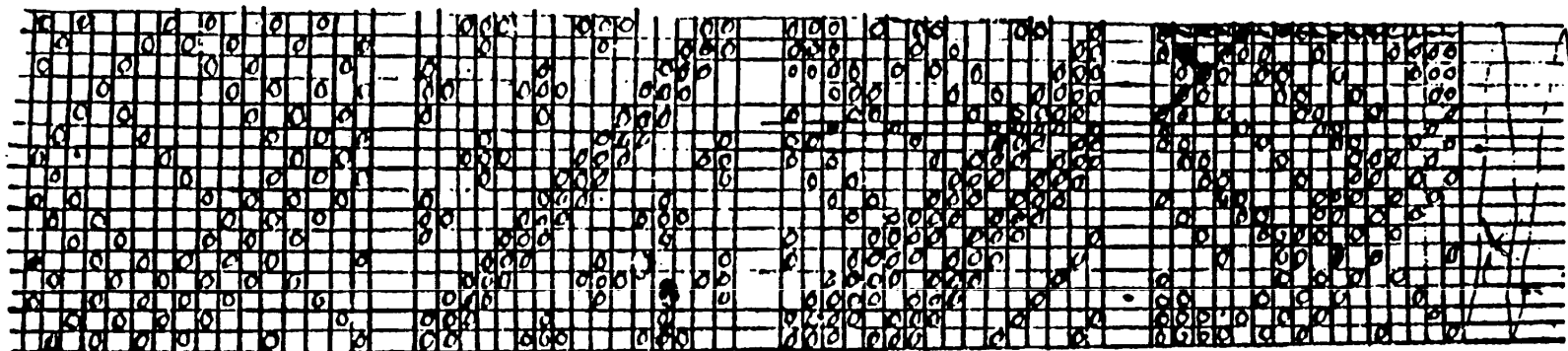


g g g g

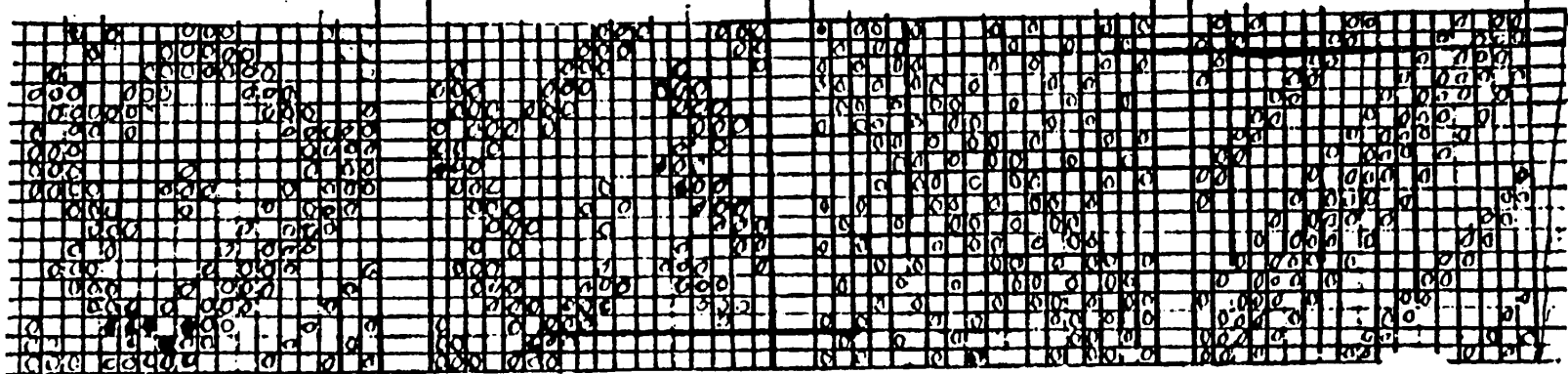
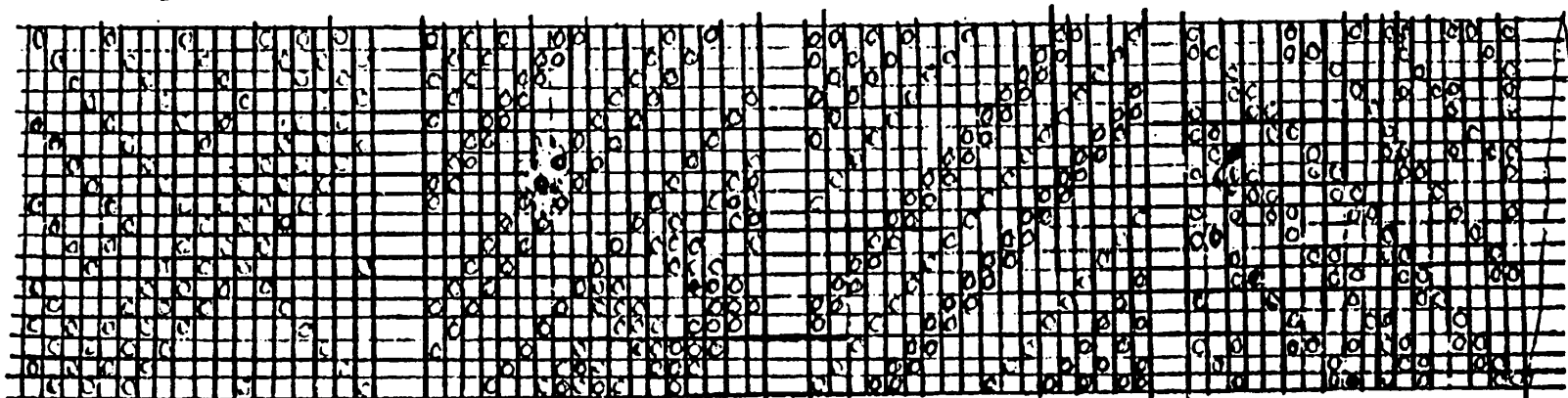


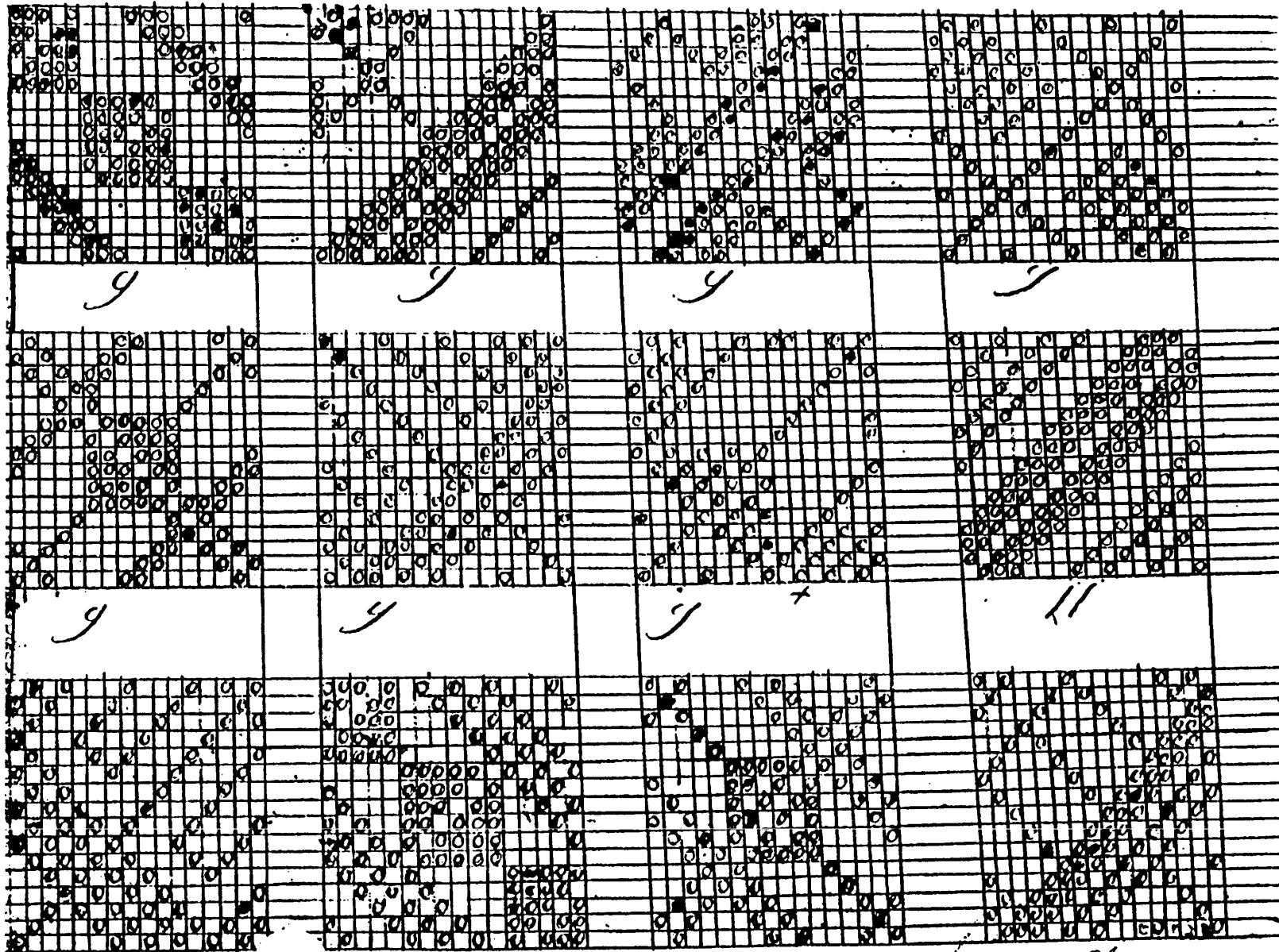
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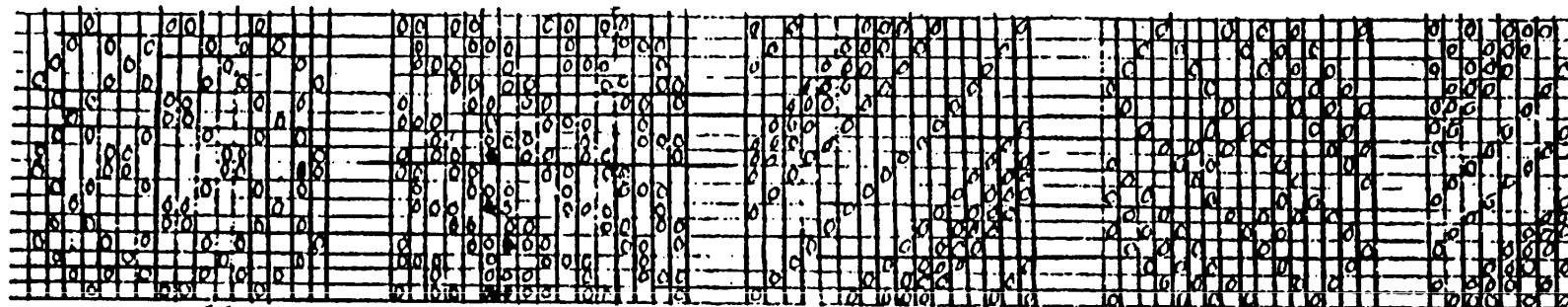
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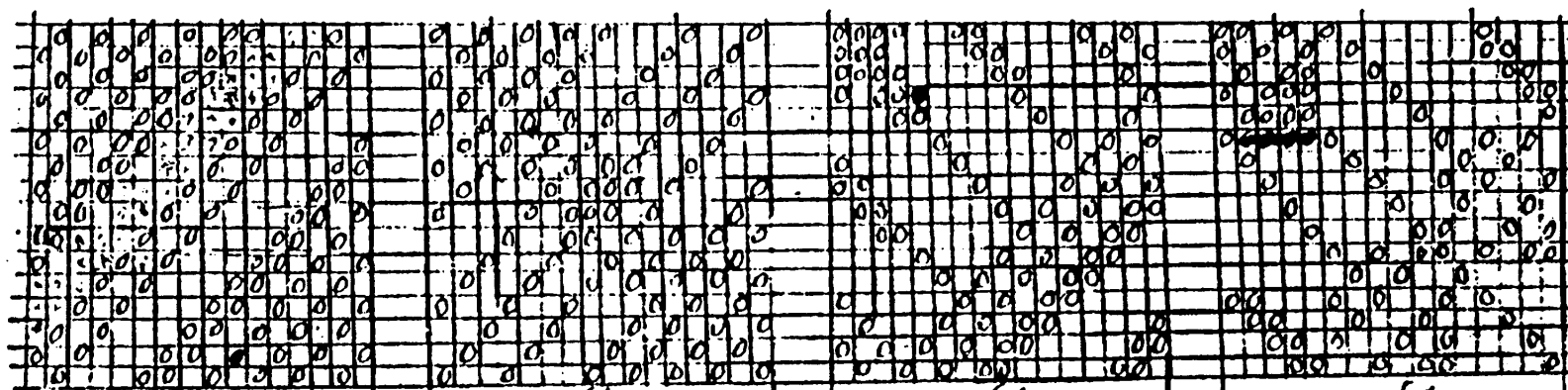
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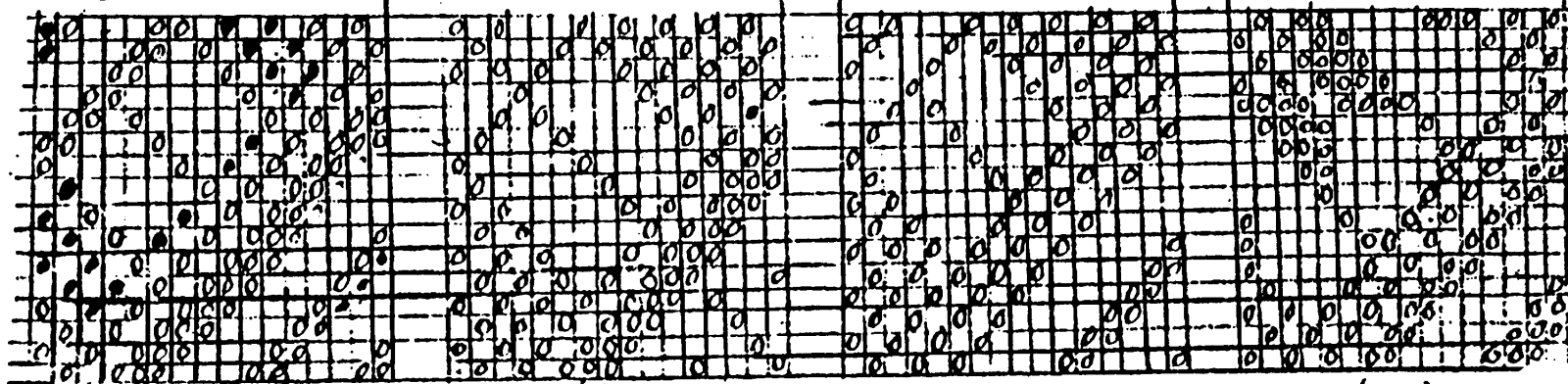
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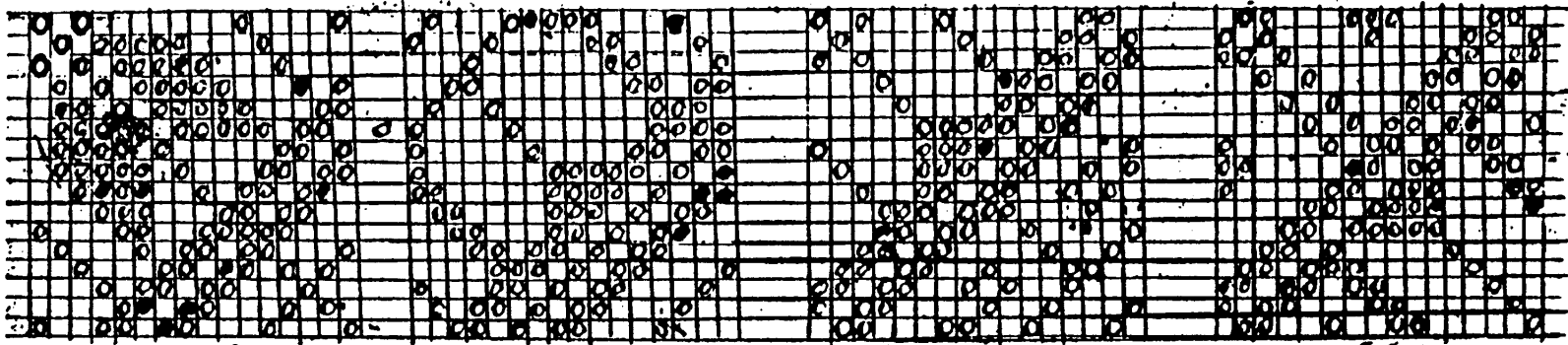
9 3 11 9



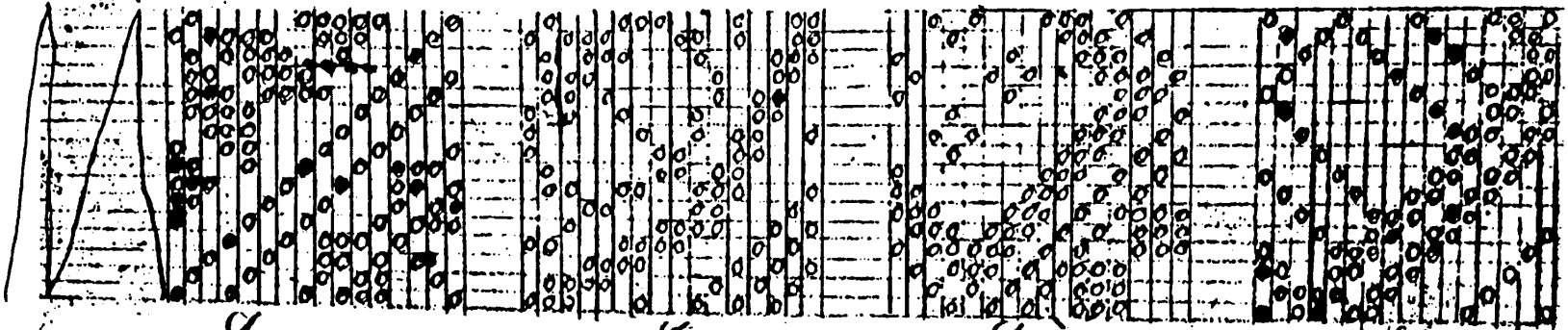
9 9 9 9



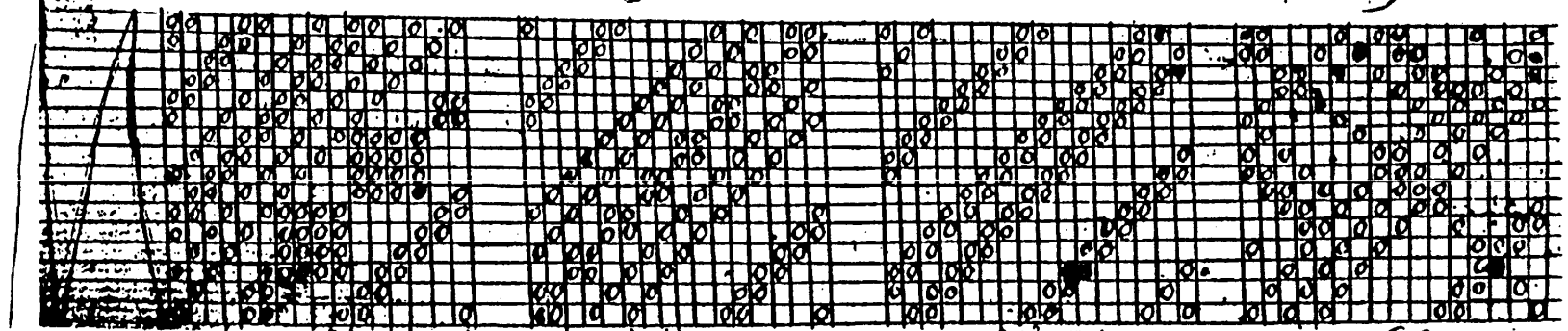
9 x 9 x 9 x 9 x



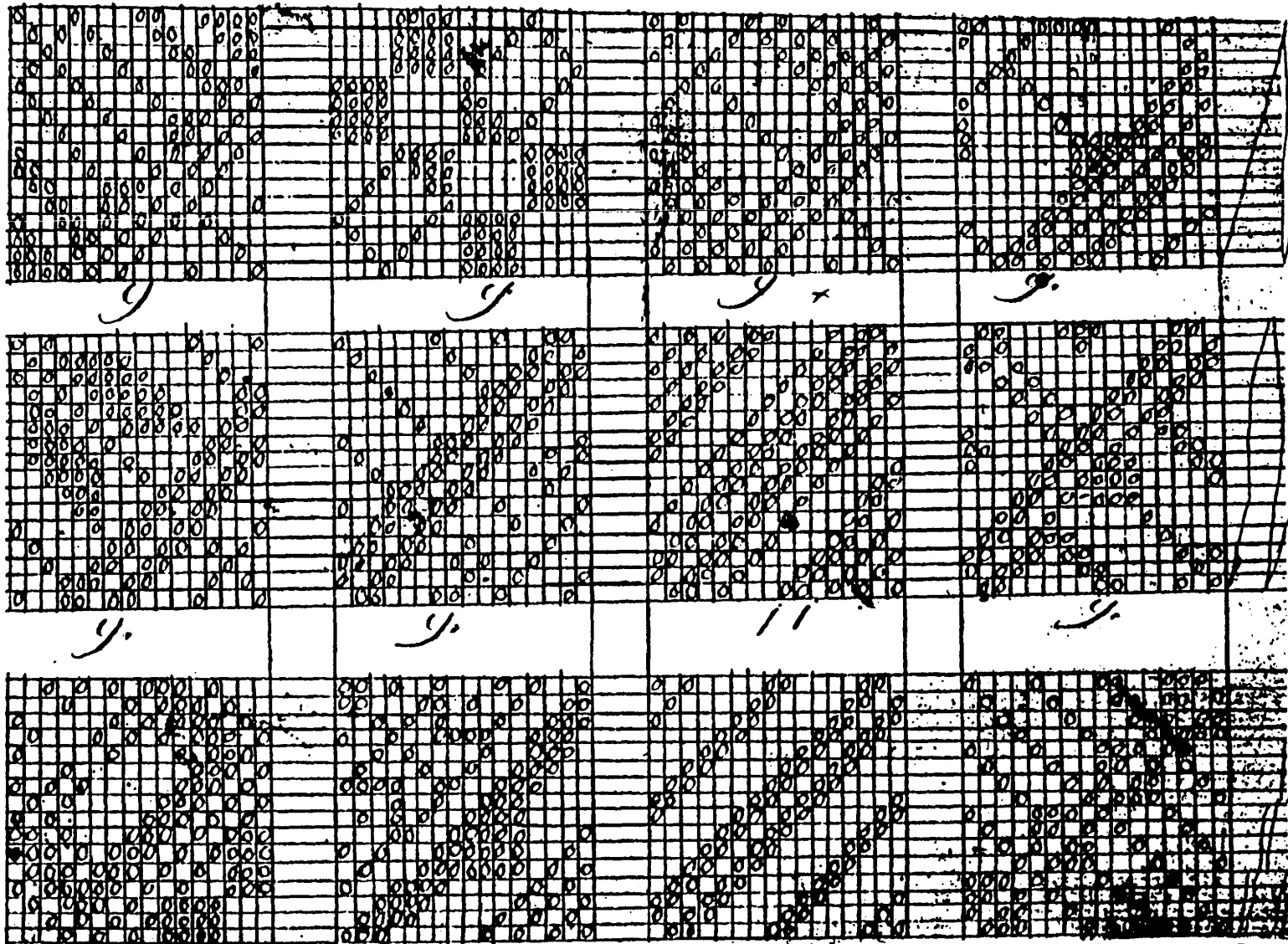
f *f* *f* *f*



f *f* *f* *f*



f *f* *f* *f*



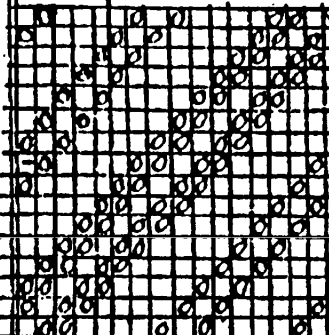
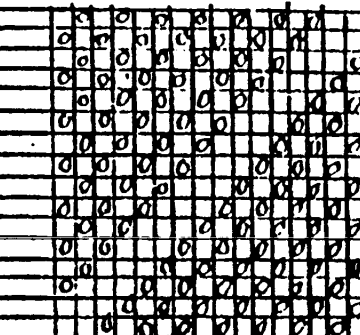
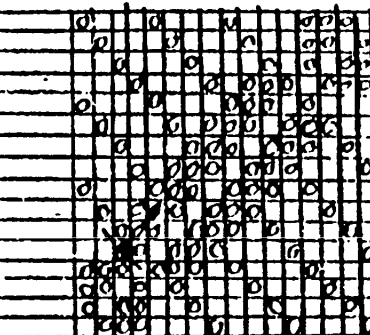
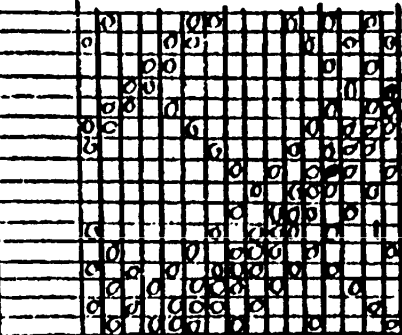
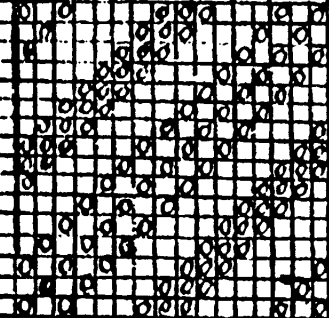
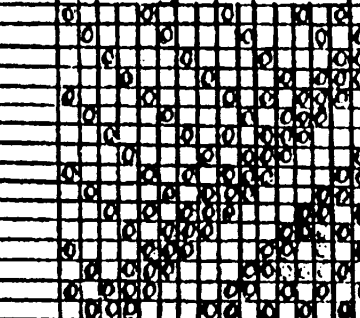
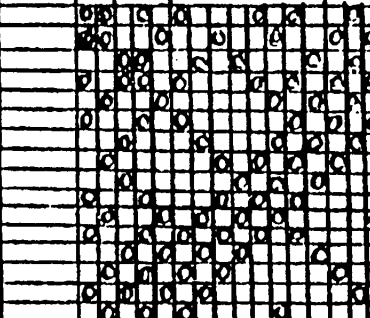
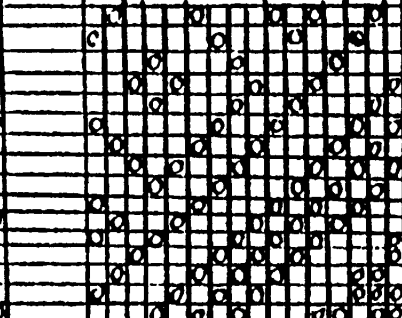
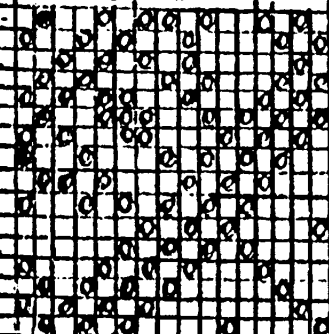
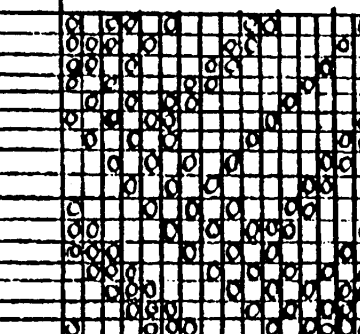
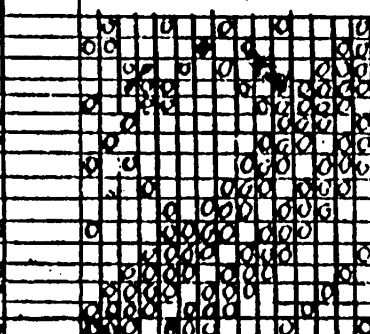
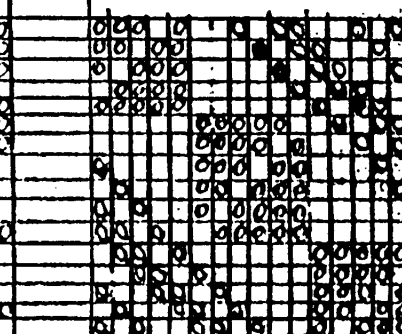
y.

y.

11

3

X

			
<i>Z. Zinn</i>	<i>11</i>	<i>y.</i>	<i>Jan. 11</i>
			
<i>Z. Zinn Grimmer</i> <i>Zity</i>	<i>y.</i>	<i>y.</i>	<i>y.</i>
			
<i>y.</i>	<i>y.</i>	<i>y.</i>	<i>y.</i>

The image displays a 3x4 grid of musical staves. Each staff contains handwritten musical notation, including notes, rests, and bar lines. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The grid is divided into 12 rectangular cells by vertical and horizontal lines. The notation is consistent across all cells, suggesting a single piece of music or a specific exercise. The overall appearance is that of a handwritten manuscript page.

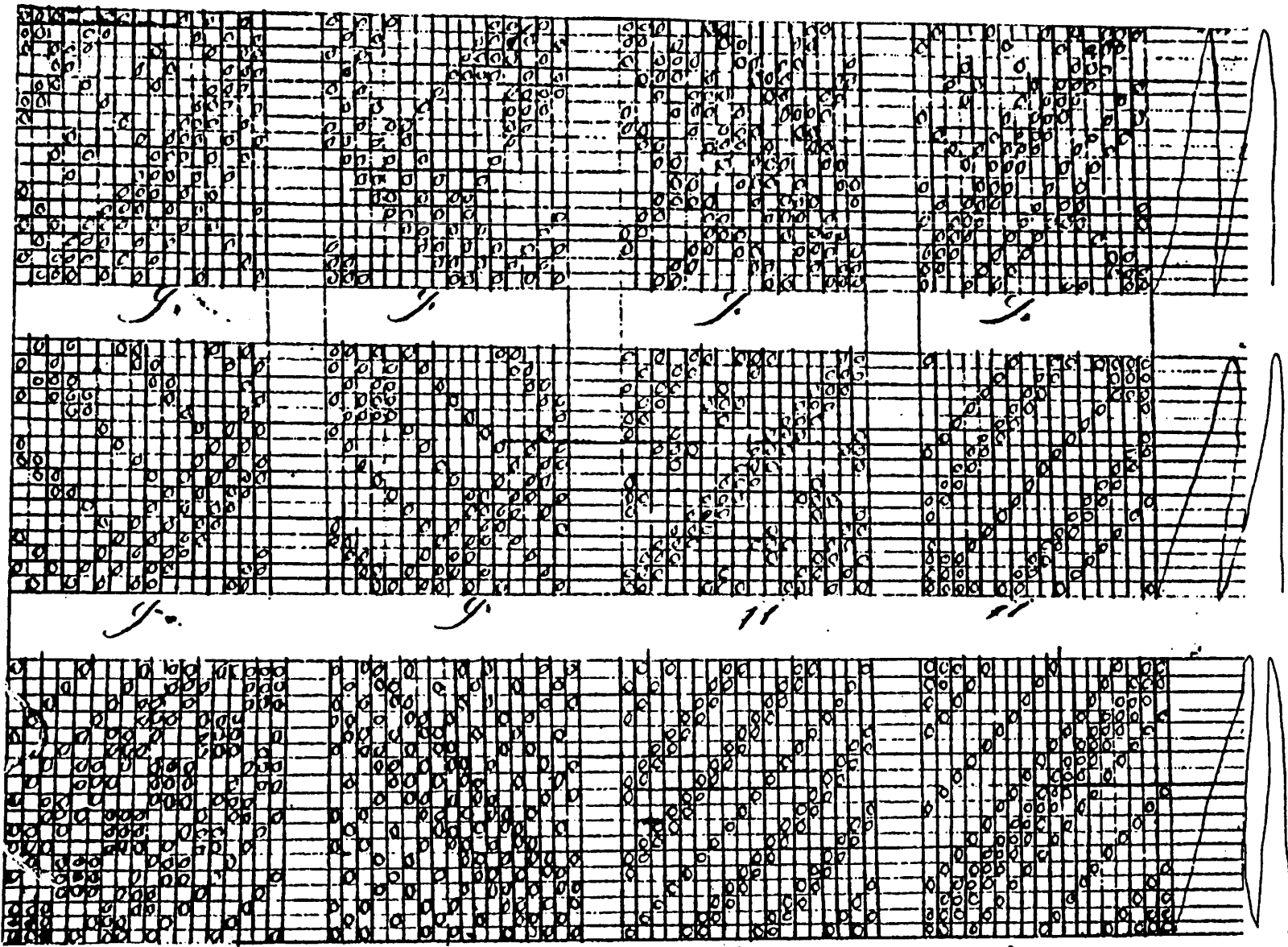
f

29

f

f

ff

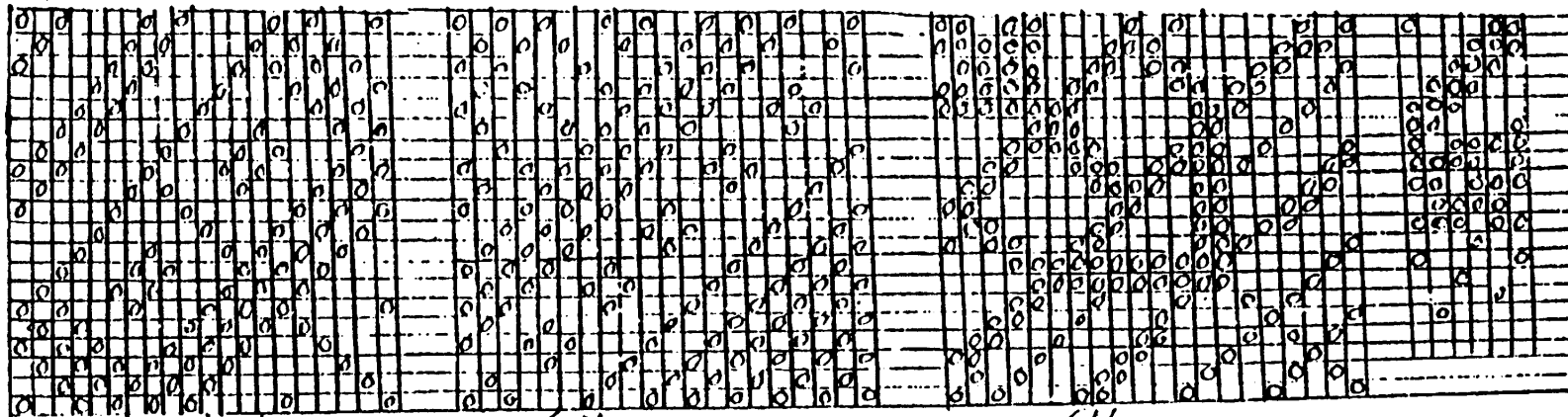


12

12

13

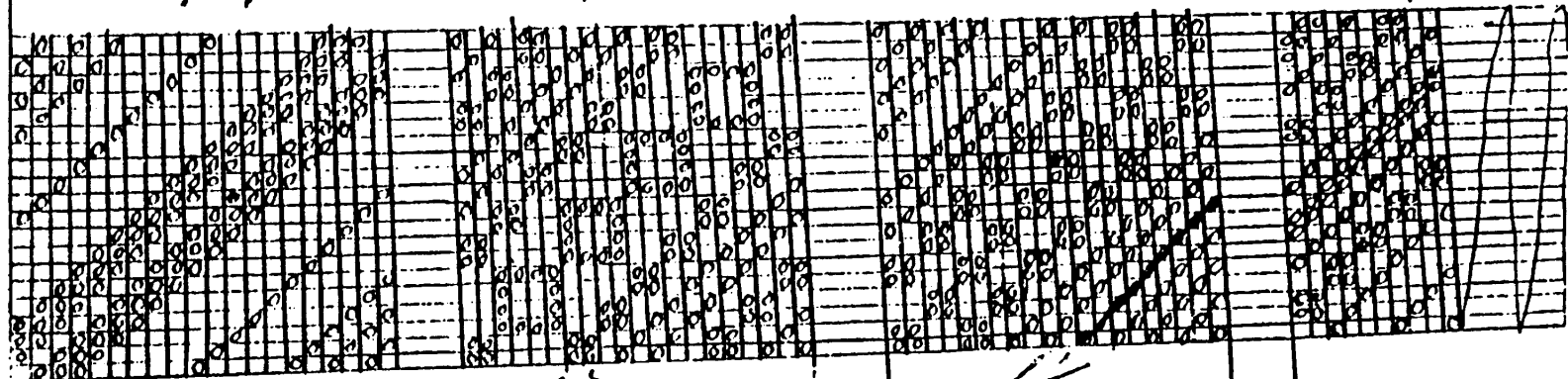
13



14

14

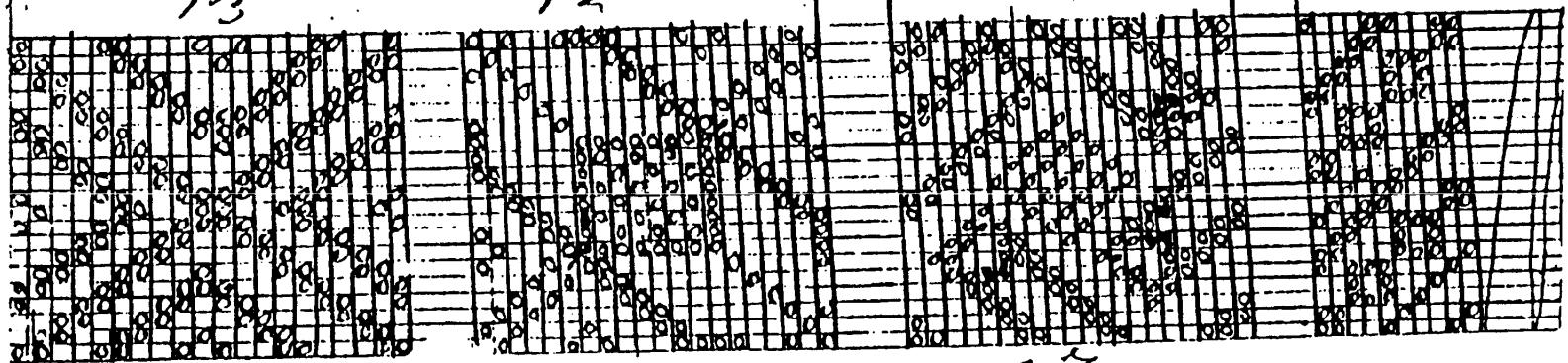
14



13

12

14

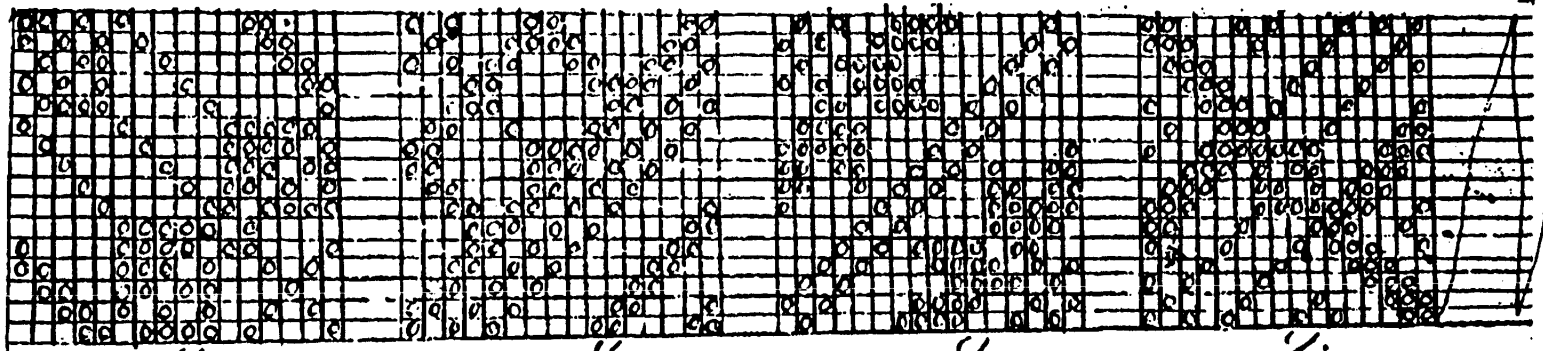


12

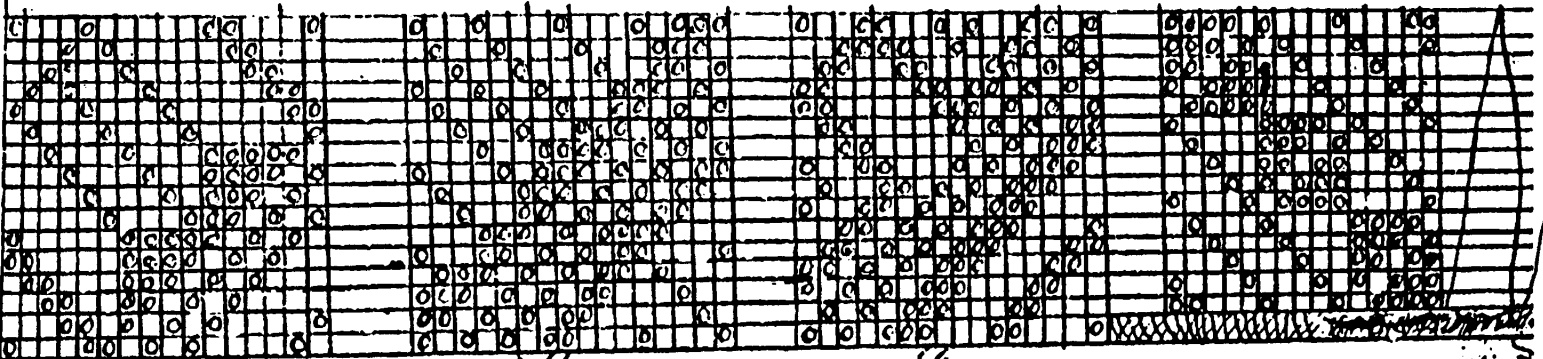
31

12

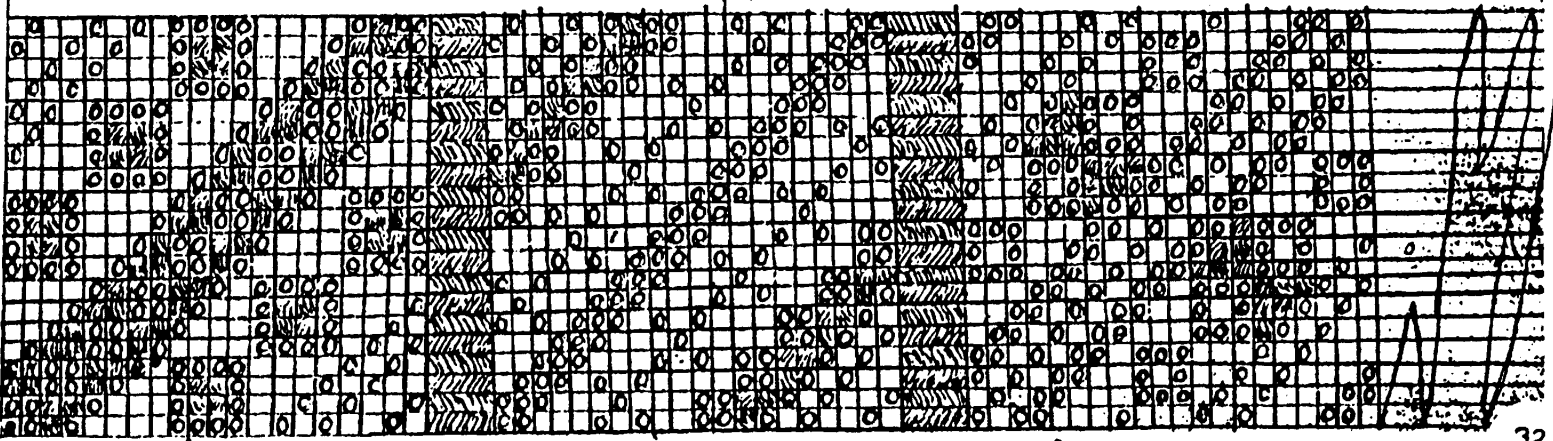
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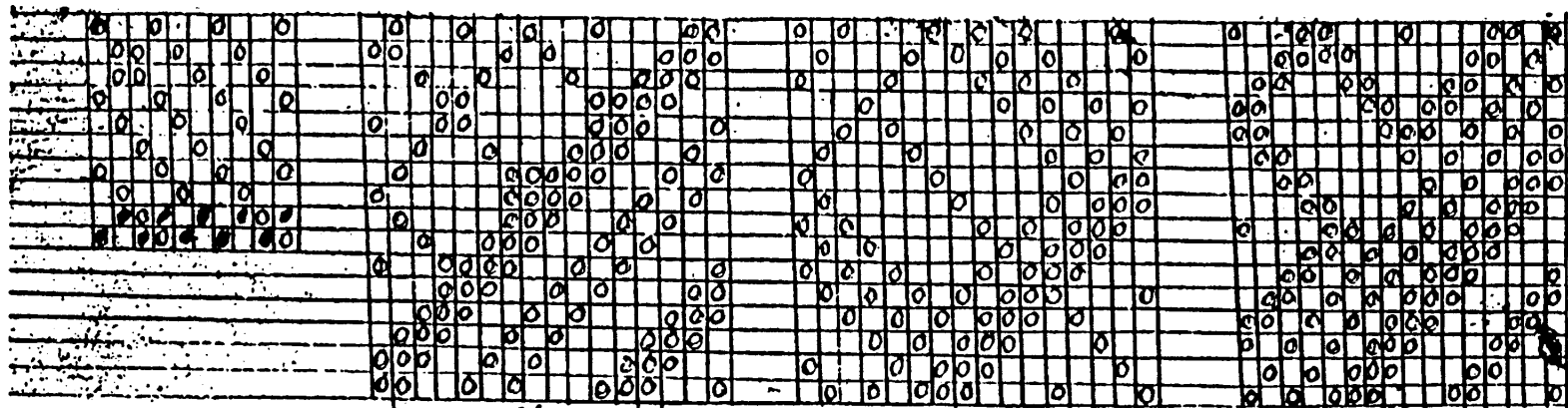
9. 9. 9. 9.



9. 9. 9.



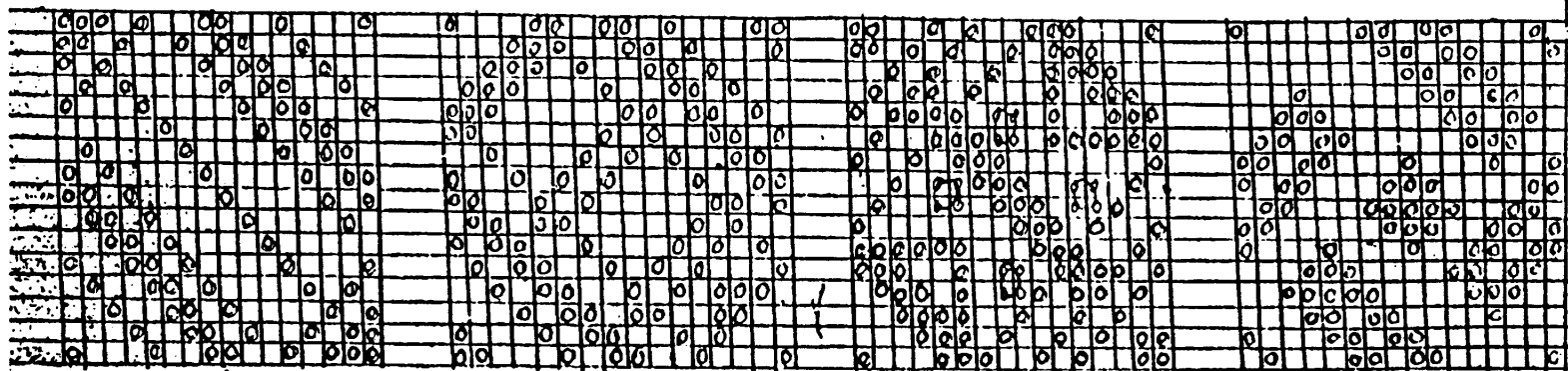
15 15 15



G.

G.

G.

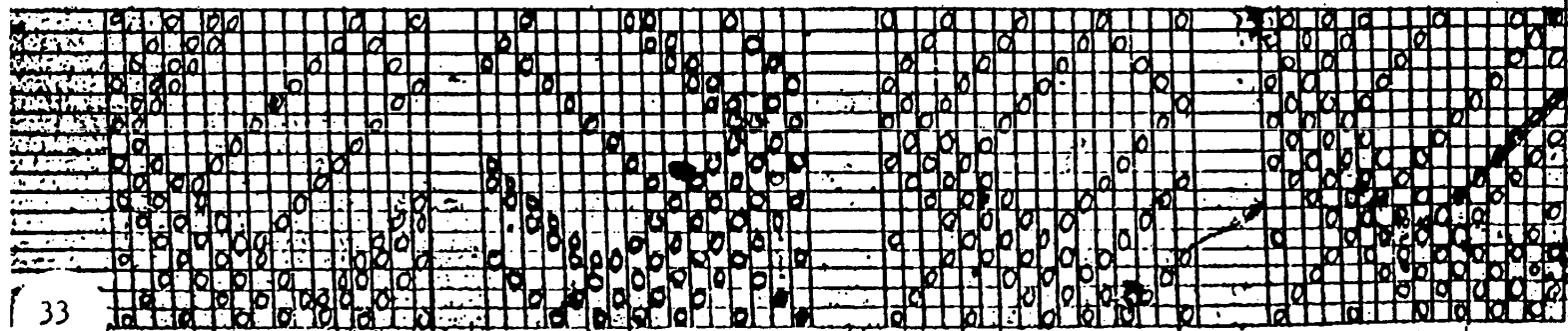


11

G.

G.

G.



33

G.

G.

G.

G.

Handwritten musical score on ten staves. The top two staves show a melodic line with two large triangular shapes. The middle two staves contain rhythmic patterns of vertical lines. The bottom four staves show a complex rhythmic pattern with many vertical lines and some notes. A handwritten title is written across the middle staves.

Handwritten musical notation on six staves. The first few measures are filled with a dense grid of notes, possibly representing a complex chordal structure or a specific rhythmic pattern. The notation continues with various note values and rests across the remaining staves.

Handwritten musical notation on two staves, showing a rhythmic pattern of notes. The notes are arranged in a regular, repeating sequence, suggesting a specific rhythmic motif.

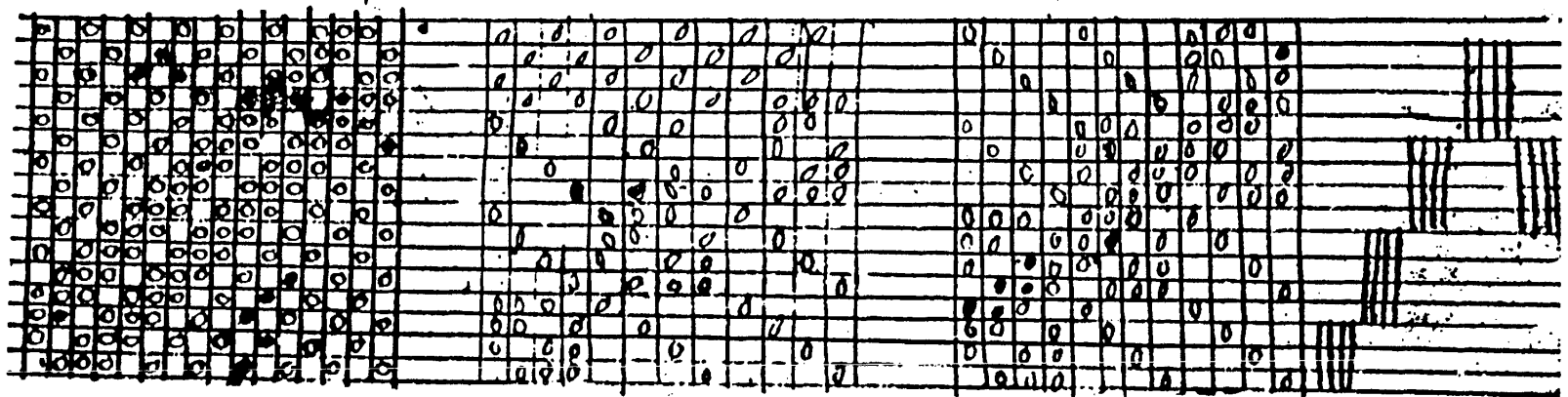
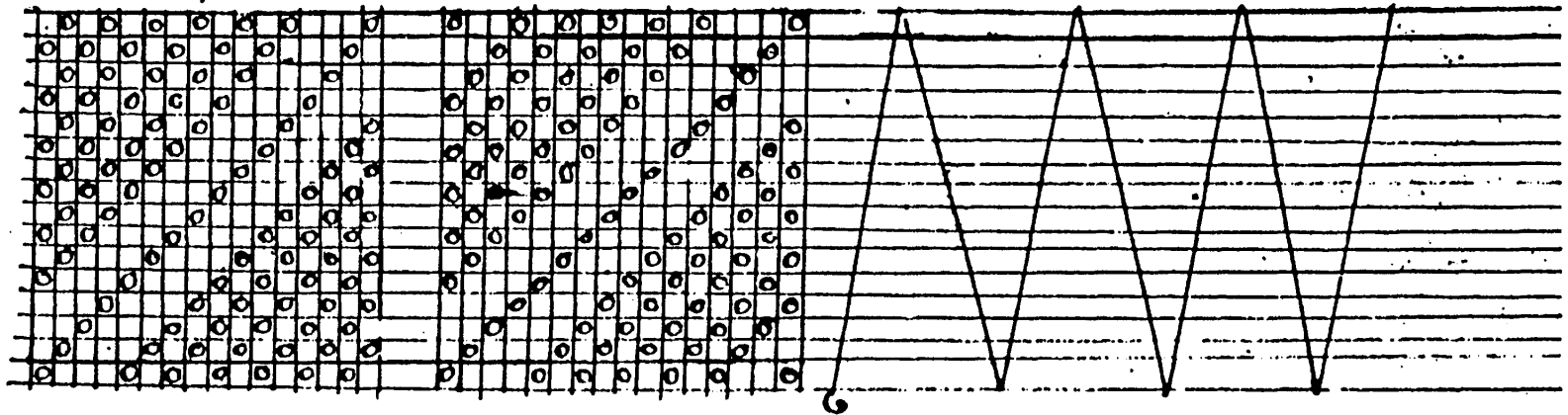
Handwritten musical notation on two staves, featuring a melodic line with notes and rests. The notes are connected by a line, indicating a continuous melodic phrase.

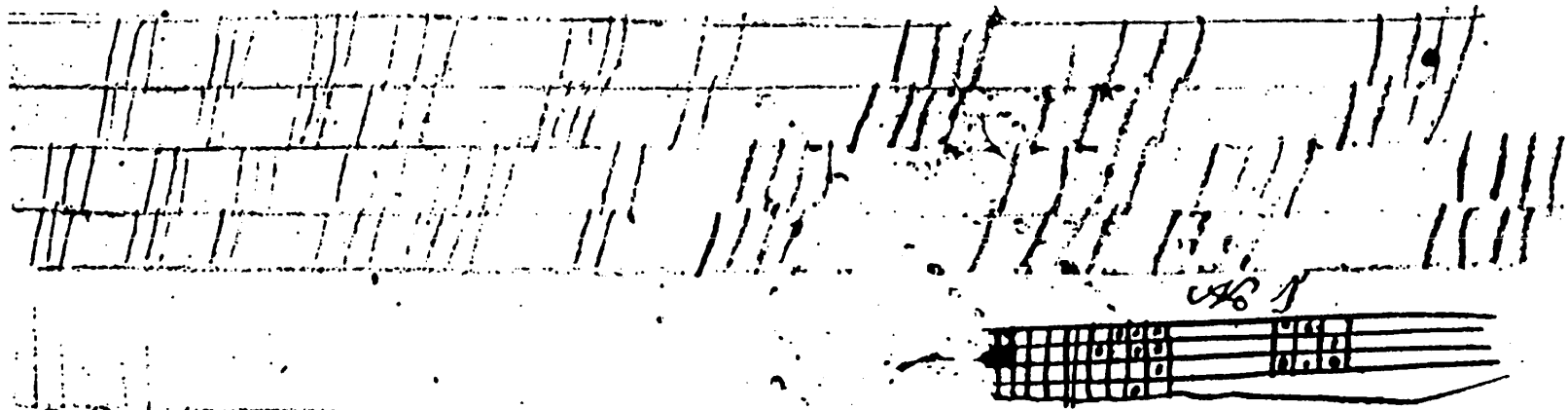
Handwritten musical notation on two staves, showing a complex melodic line with many notes. The notes are densely packed, suggesting a fast-moving or intricate melodic passage.

Handwritten musical notation on two staves, featuring a melodic line with notes and rests. The notes are arranged in a regular, repeating sequence, suggesting a specific rhythmic motif.

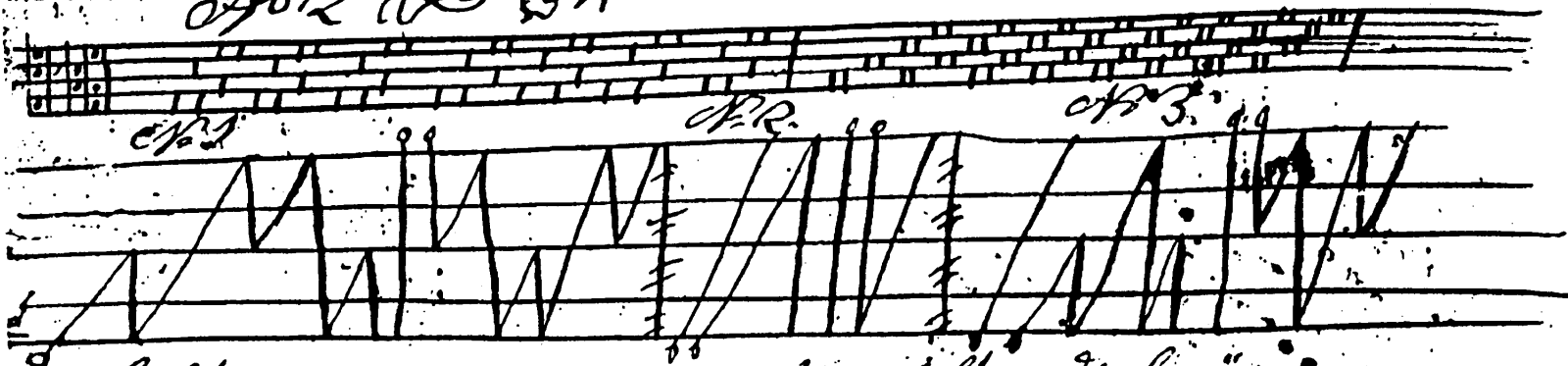
Handwritten musical notation on two staves, showing a rhythmic pattern of notes. The notes are arranged in a regular, repeating sequence, suggesting a specific rhythmic motif.

Das Liltu fünd mit man Gogel gulle

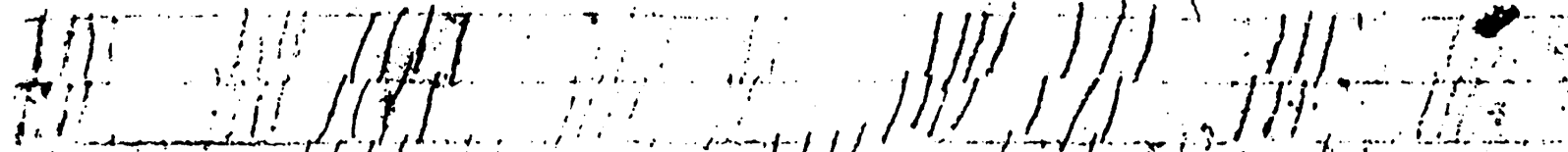





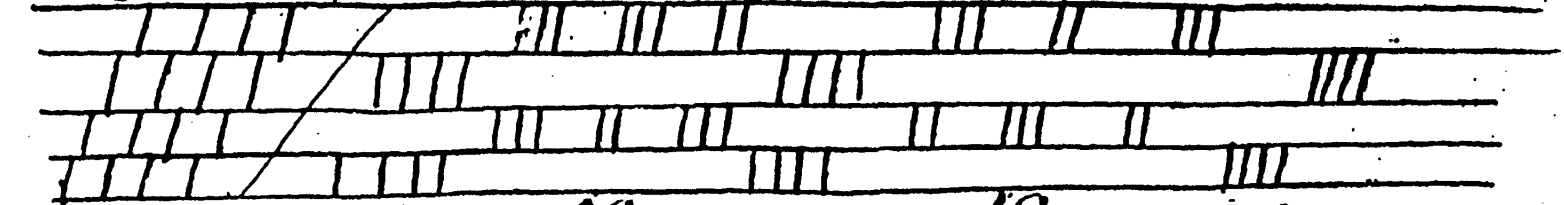
of R 2 3 A =

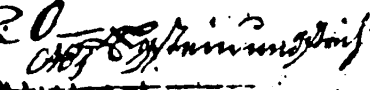


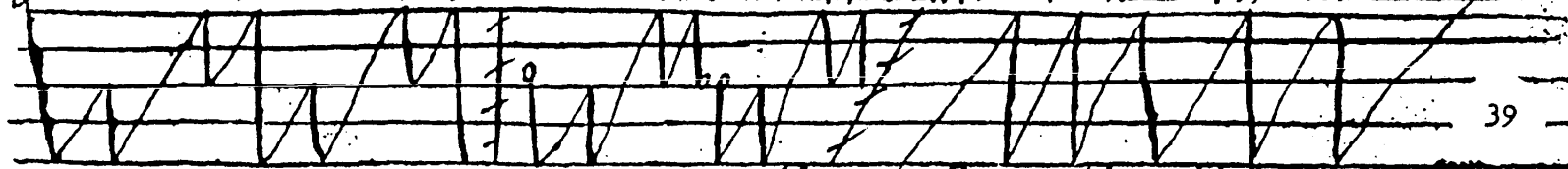
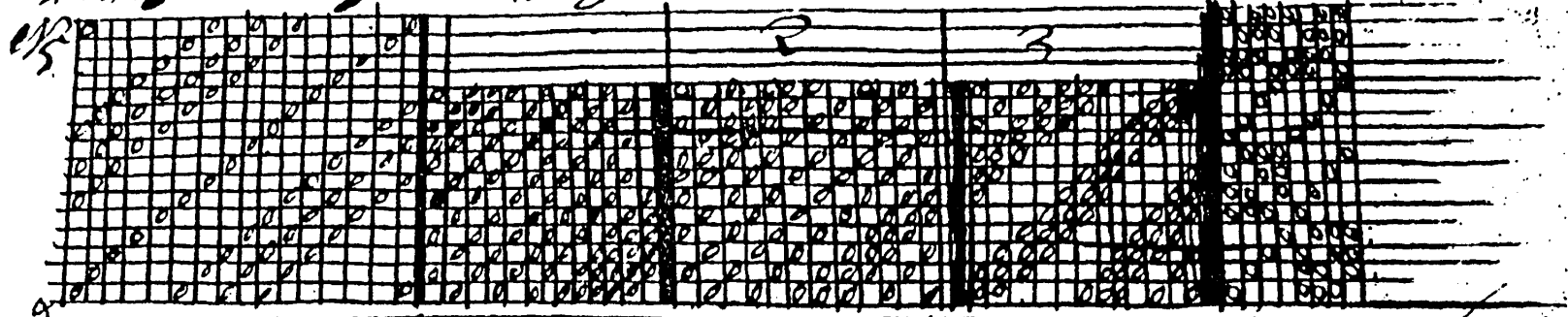
hölt mir zugewandt auf dreißig Jahren Liederung



 20 Öffnung zu fließ an nina für Kräfte 

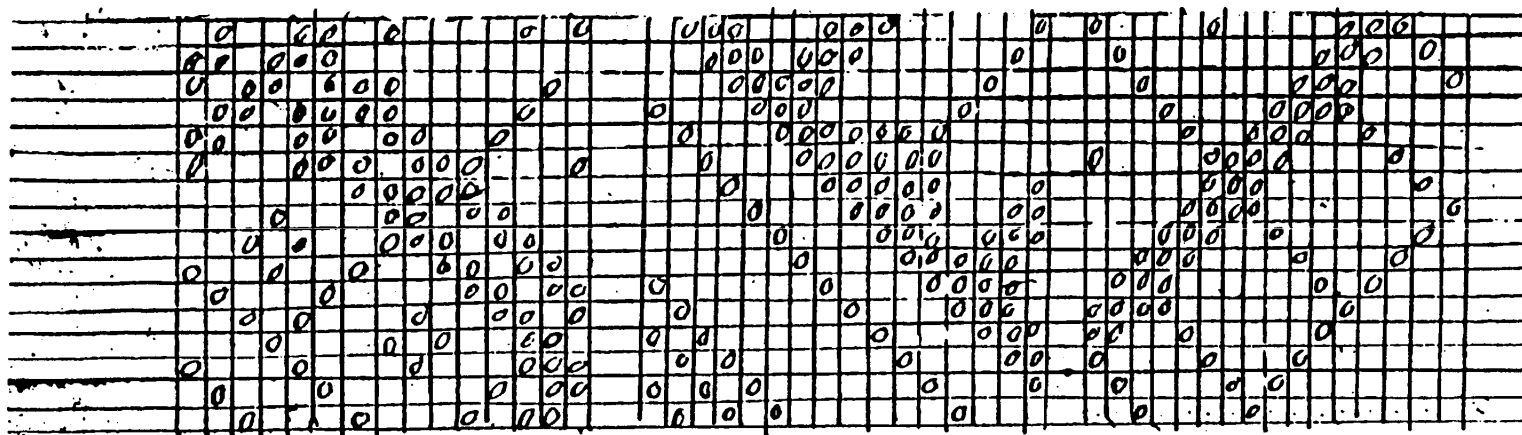


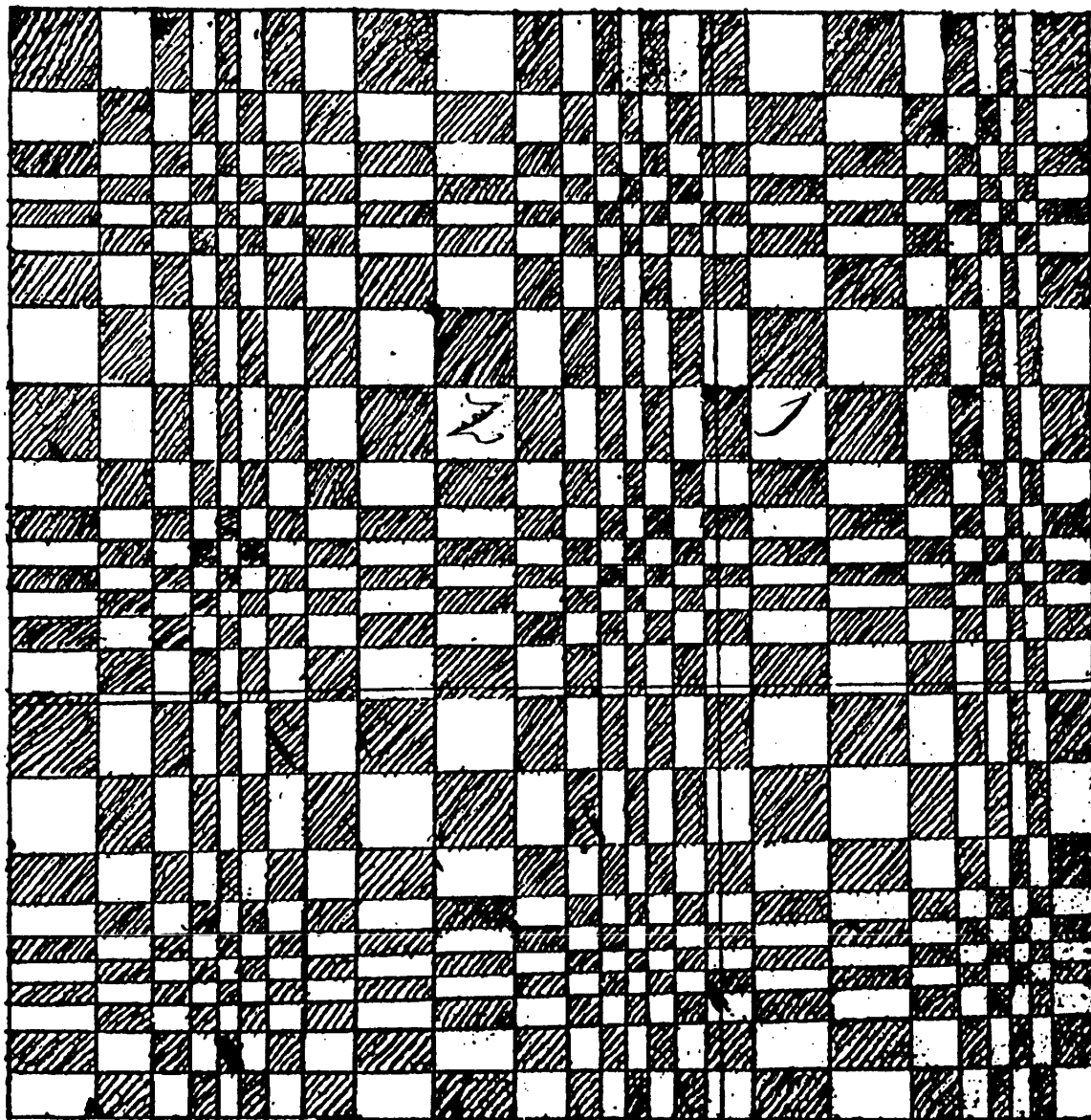
20 - 15 - 20 - 15 - 20 - Öffnung mit Zug 

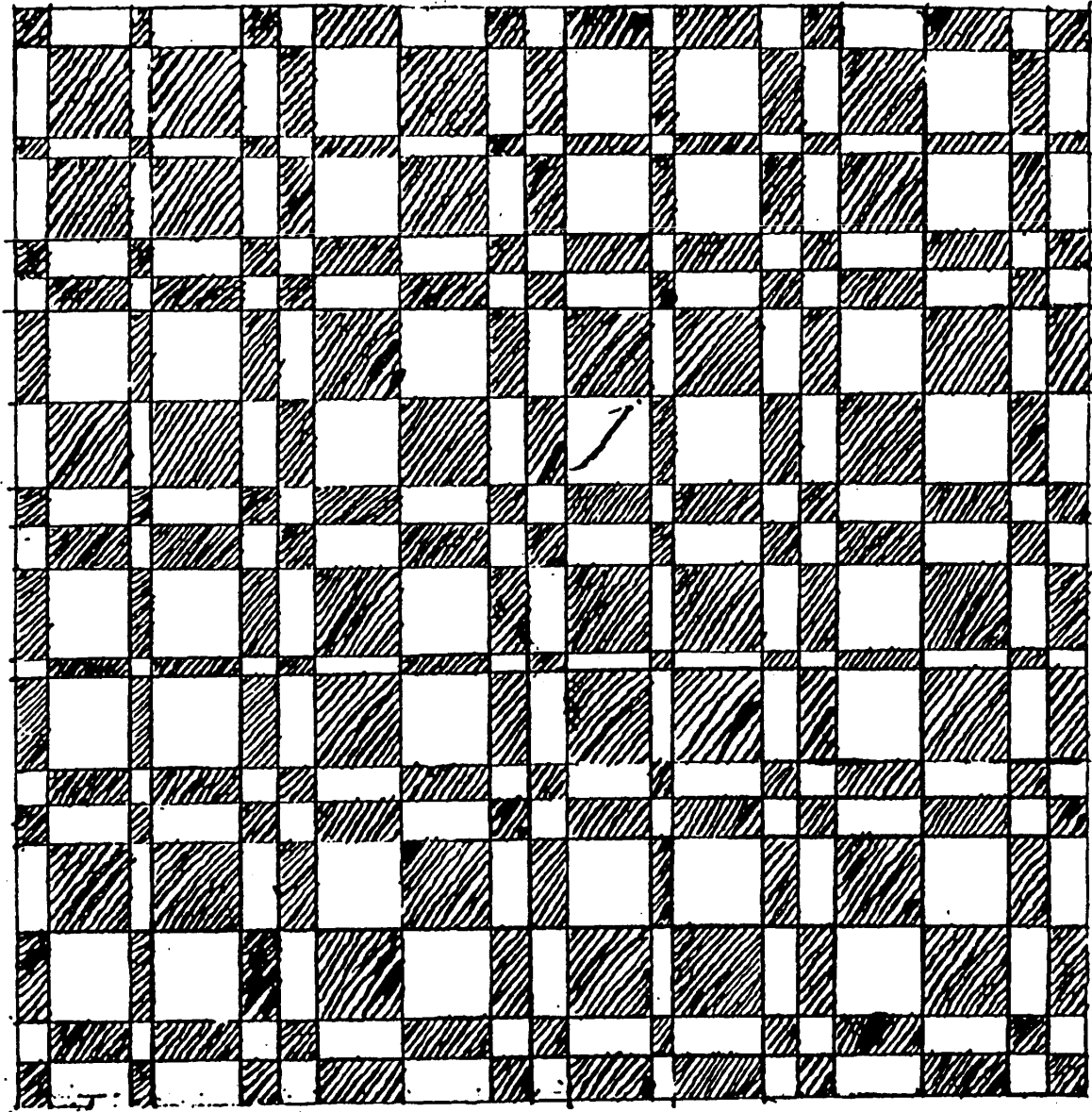


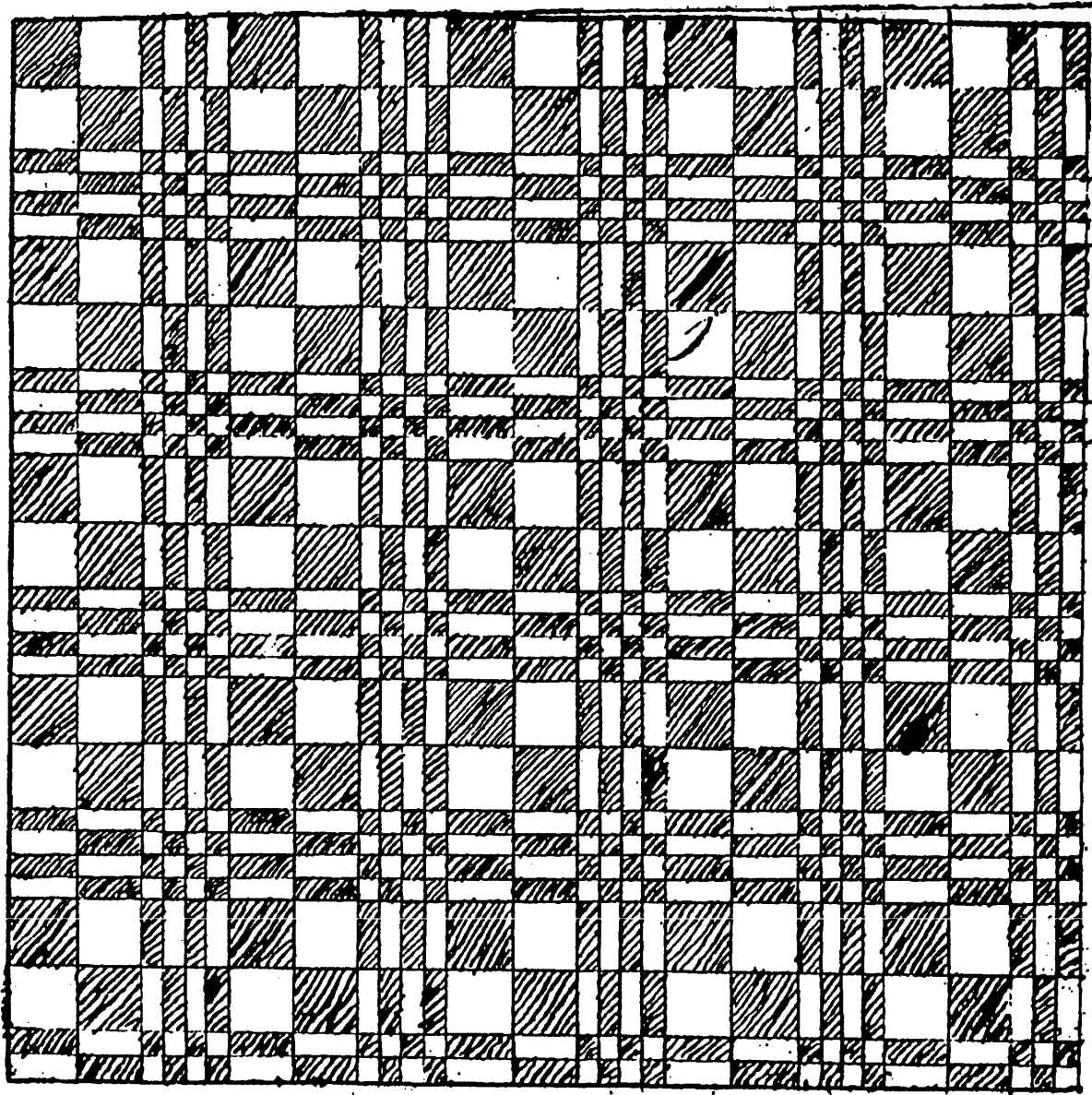
20 5

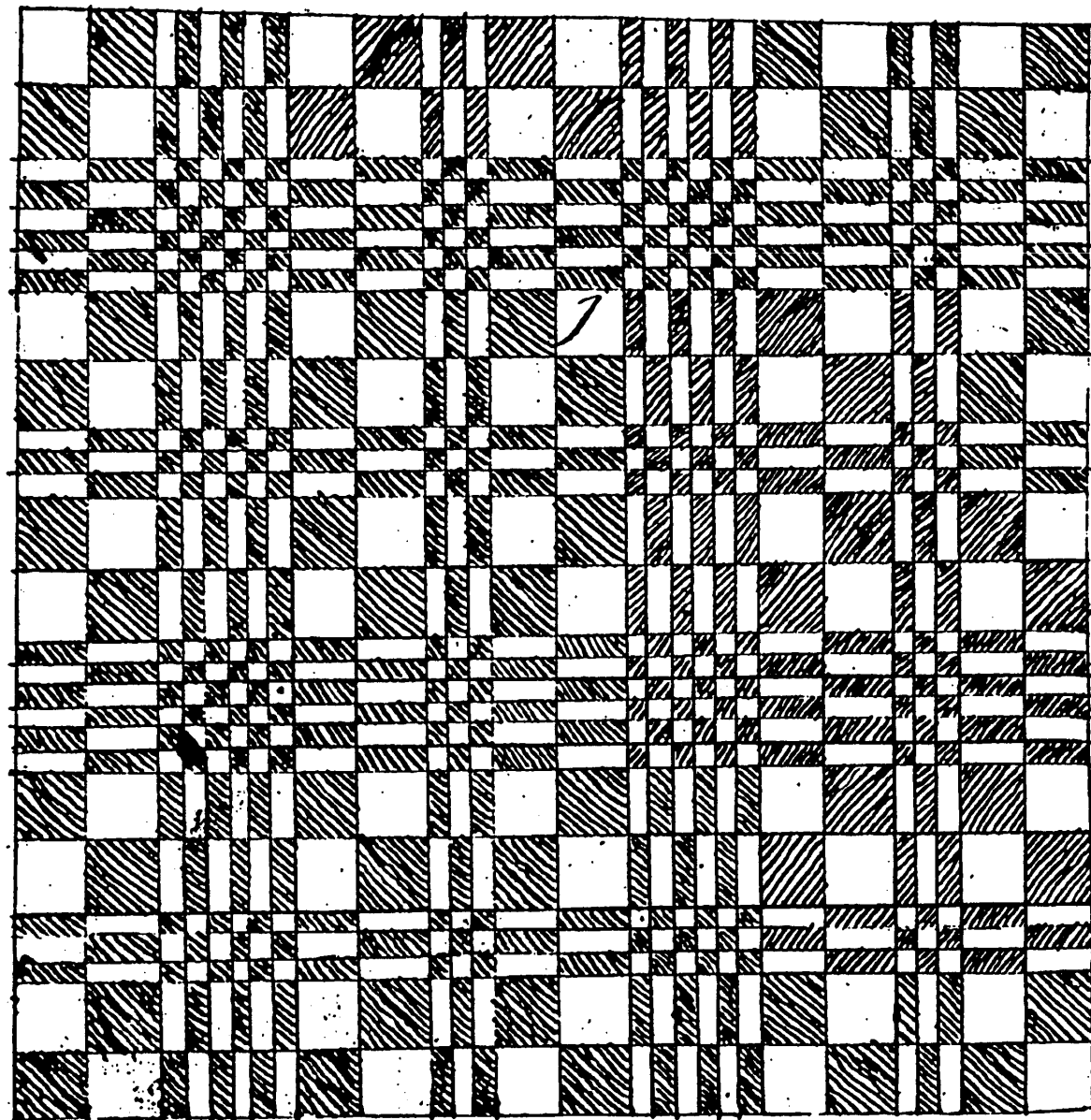
20 Öffnung für 3 1) für nina

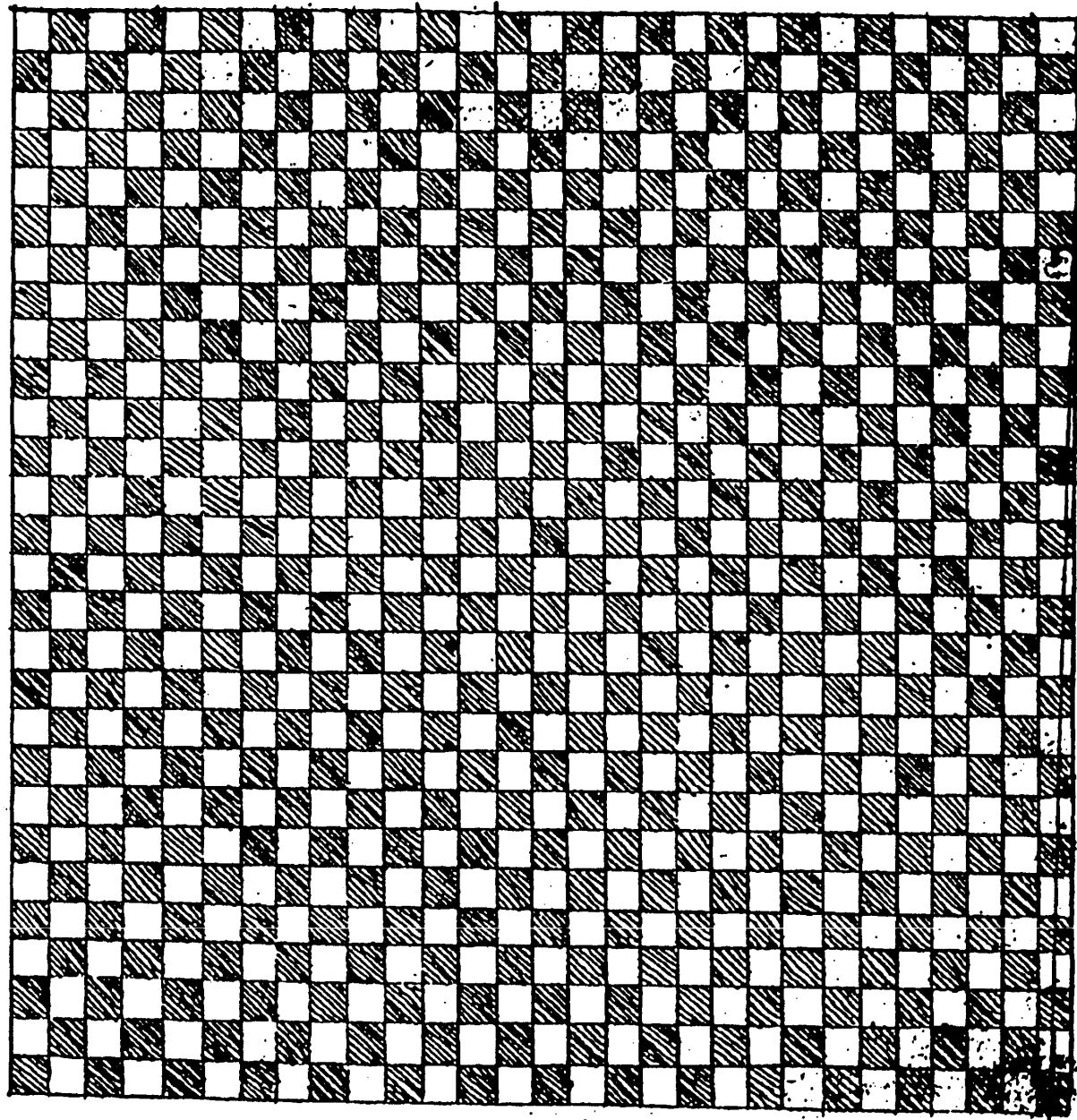






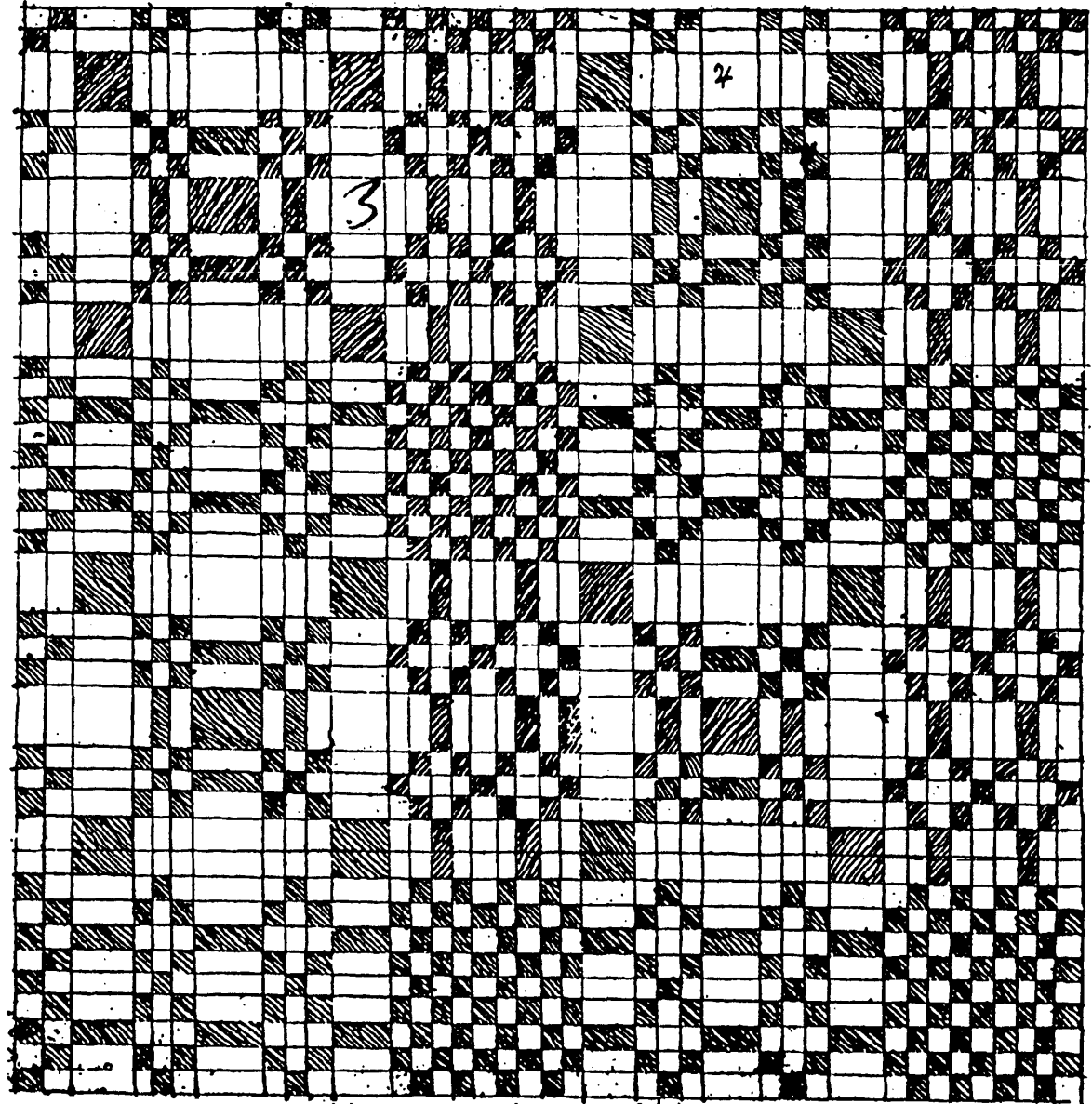




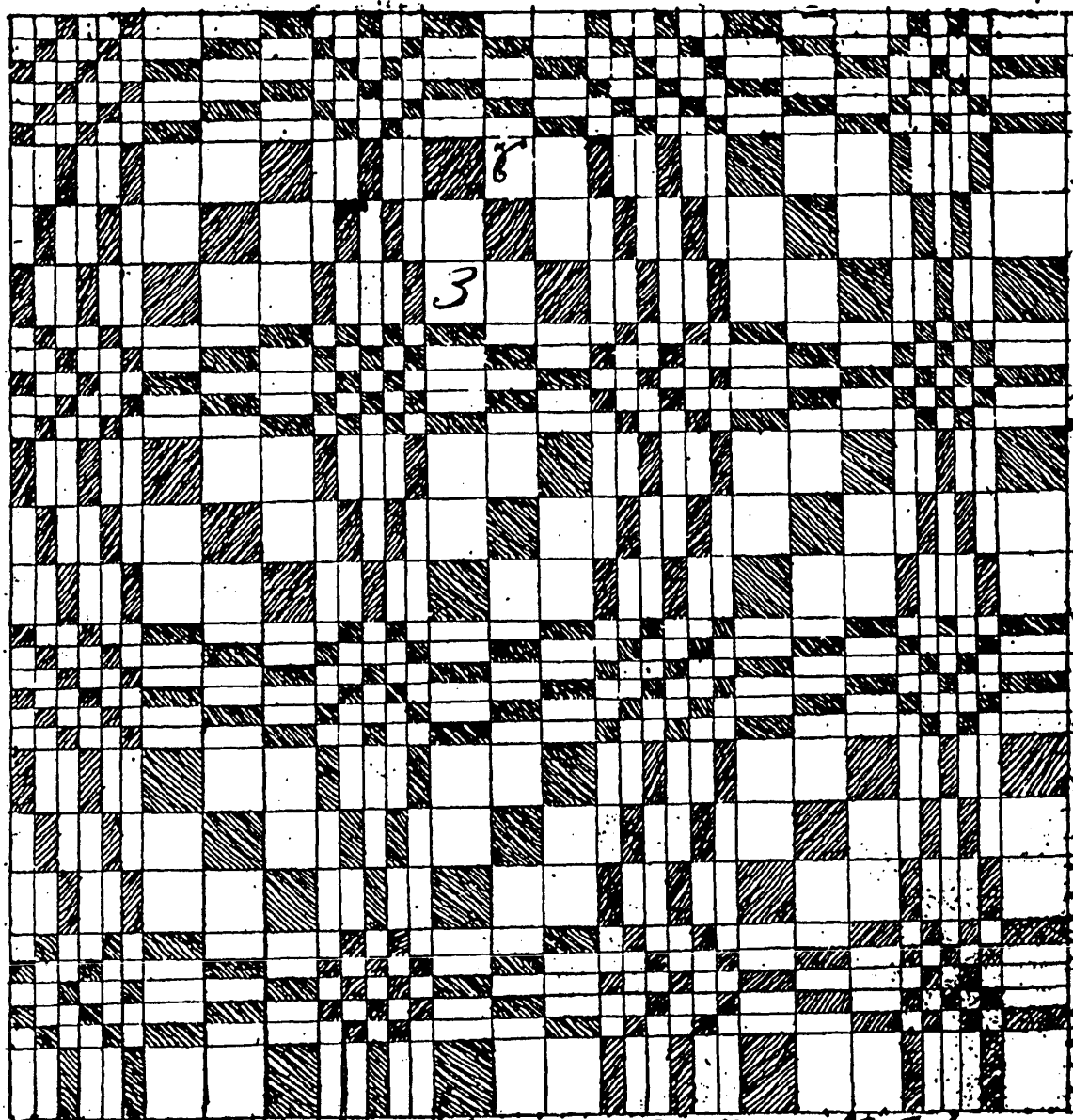


J

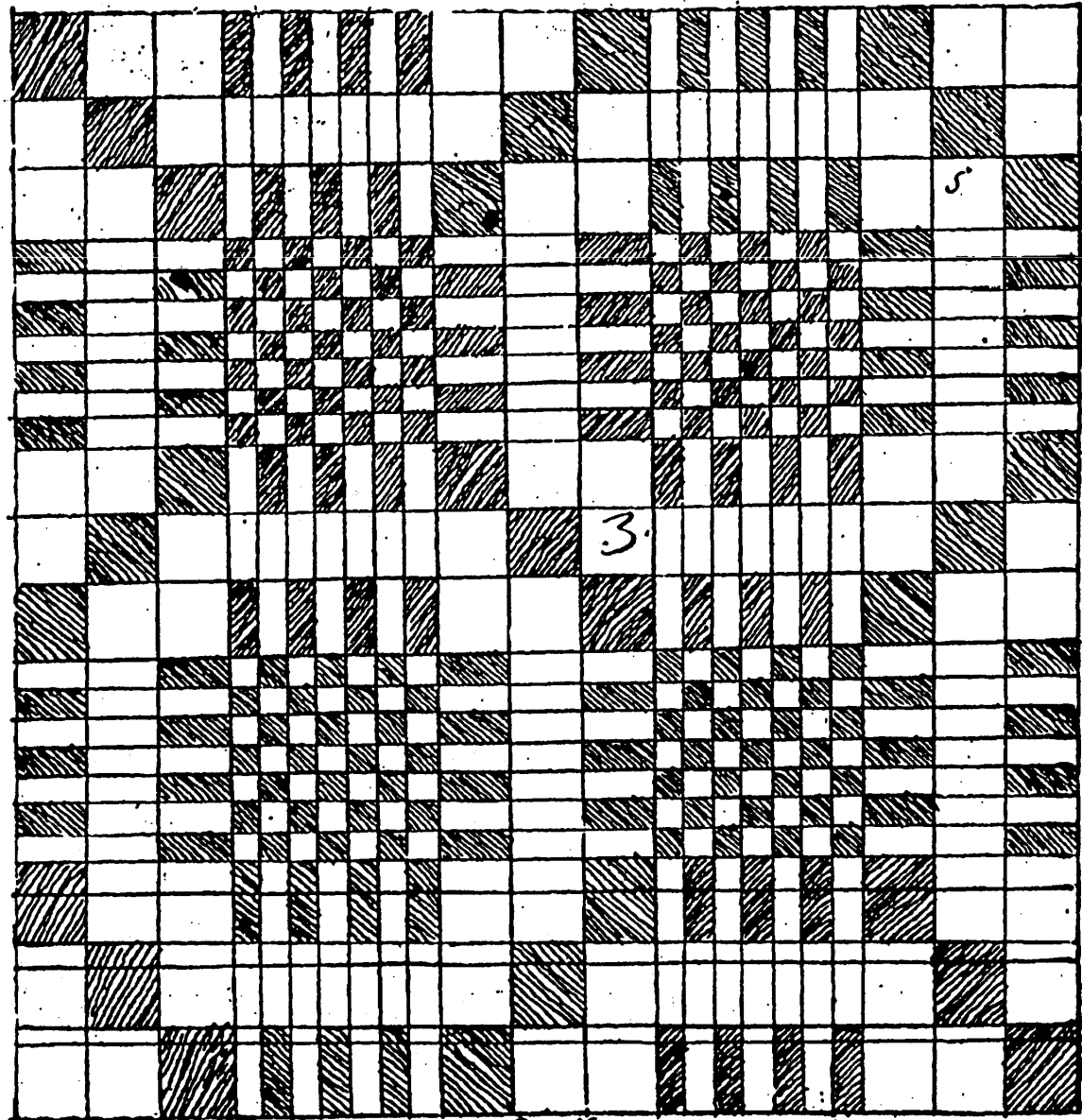
Ja/1/2



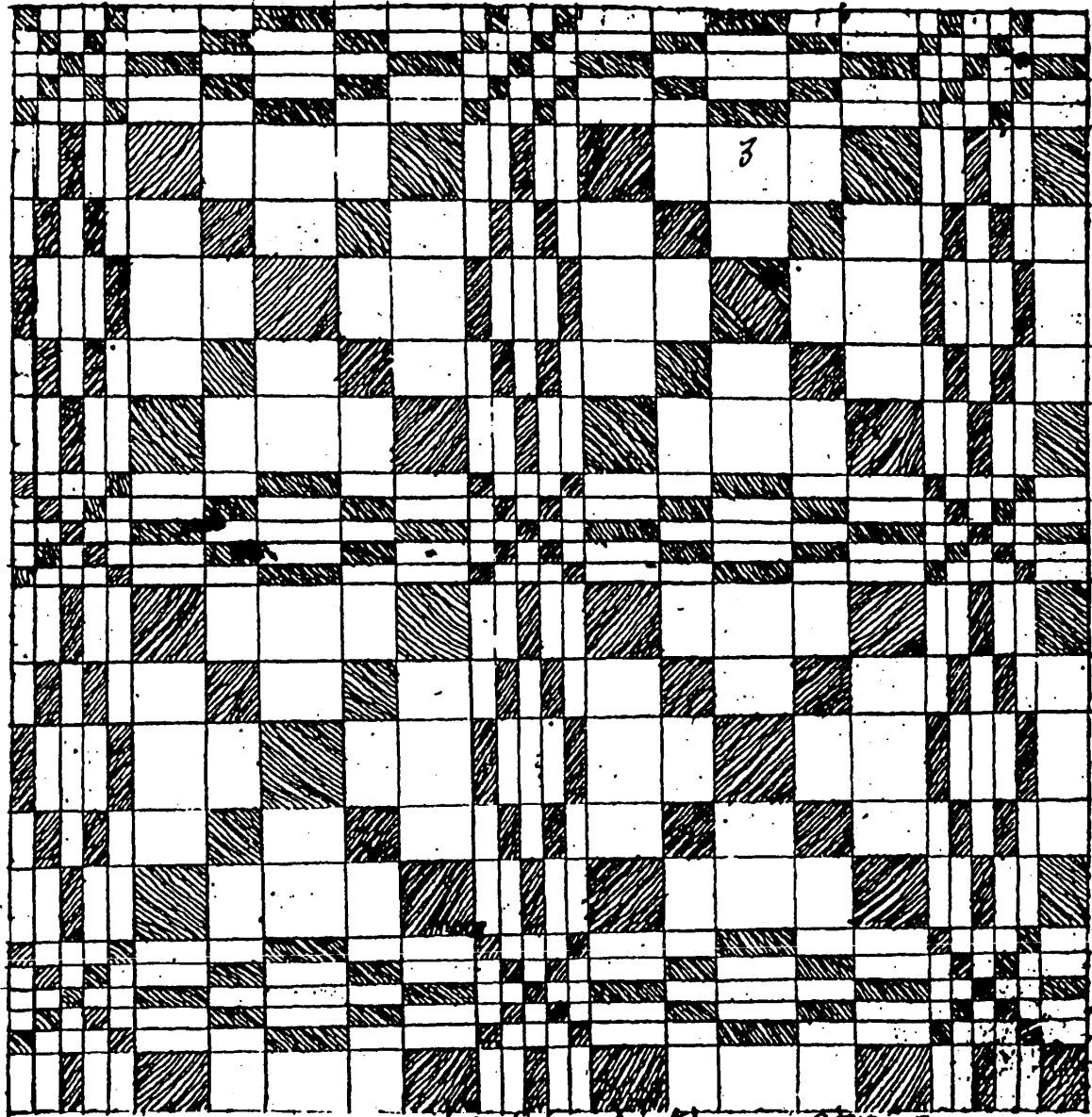
Ja/1/2



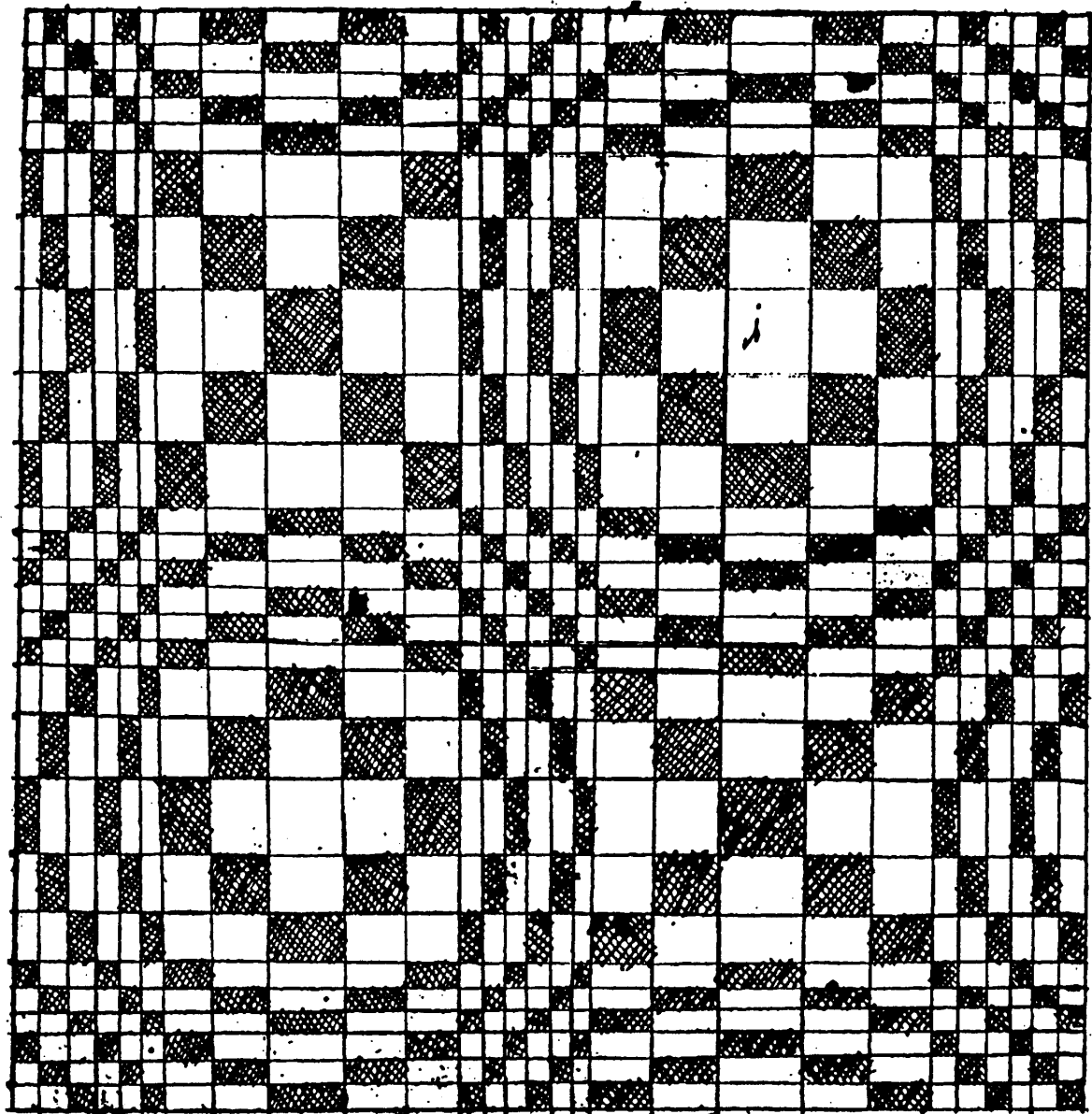
Handwritten text, possibly a signature or title, located below the grid.



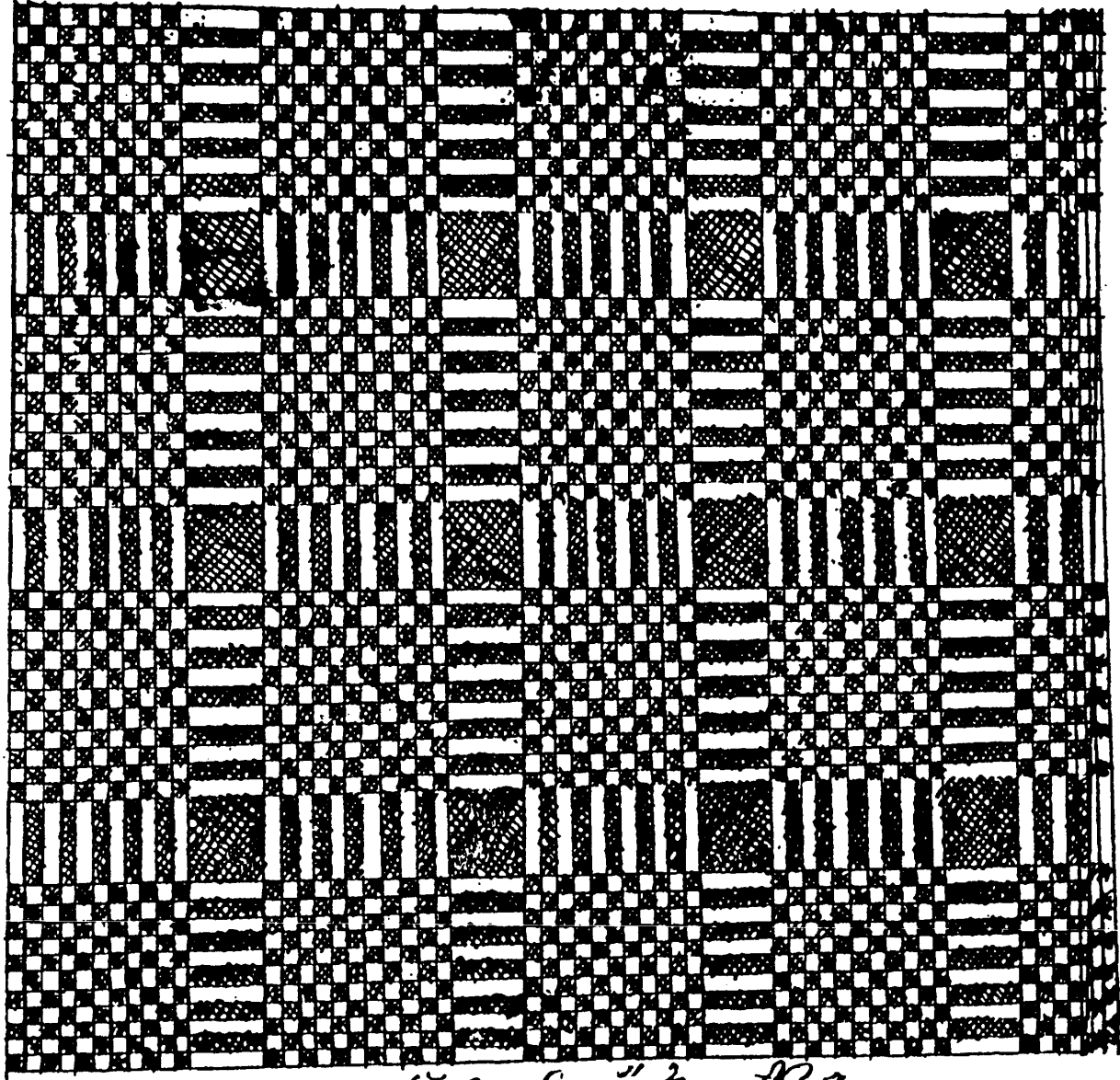
Fragebogen IP 12



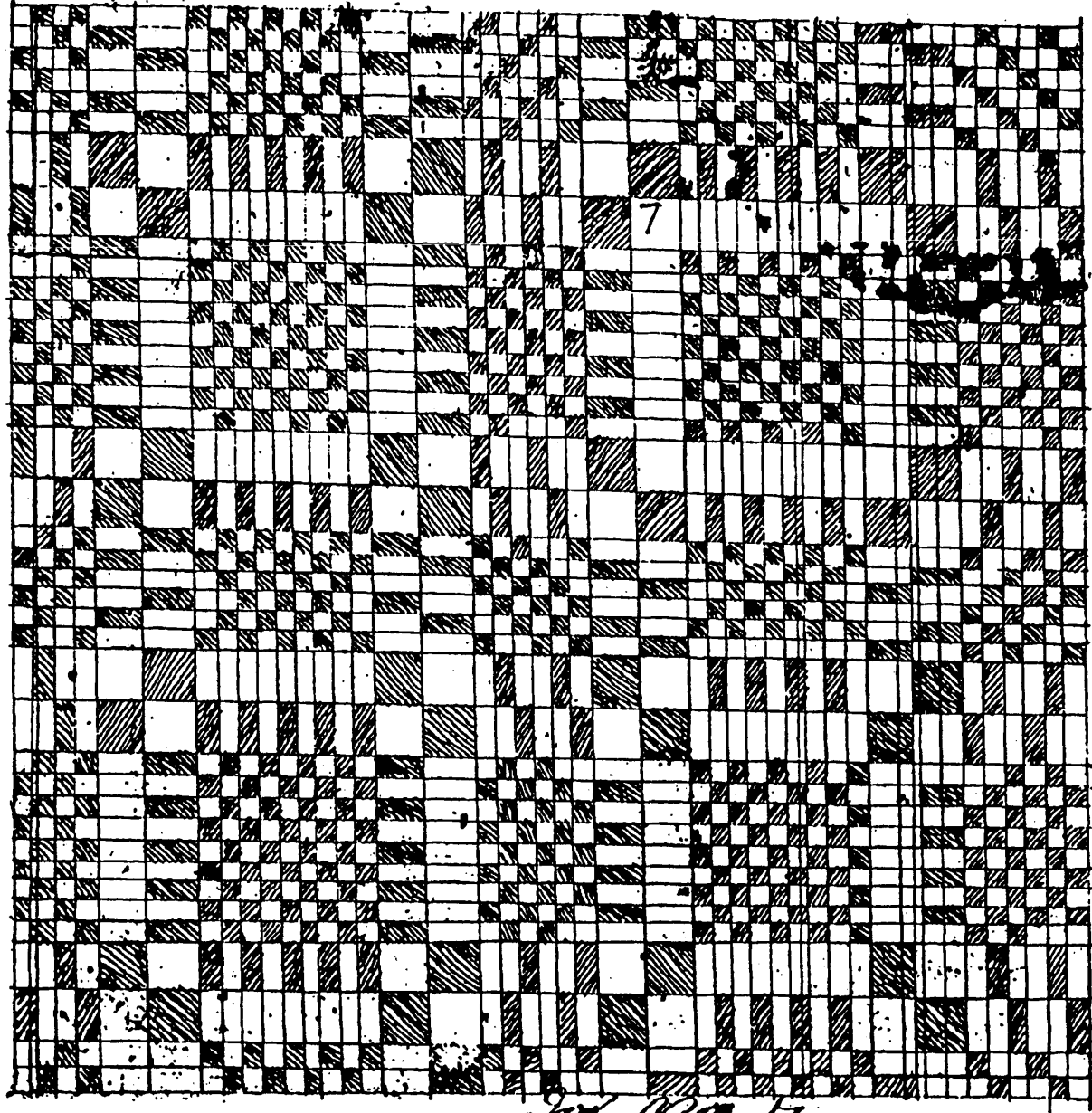
John Boggs A.B.S.



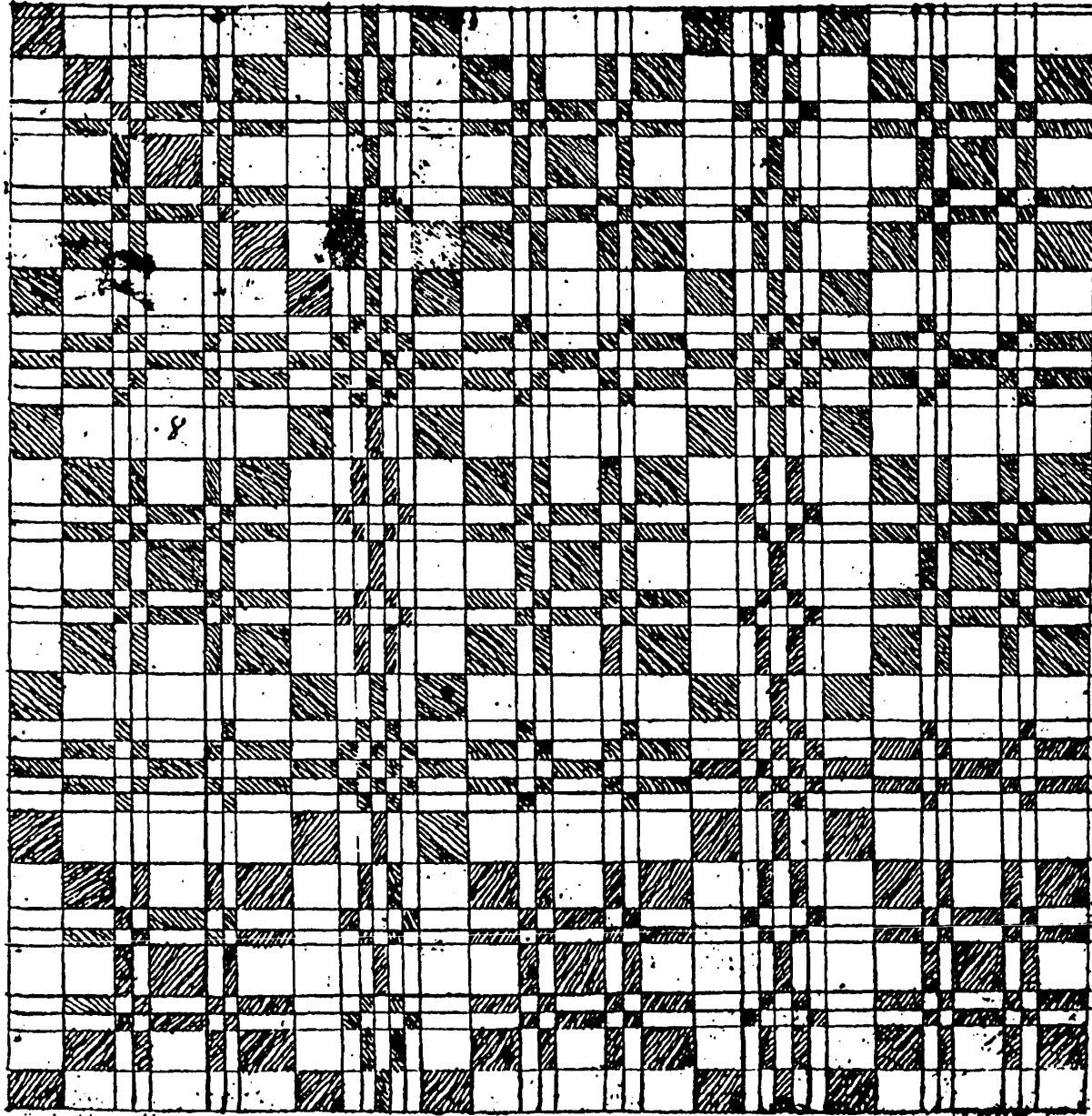
Köpa Båga 1/2



İzmir Geymeği A7

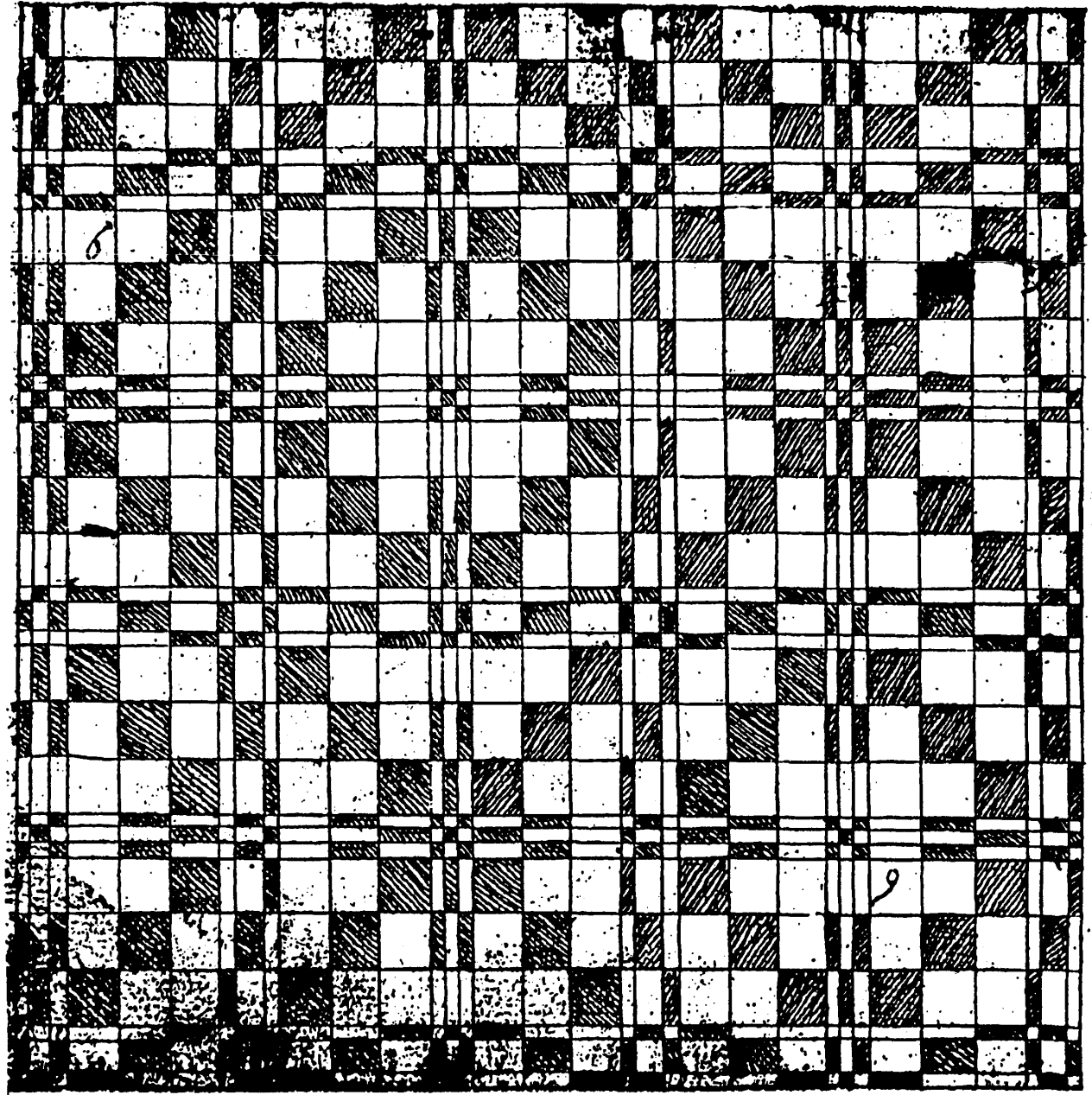


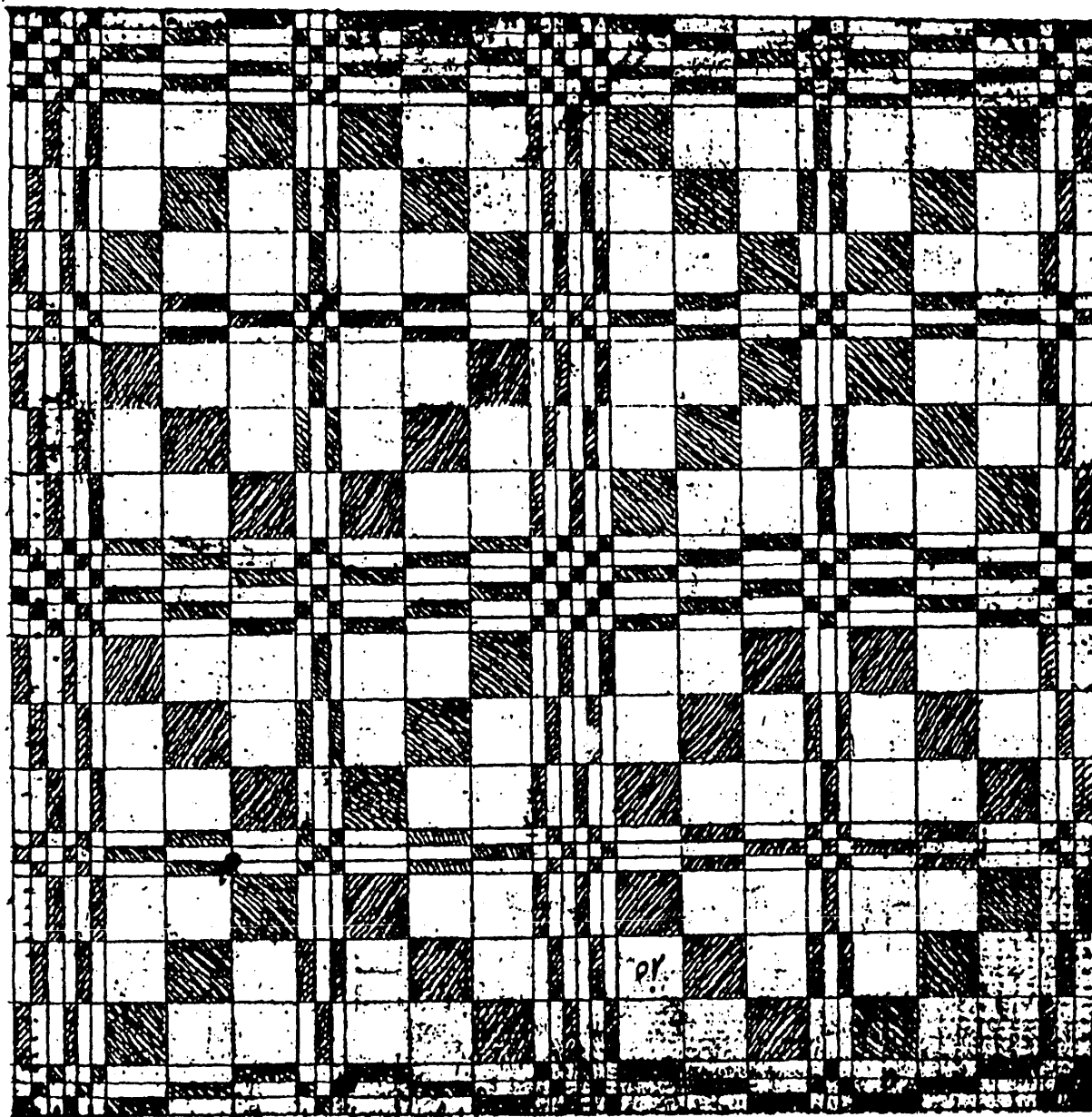
July 1912



Handwritten signature or initials, possibly "L. J. 10/27/02".

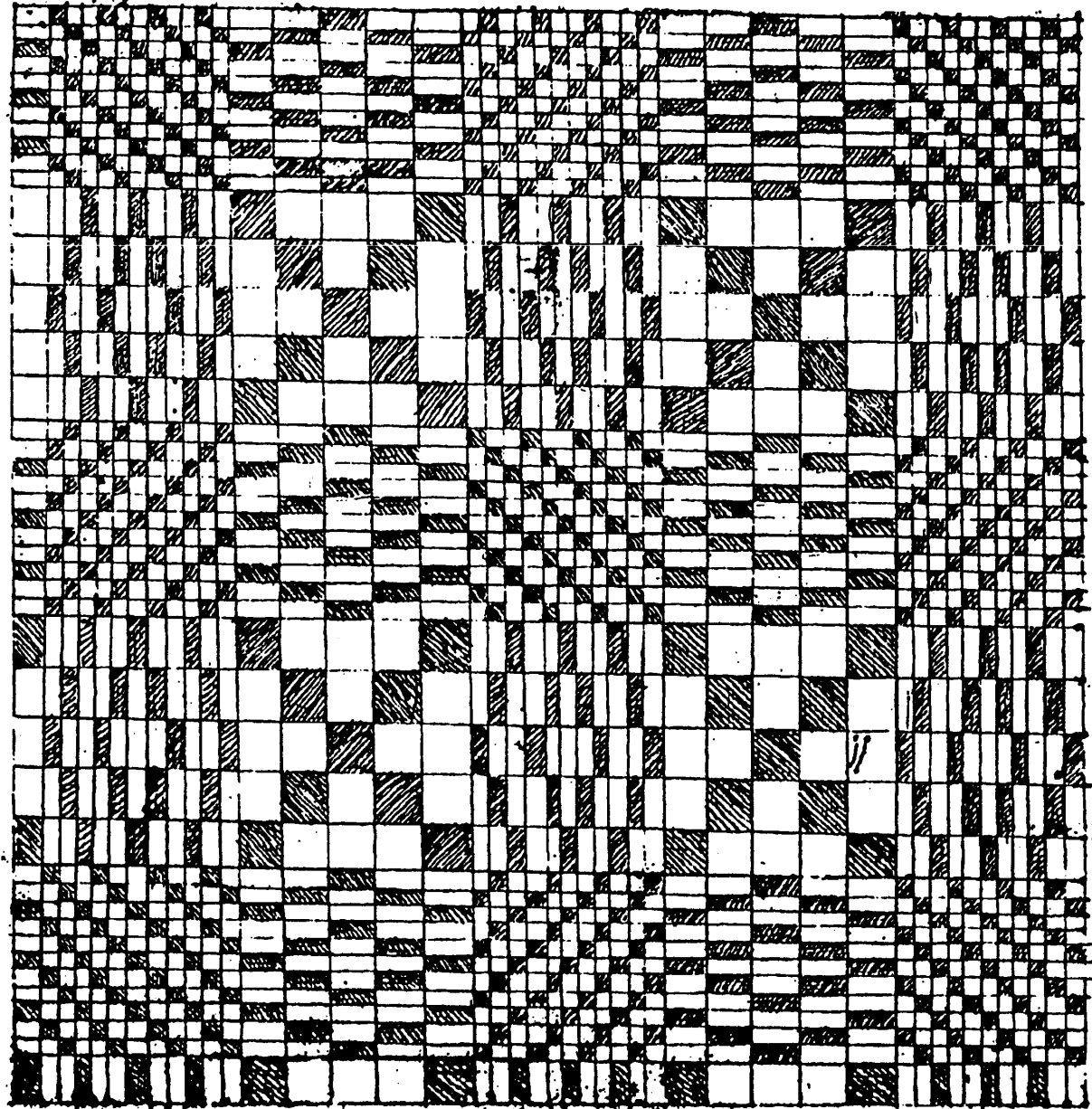
S. M. 12

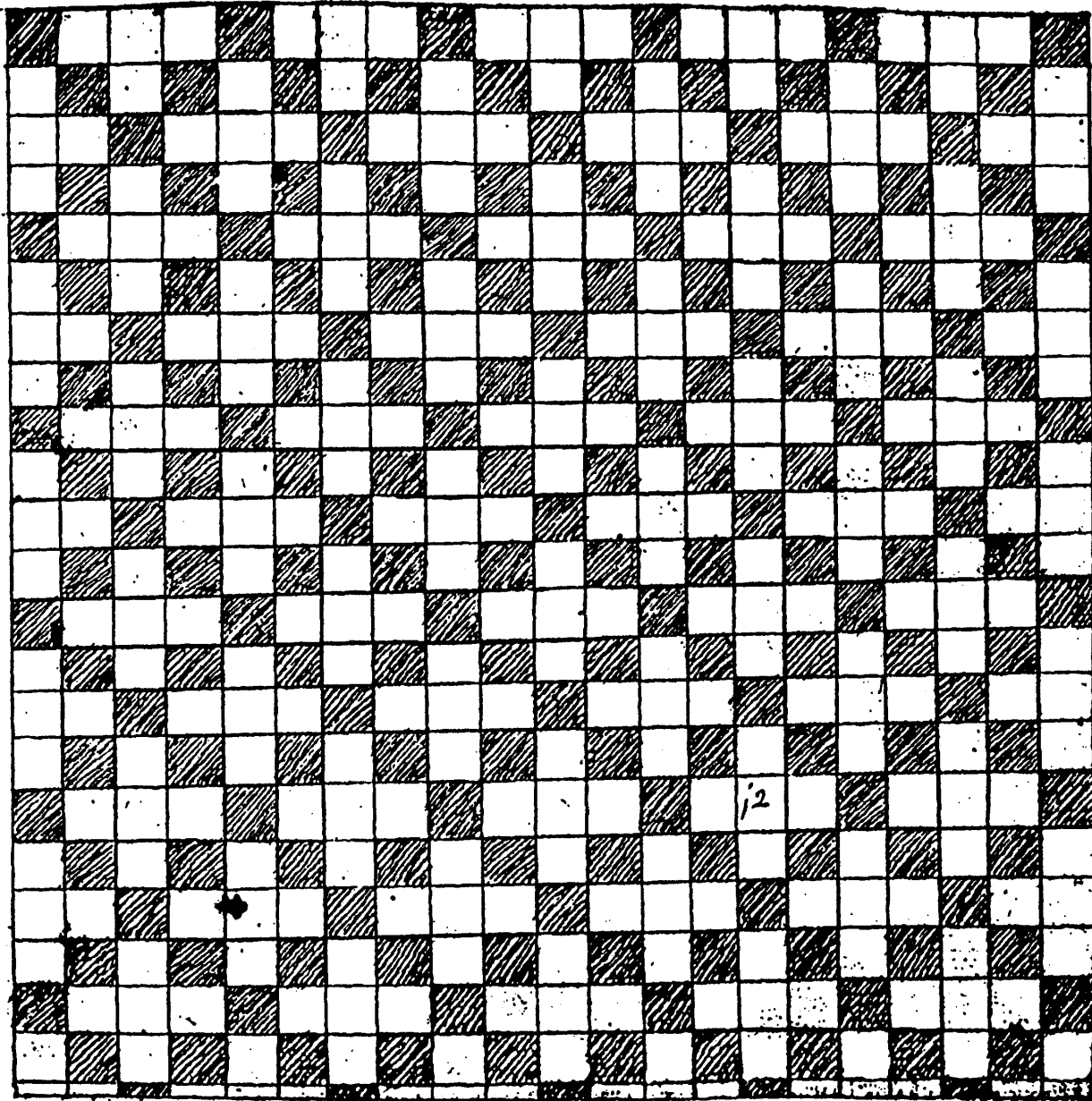




*Gray/110
7*

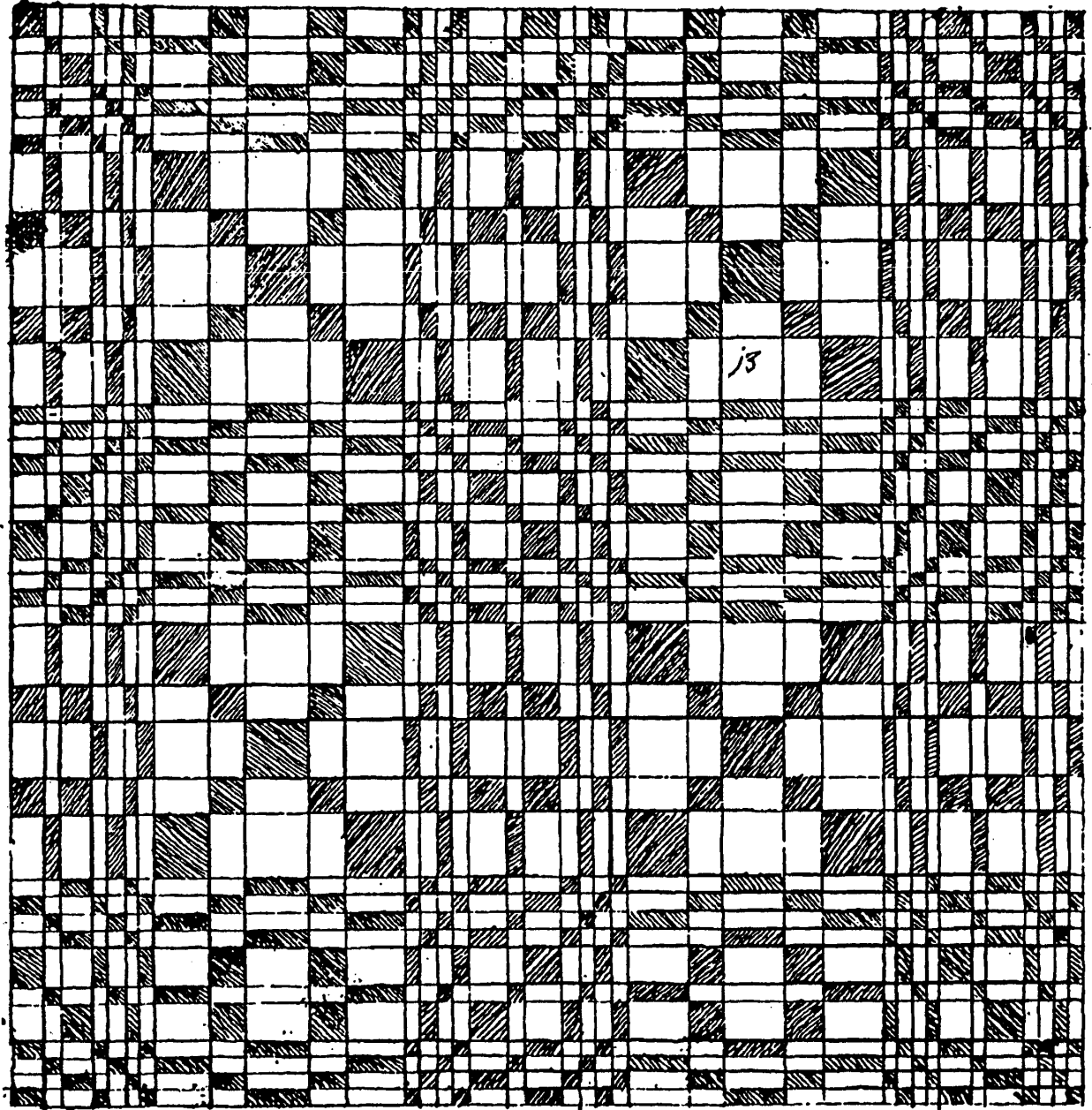
26
Gardner
2



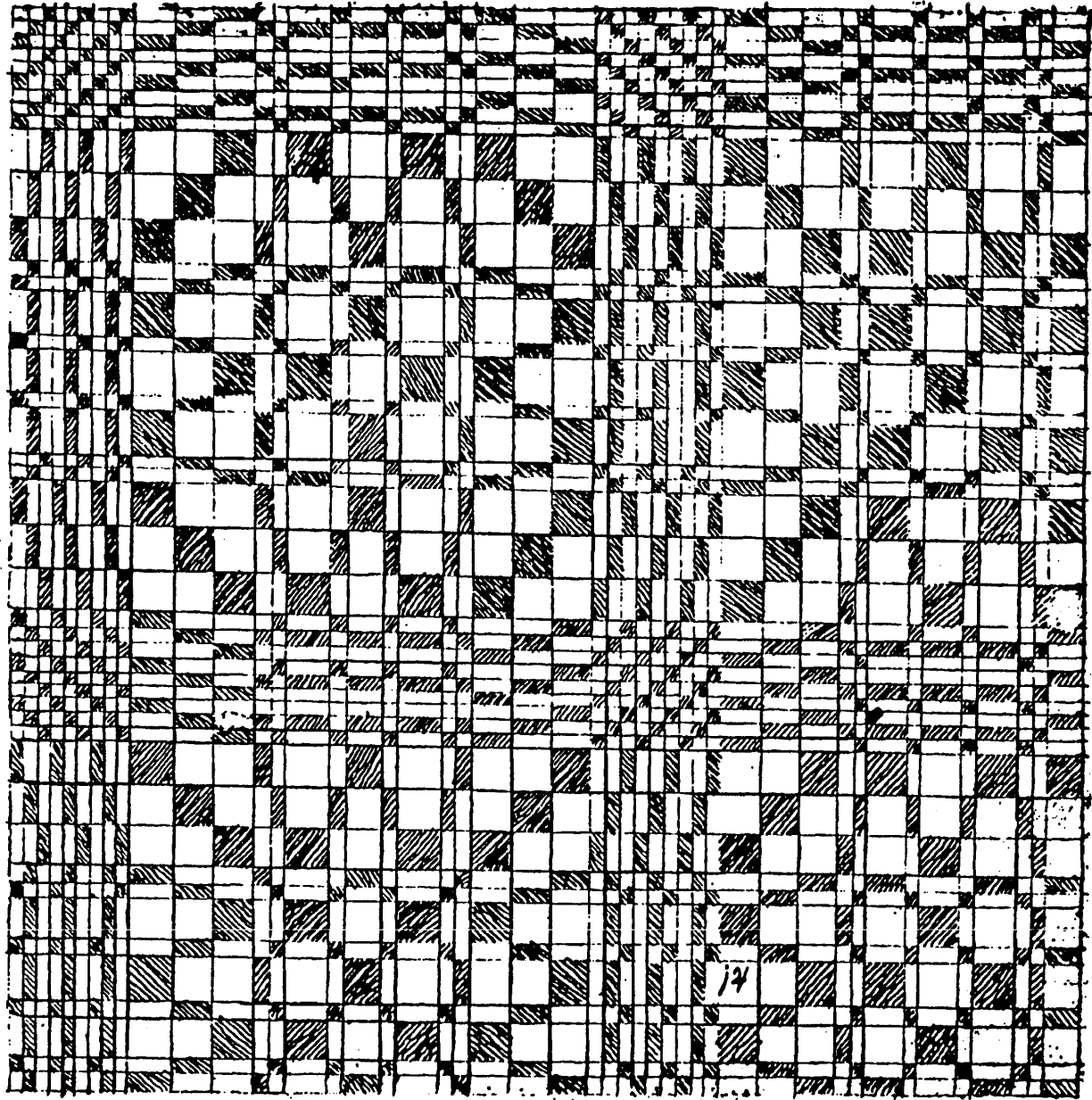


Jacob
2

903 A. 2



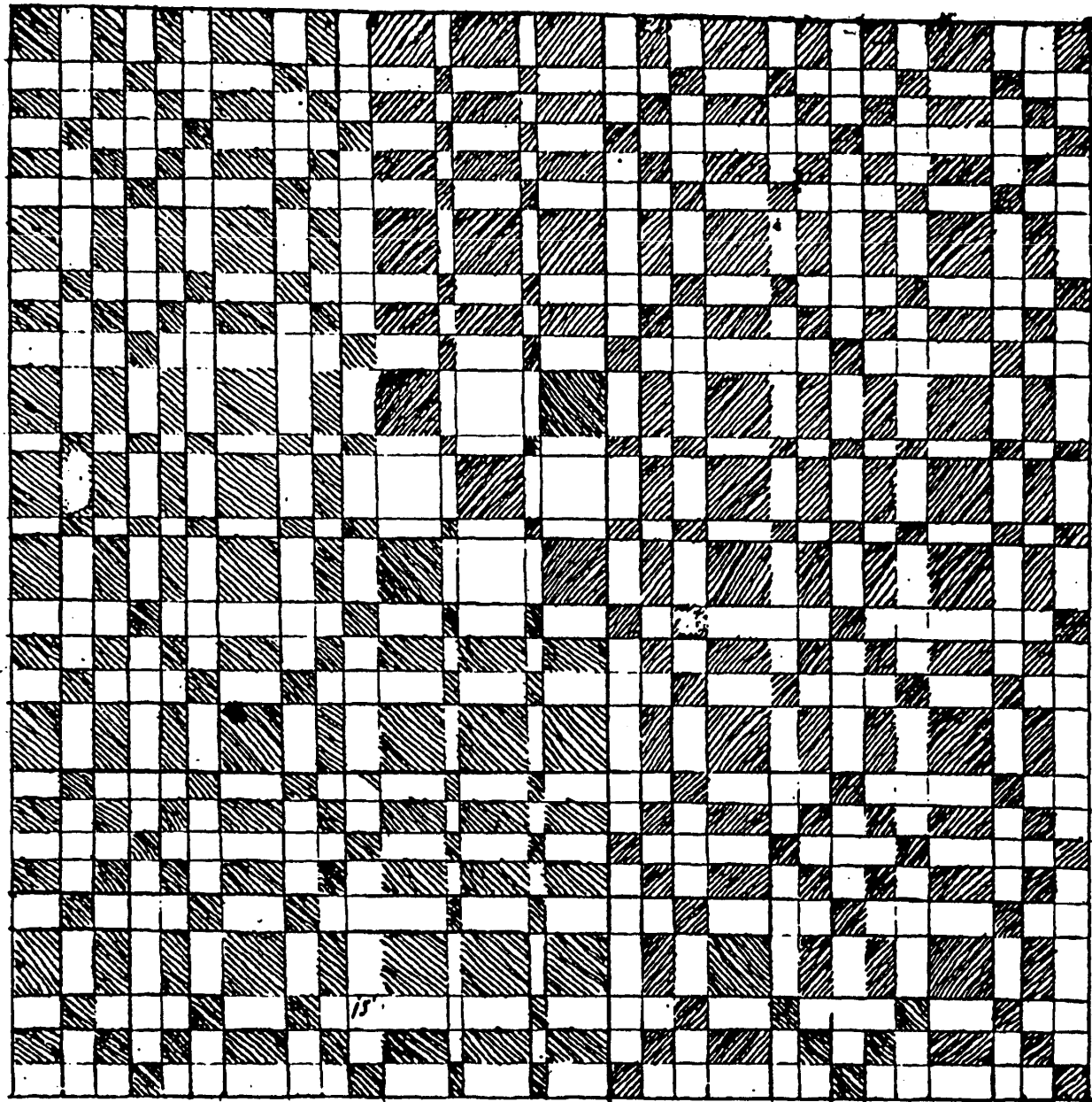
13



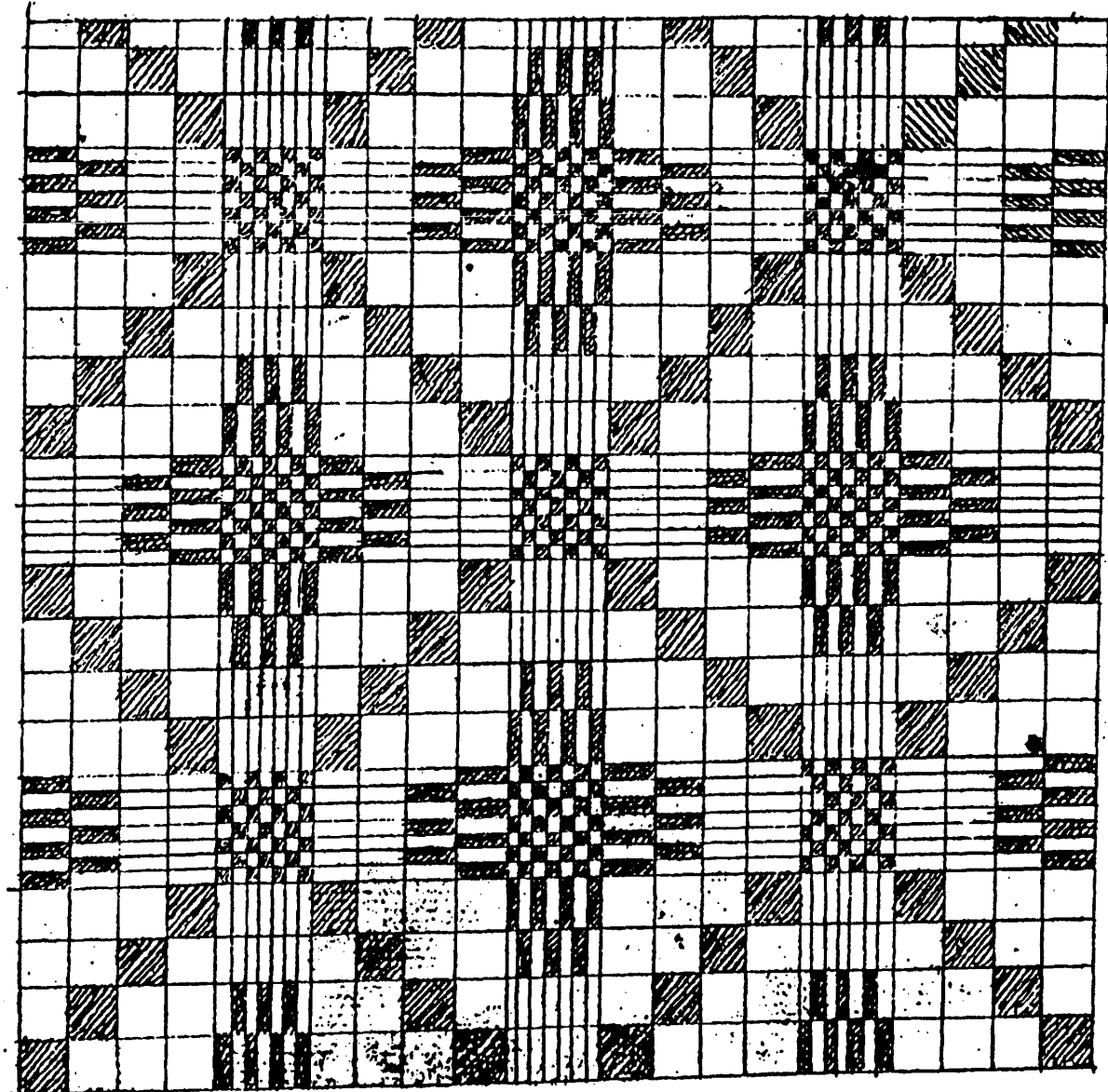
crystal >

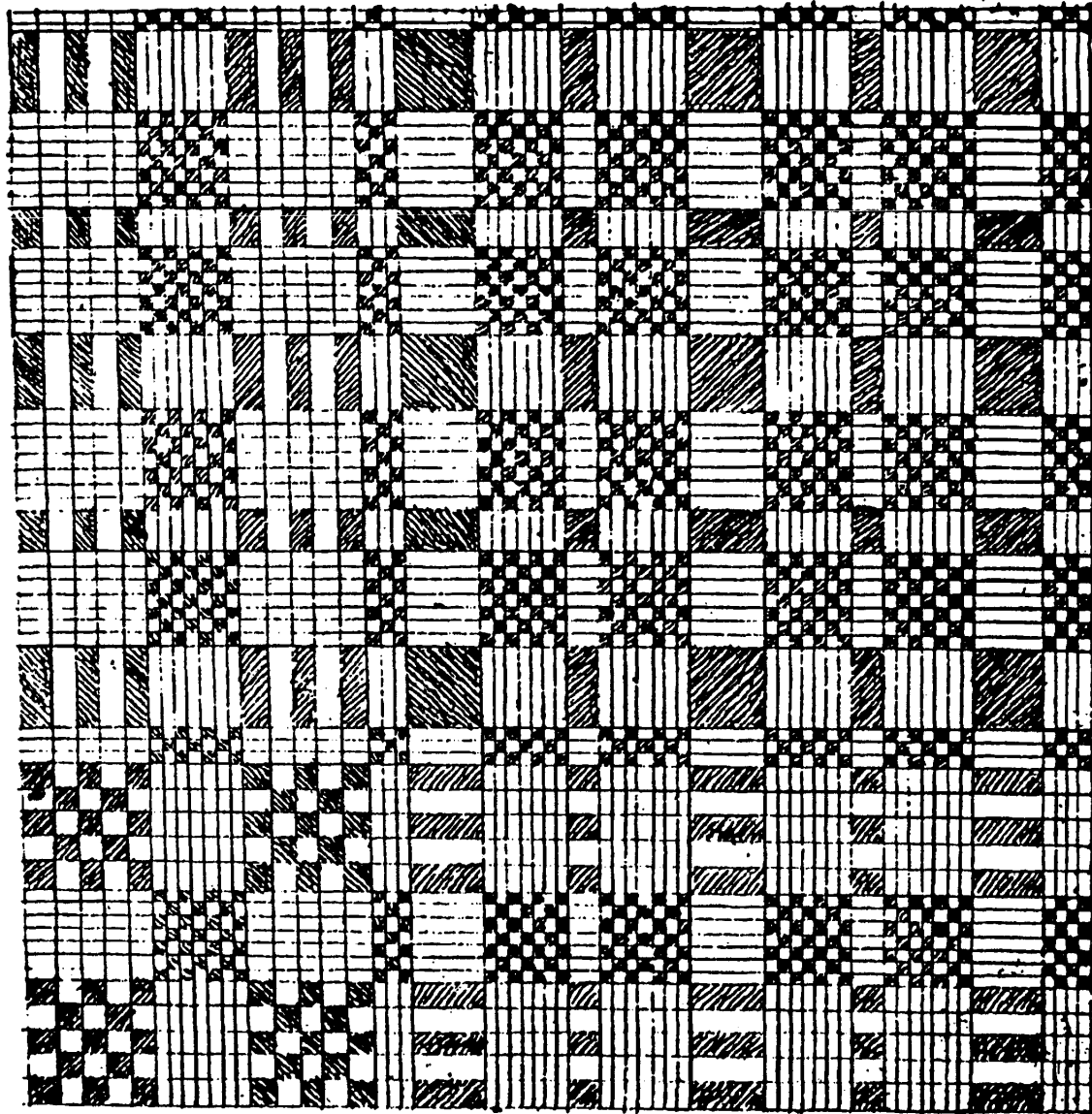
14

July 1971



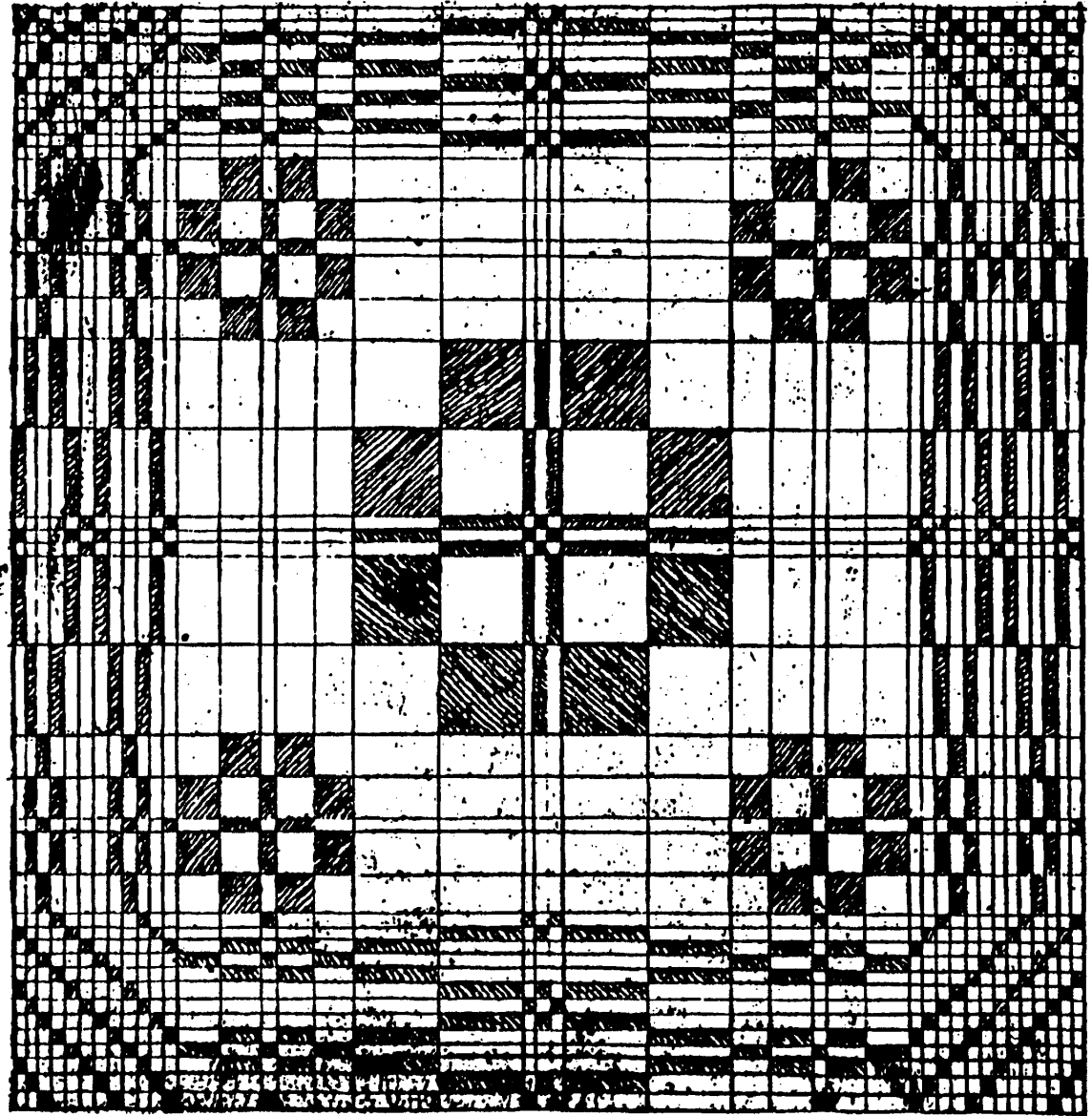
Ariza Grijalva
Nº 3

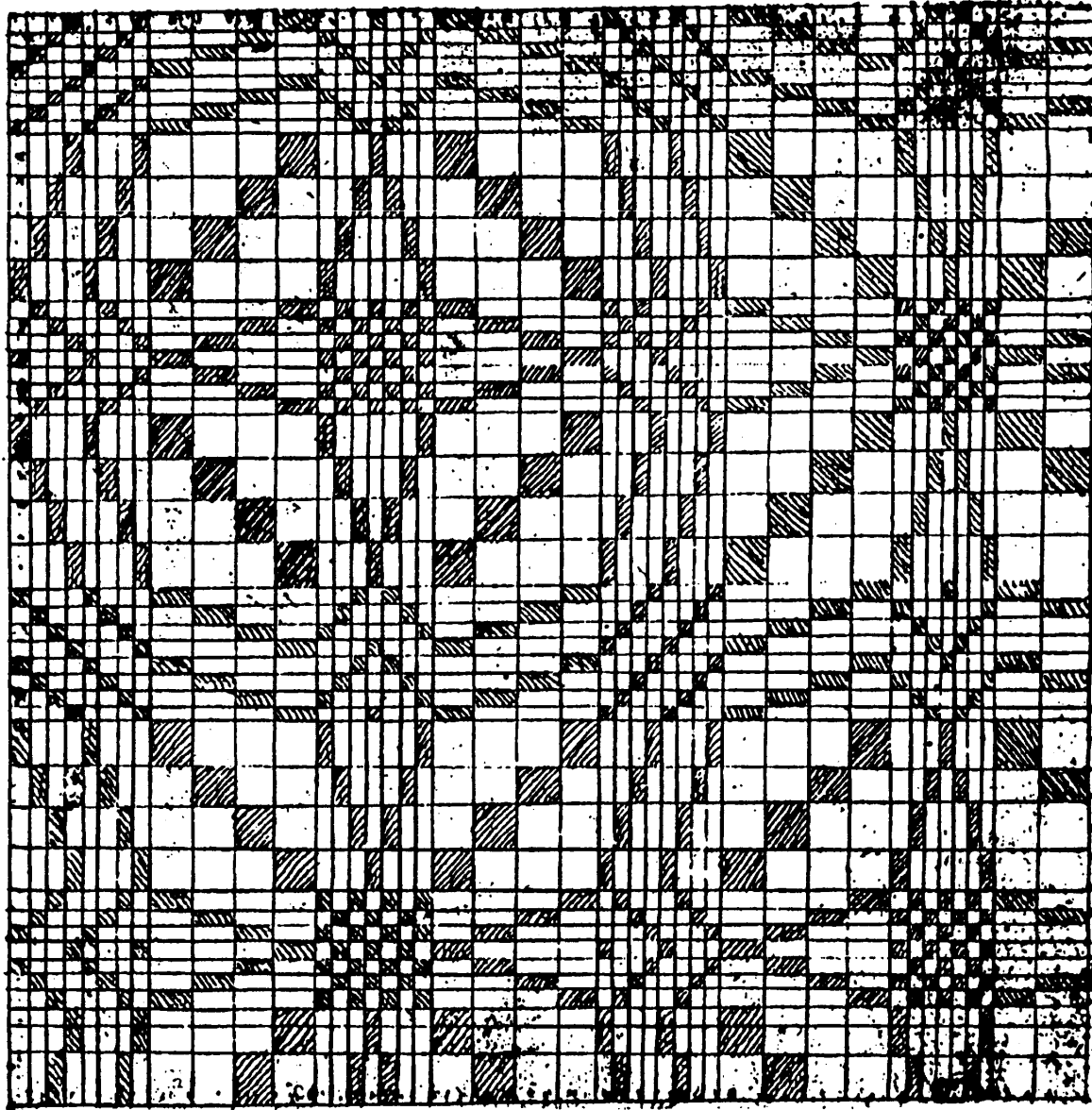




Janja Bogy
1921

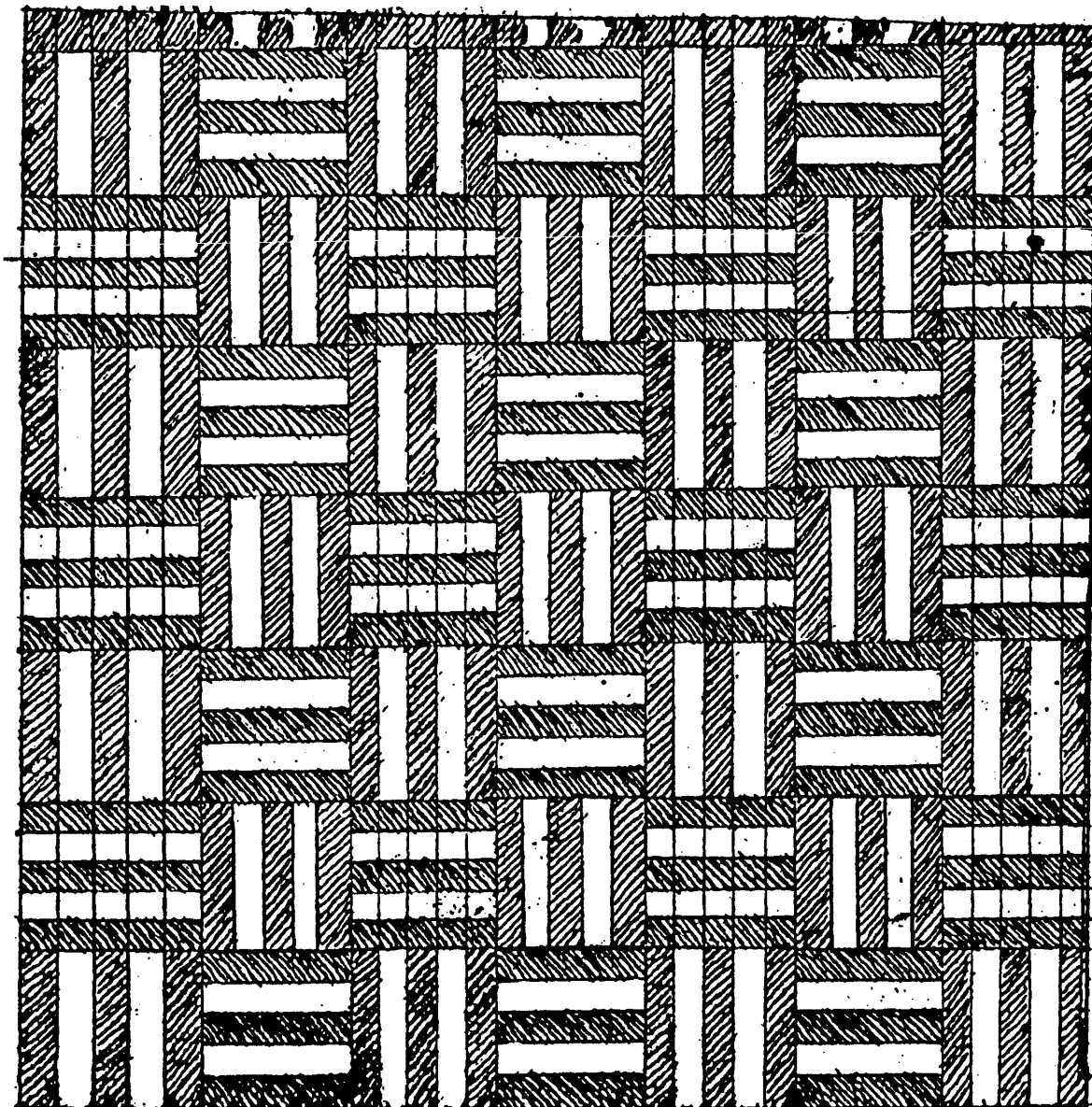
2007 3
Handwritten notes in cursive script, possibly including the number '3' and some illegible text.

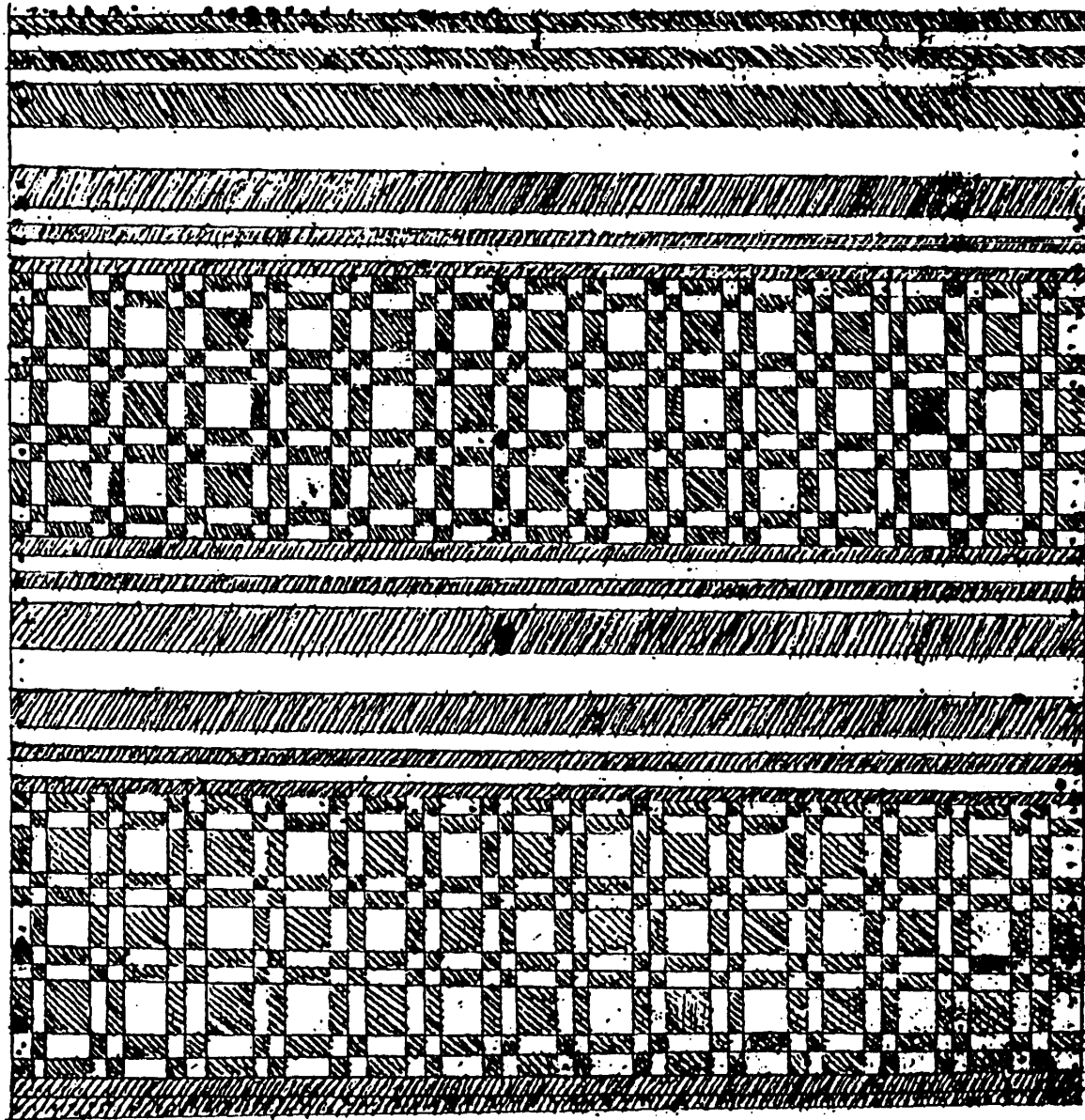




J. J. J.
3

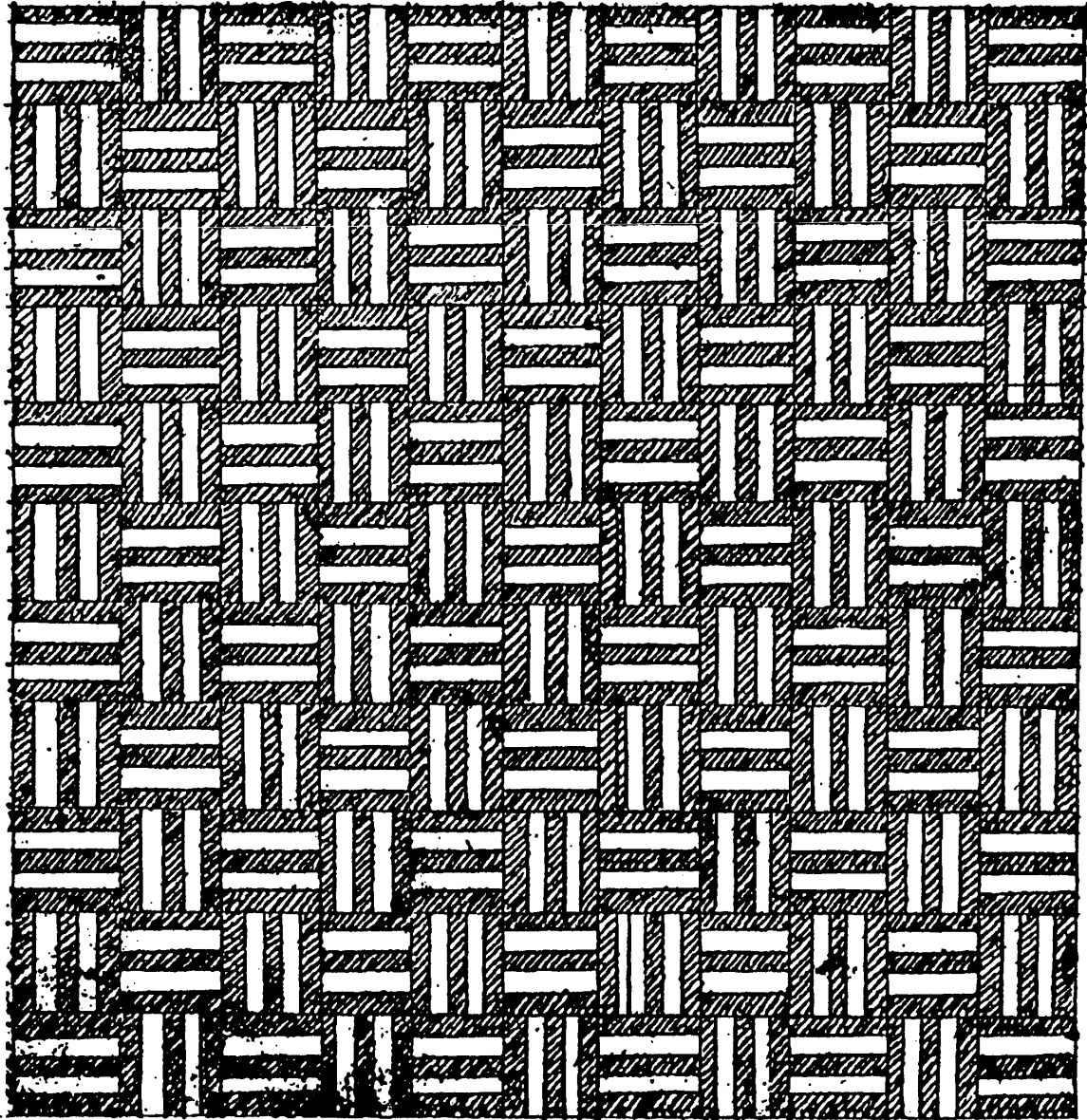
Grid #3

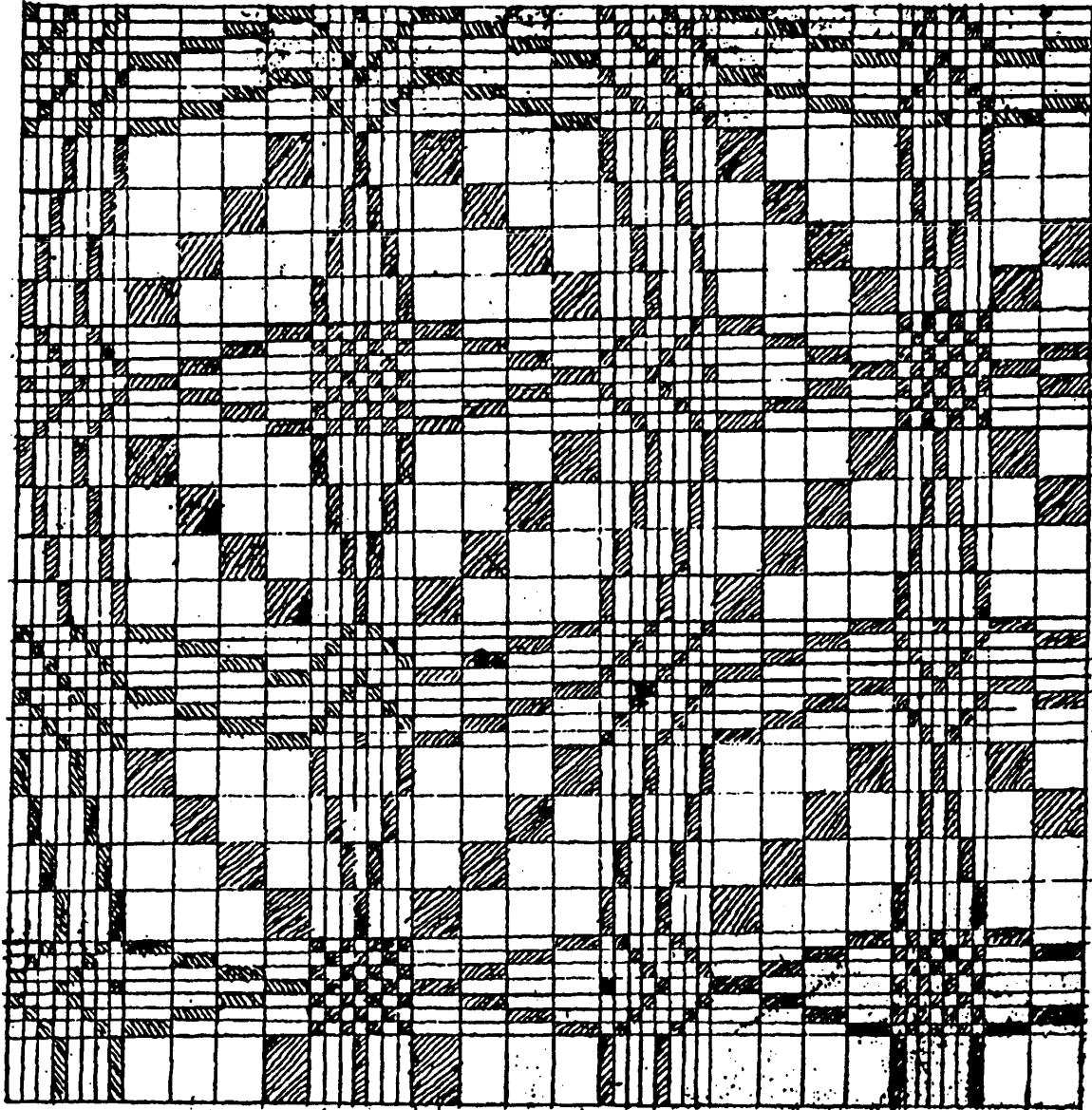




Joseph Bagnon
1876

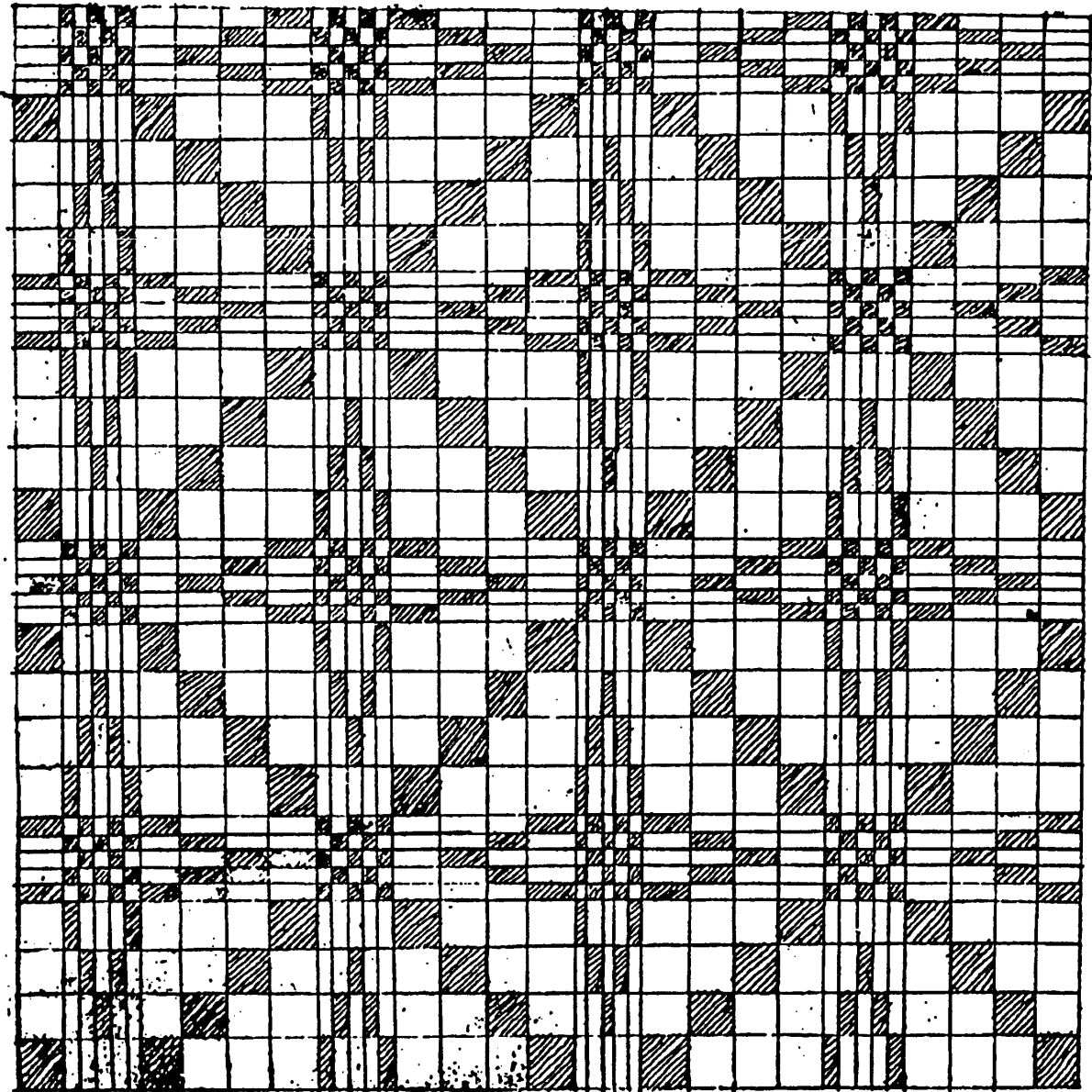
Job 13

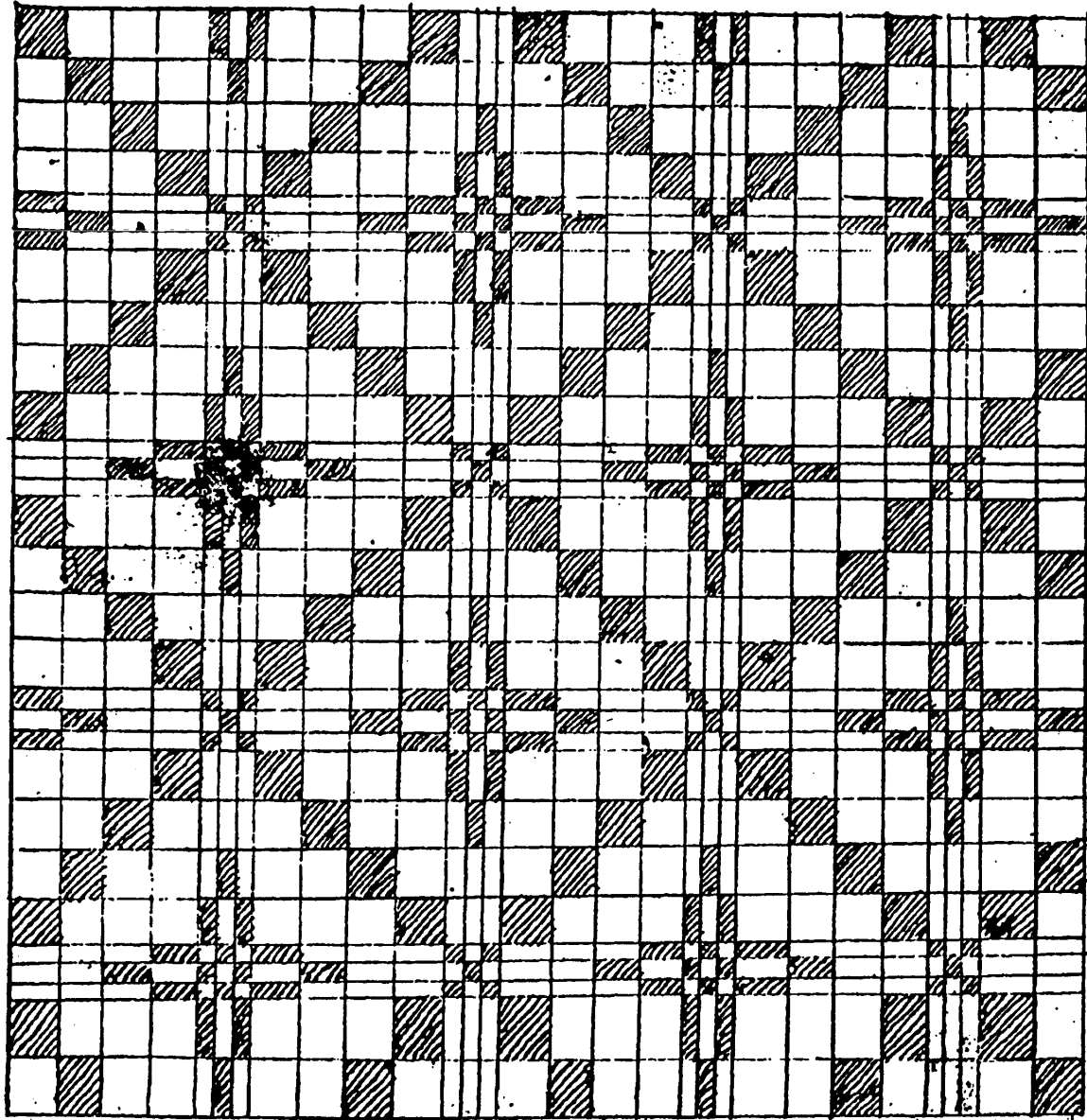




Ex 3. P. 3

Job N°3



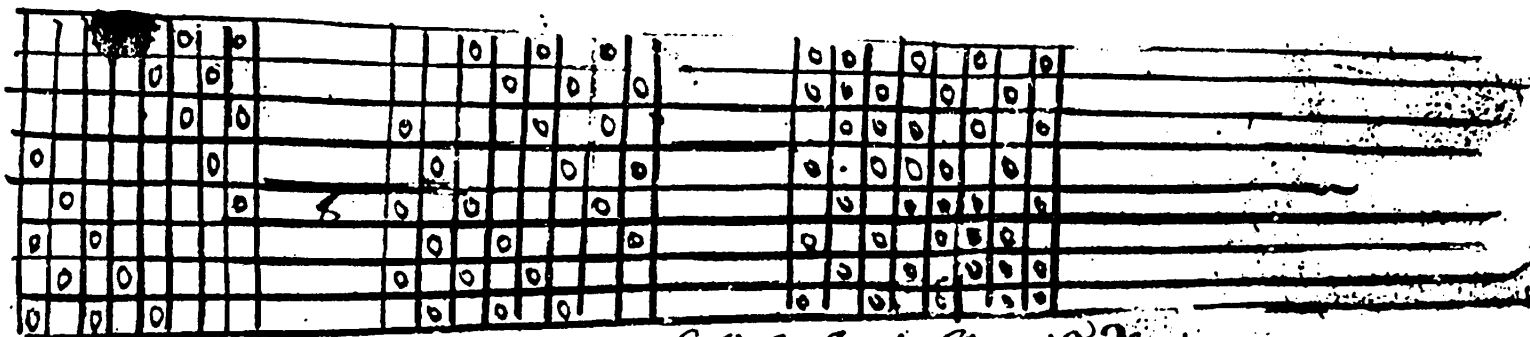


Job N^o 3

1784

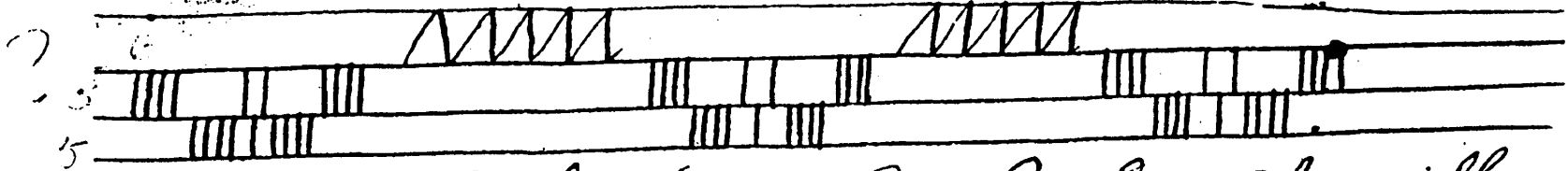
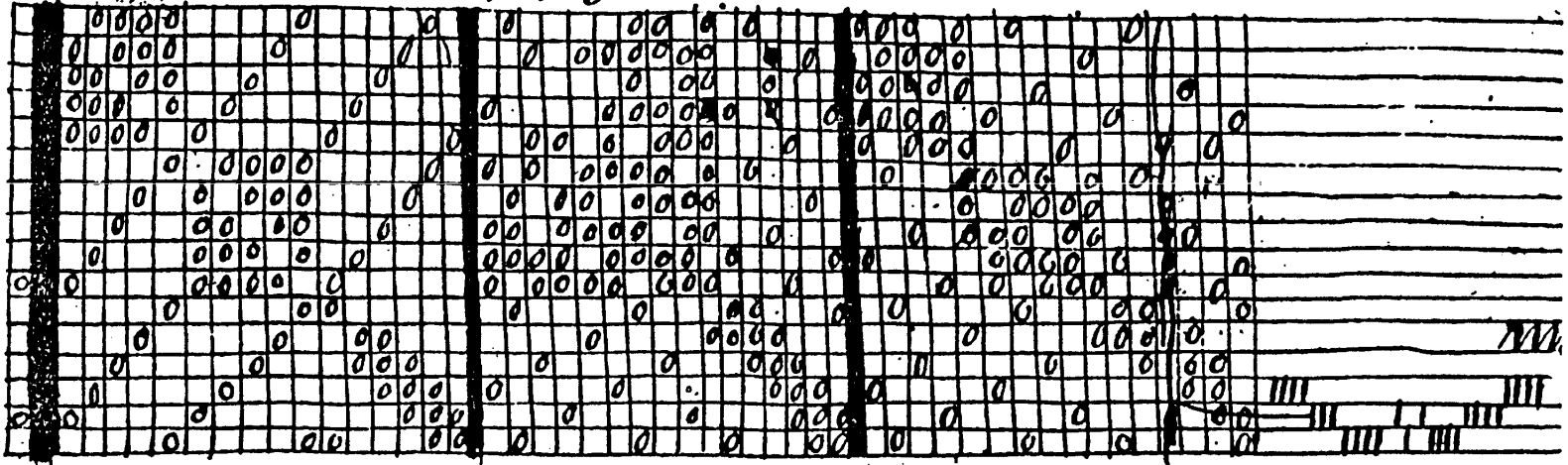
Dr 13¹ Congregational

Sub of Christian Society
offering of John Joseph Moulton
the offering of the Congregation
the offering of the Main Street

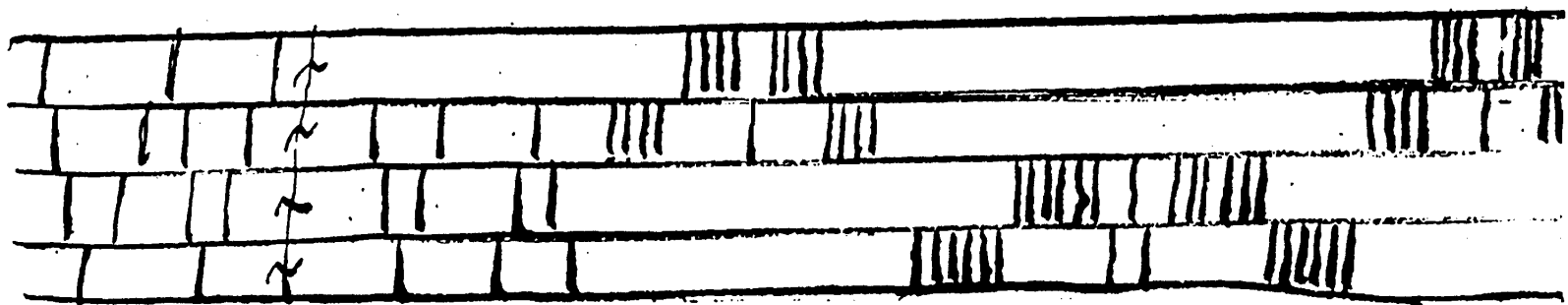
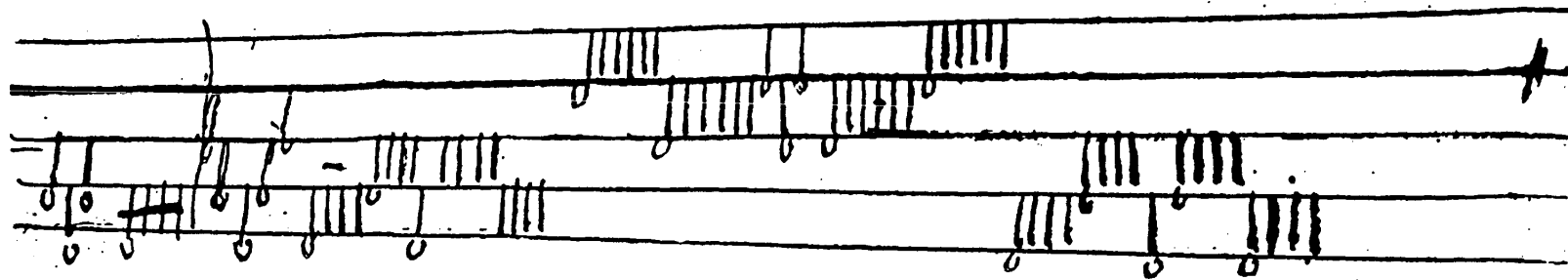


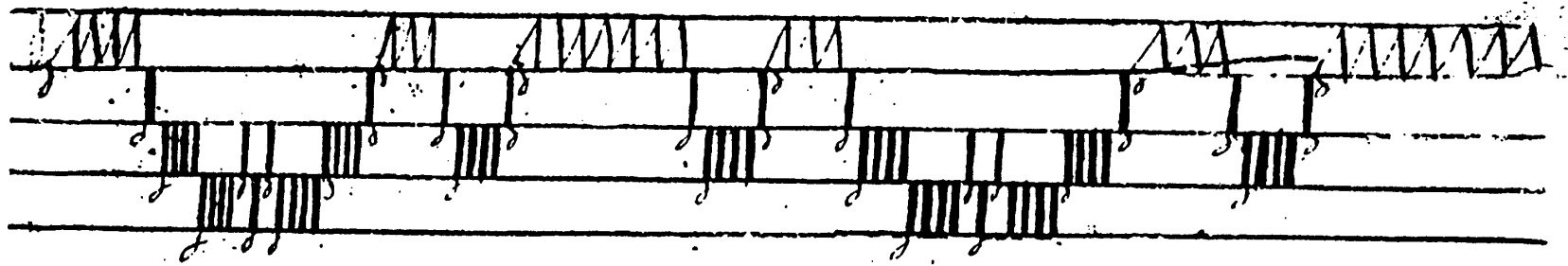
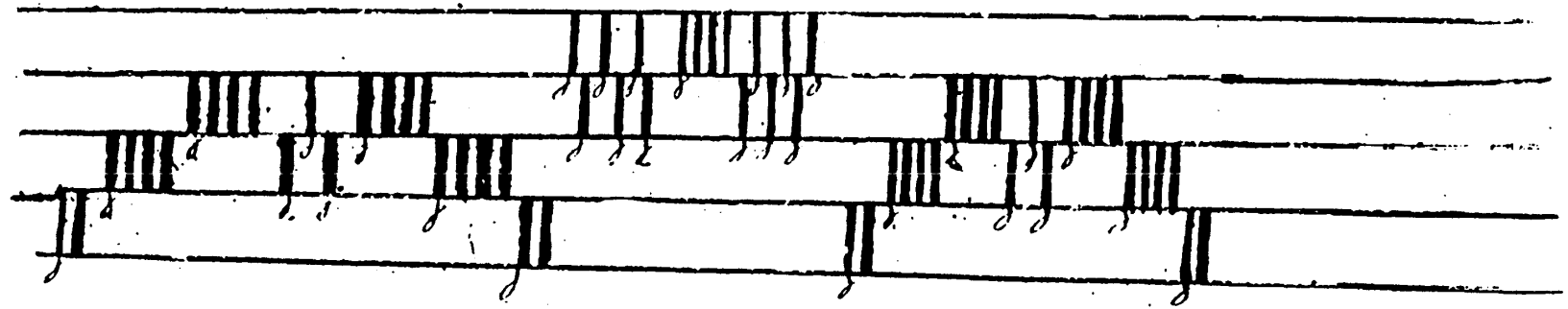
Befehlige Hinwendung auf Gott sein inwendig gegeben

Op. 302 =



Einzig und für sich sind ganz gewiss
und sich nie gezogen und sollen auf sich
Rück zu nie gezogen sind

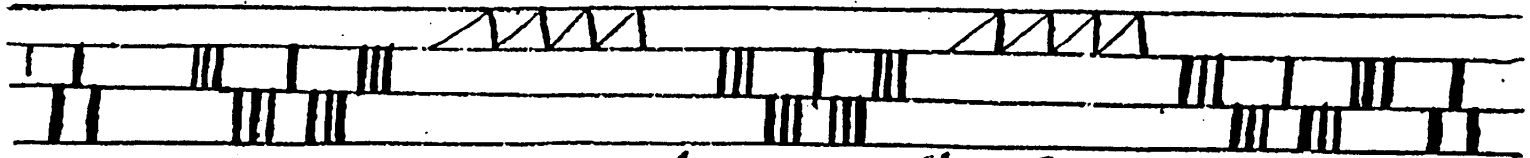




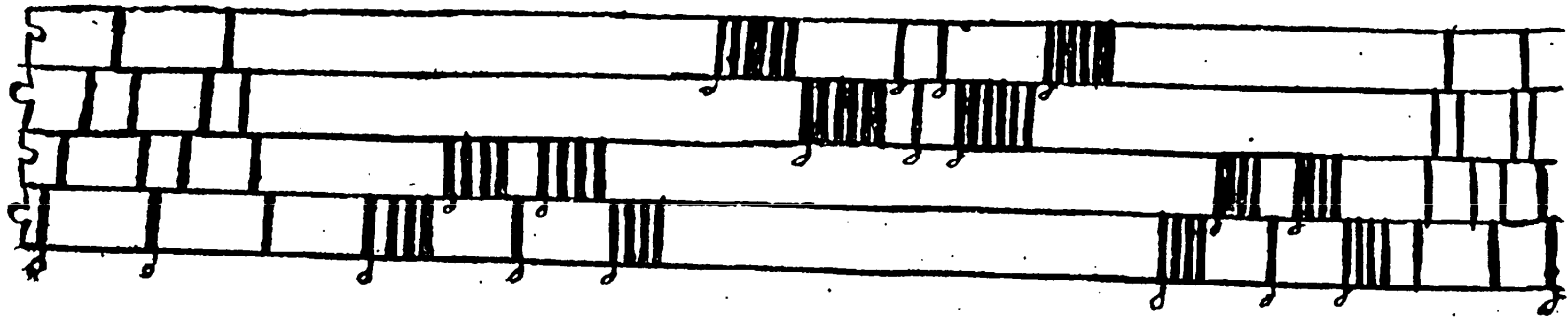
Handwritten musical notation on three staves. The top staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a sequence of notes followed by several groups of vertical lines representing chords or textures. The middle and bottom staves also contain notes and vertical line groups, with some notes appearing to be beamed together.

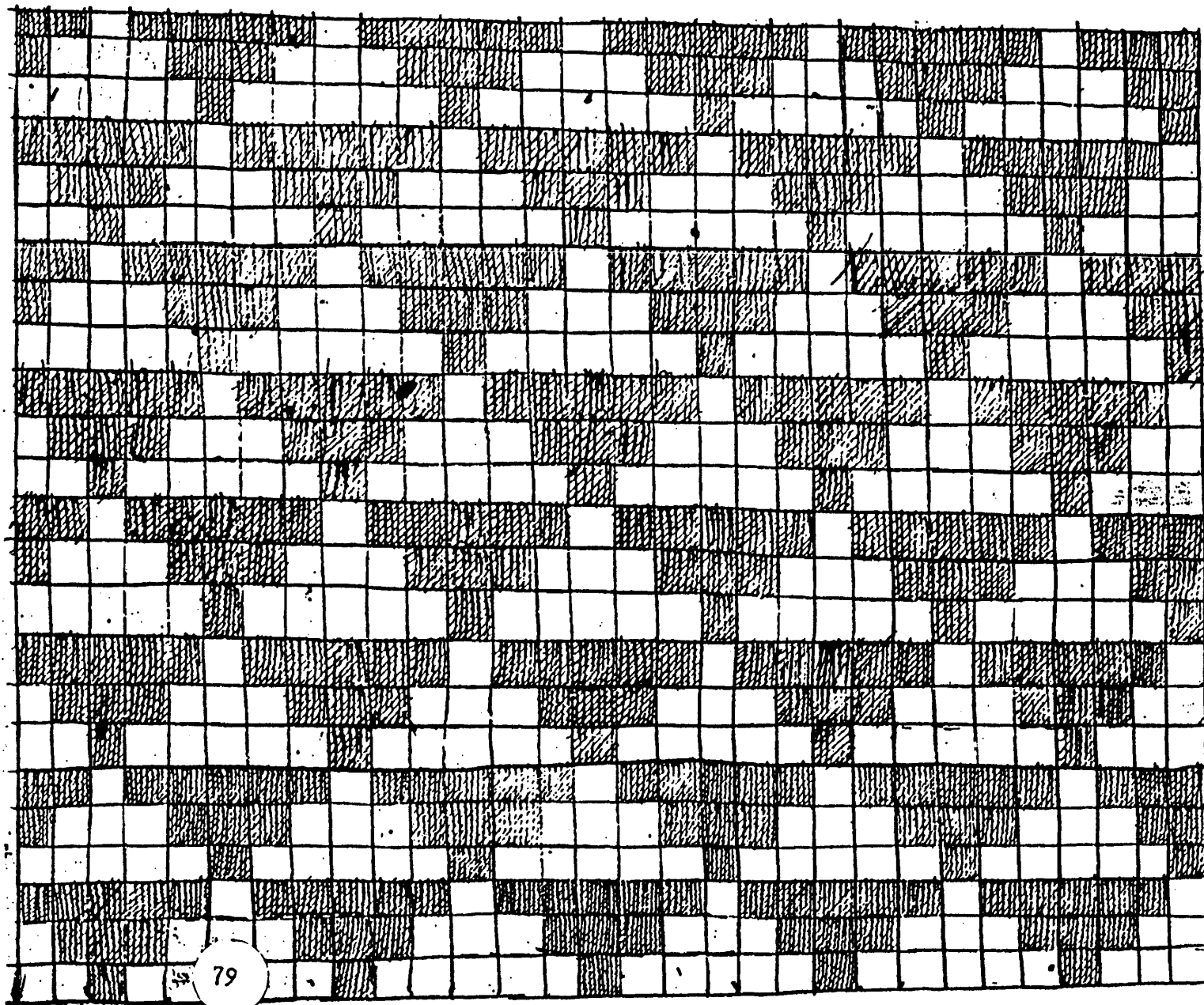
Handwritten musical notation on six staves. The top two staves feature a complex arrangement of vertical lines, possibly representing a keyboard layout or a specific texture. The bottom four staves contain musical notation with notes and vertical line groups, similar to the first system. The notation is dense and appears to be a continuation of the piece.

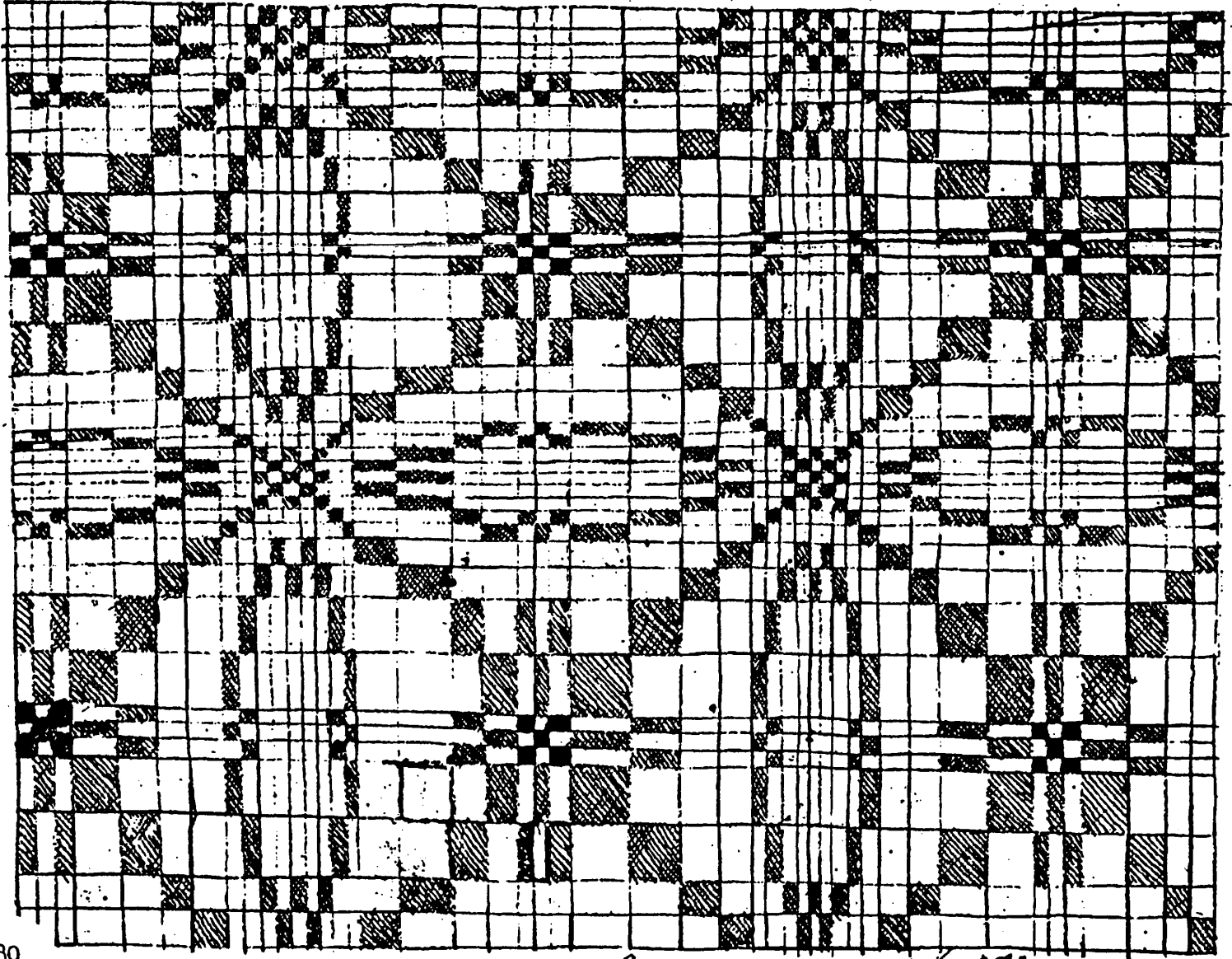
№ 303



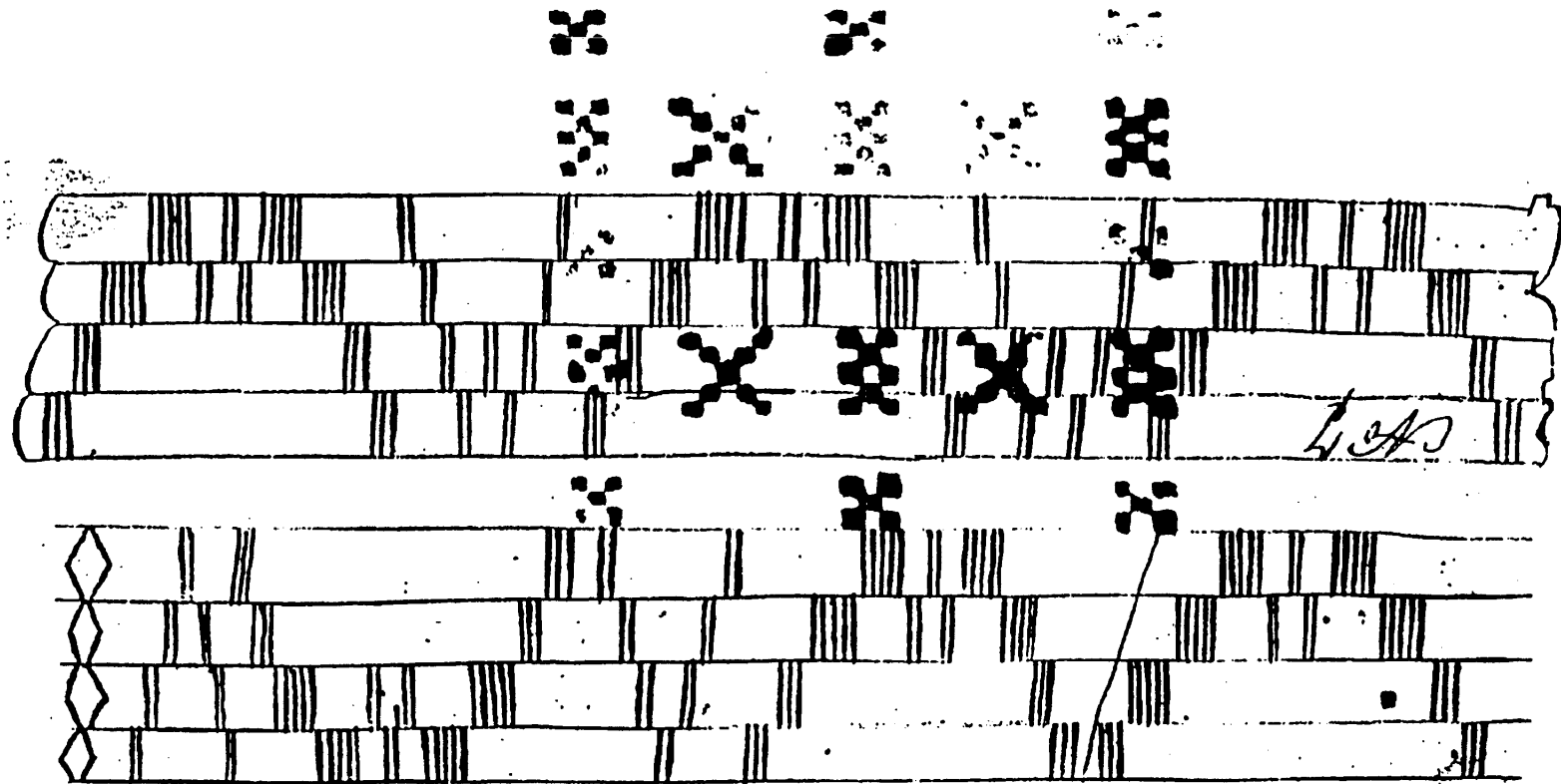
Ваше письмо получено в день № 303
и спасибо вам за него



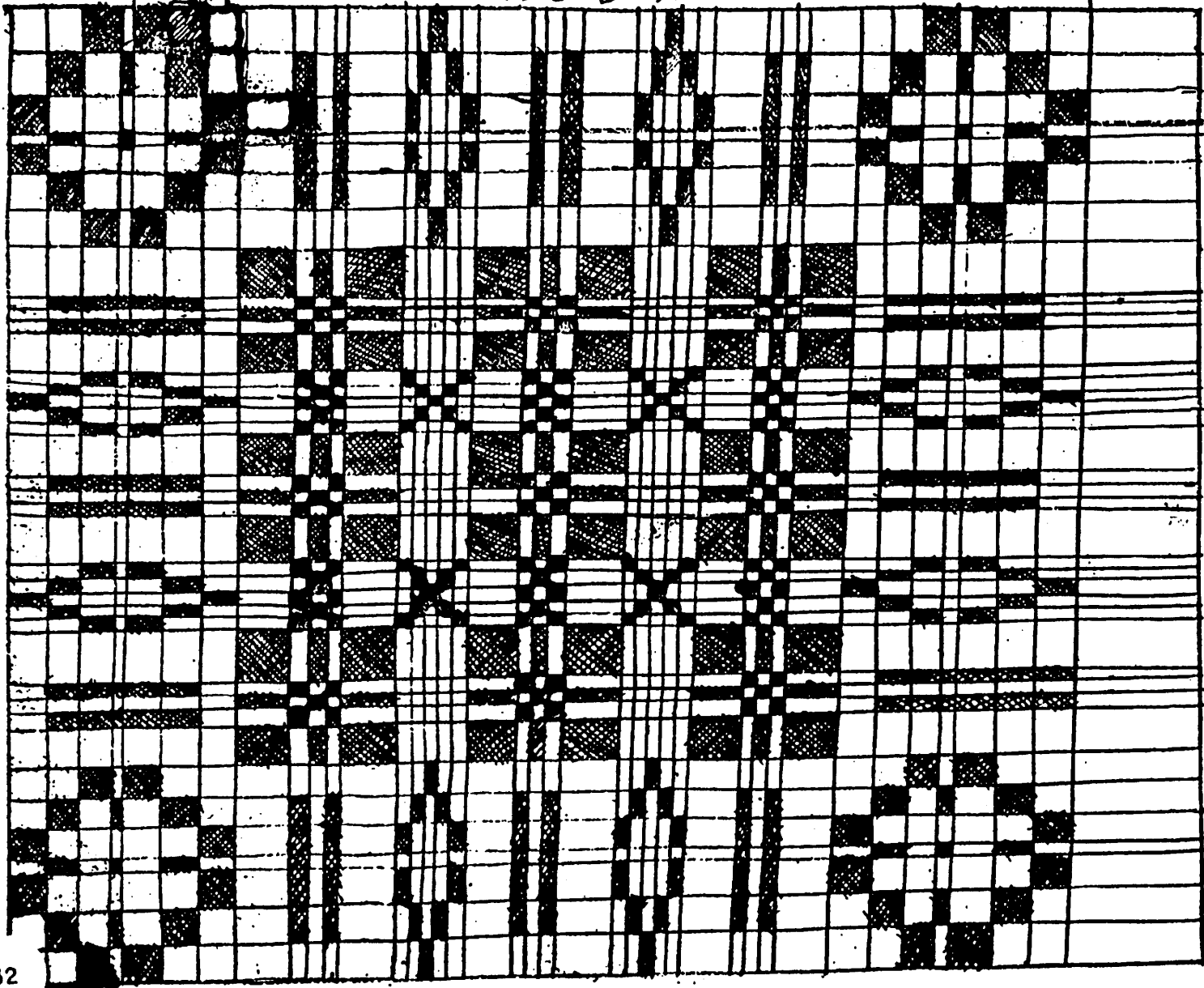




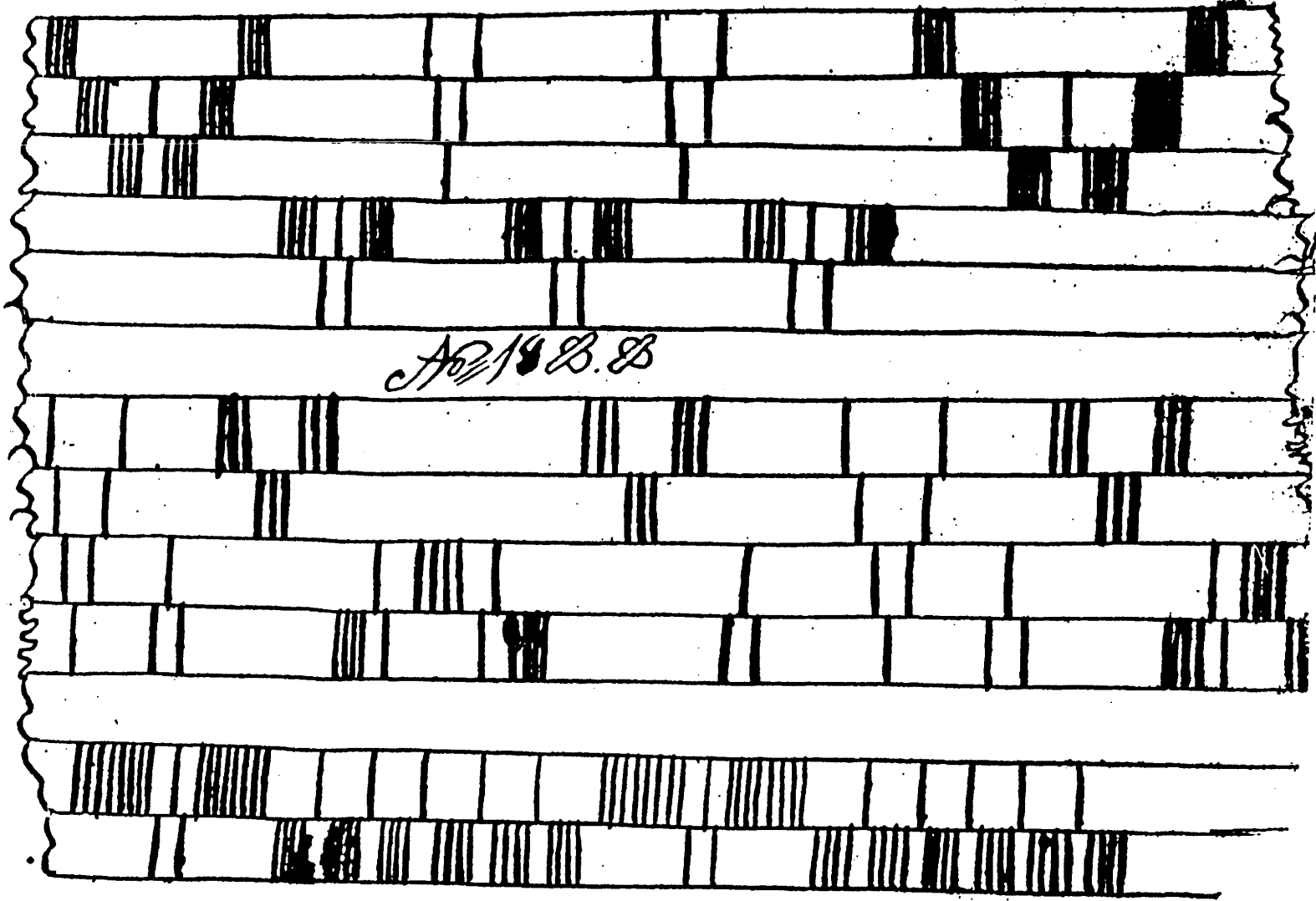
Das ist die Tarnung des Kollin 1897



*980

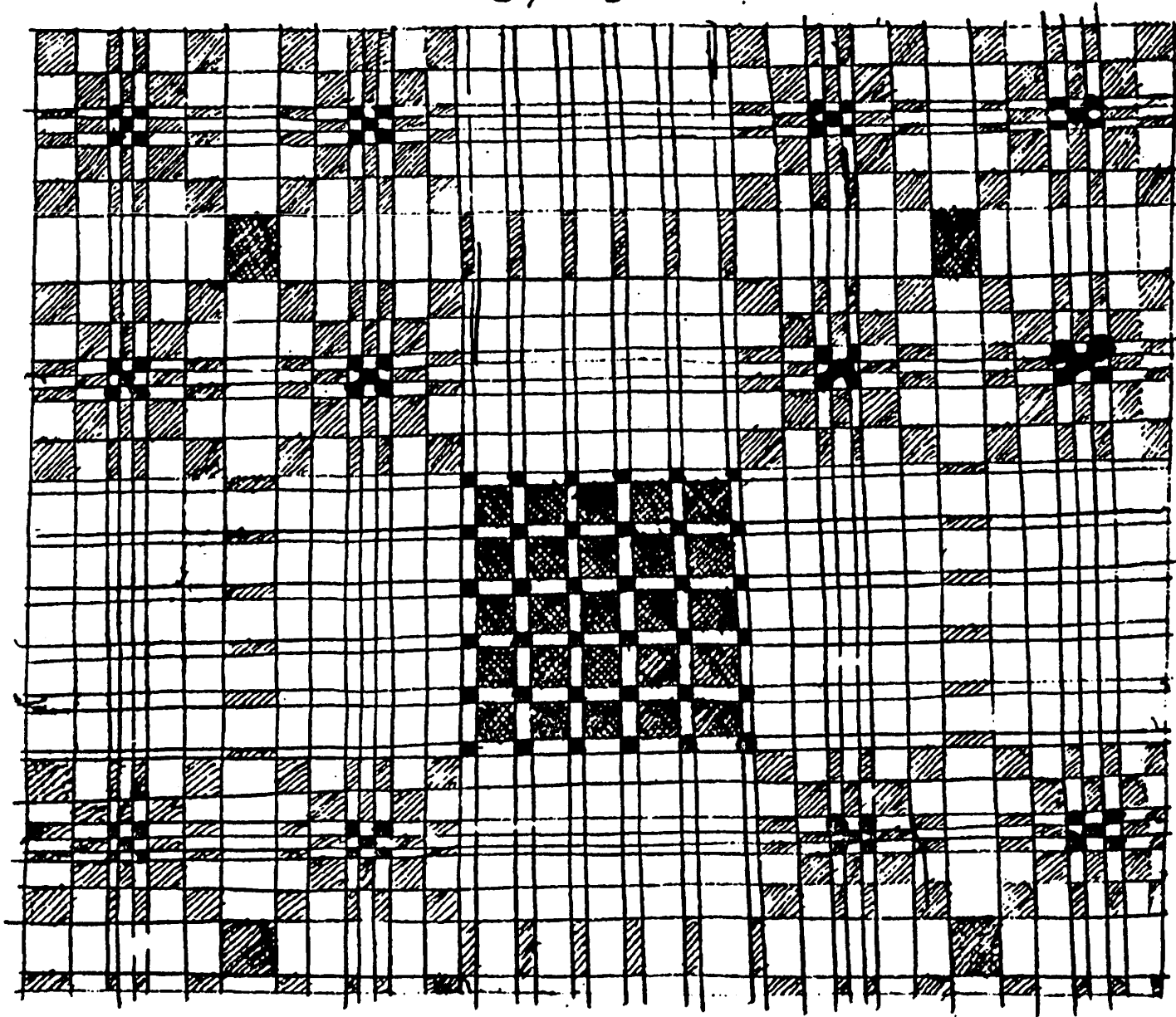


AP 6 ⊗

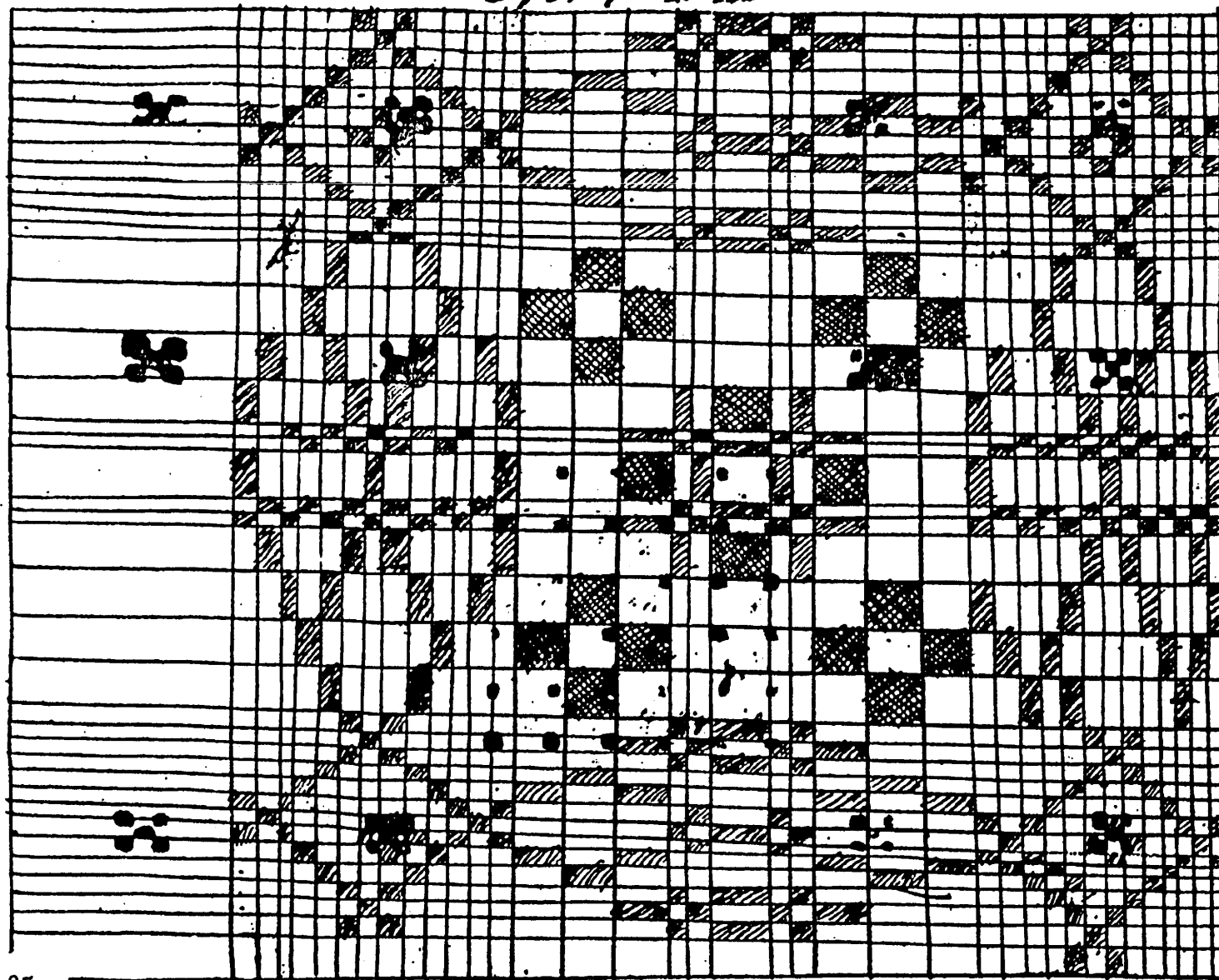


AP 18 B. B

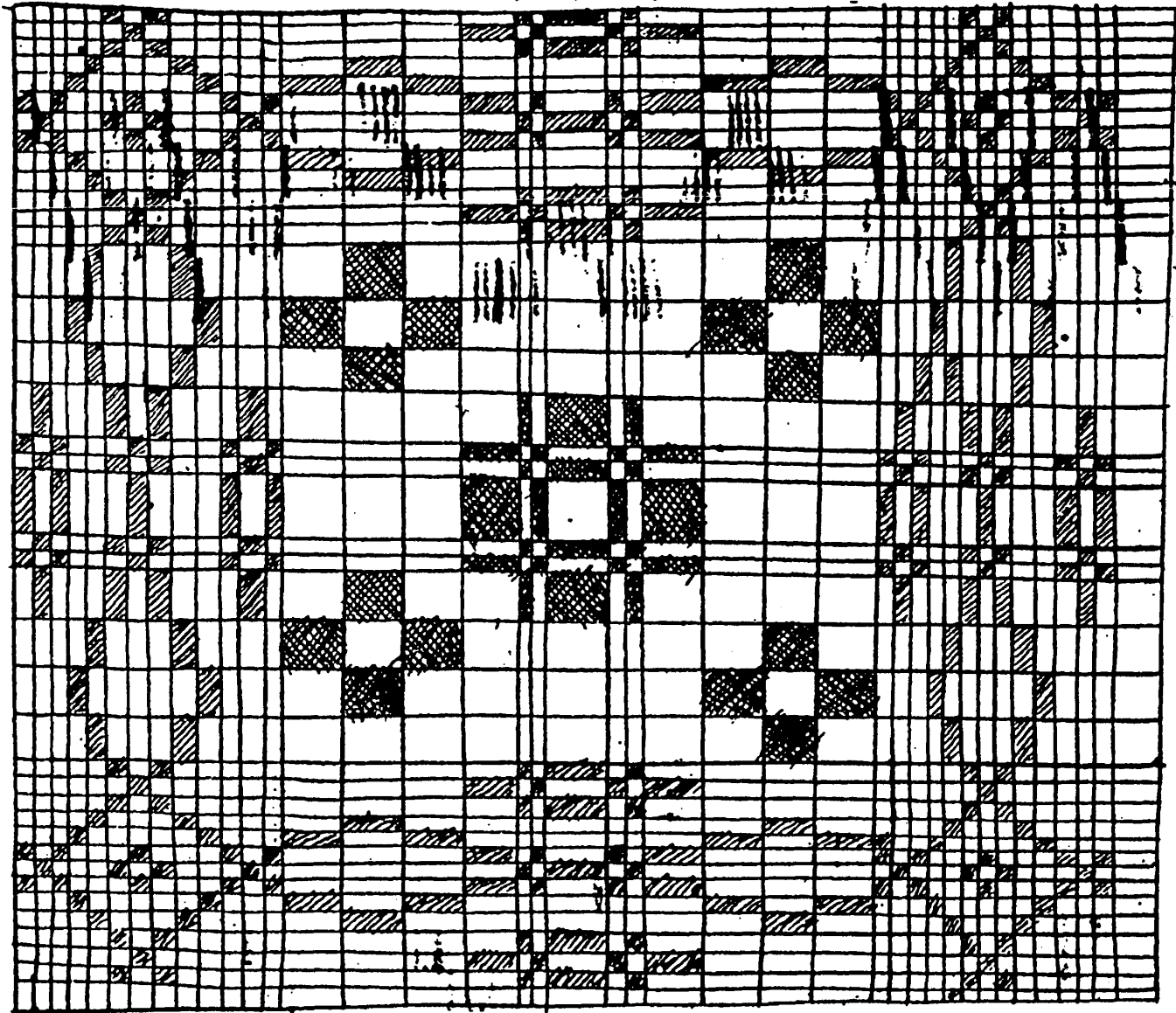
№ 65 ∞

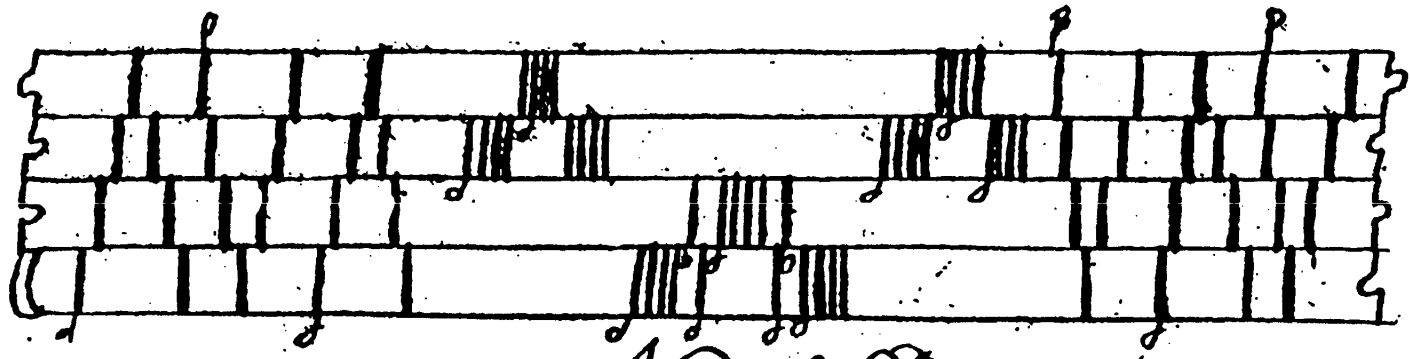


C4017 20 85



No 1828.

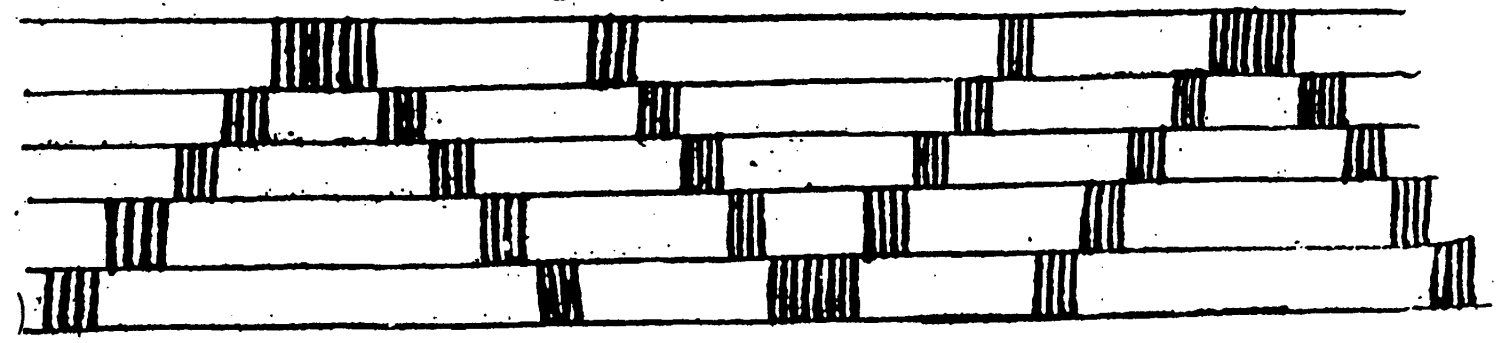


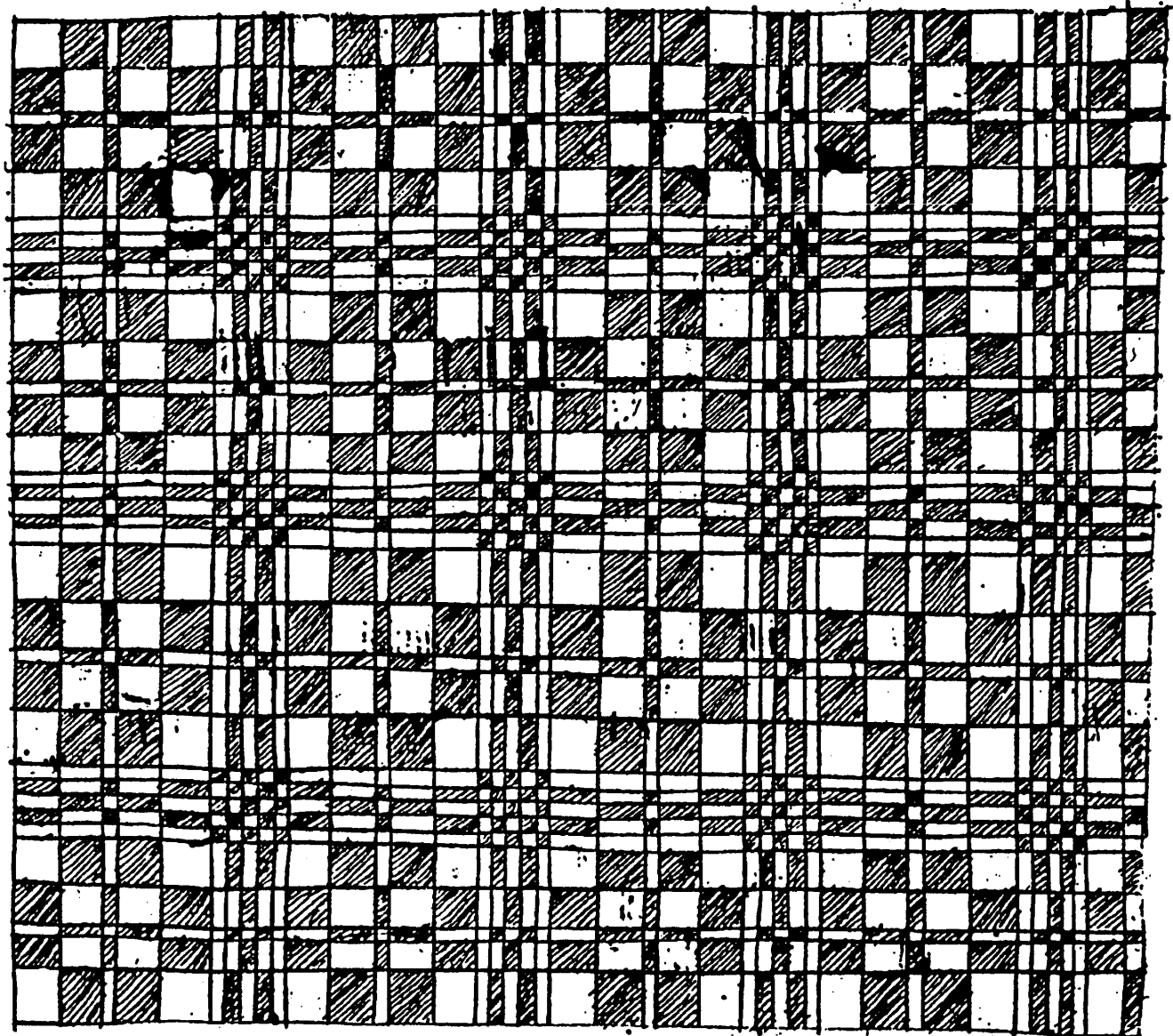


CA 9

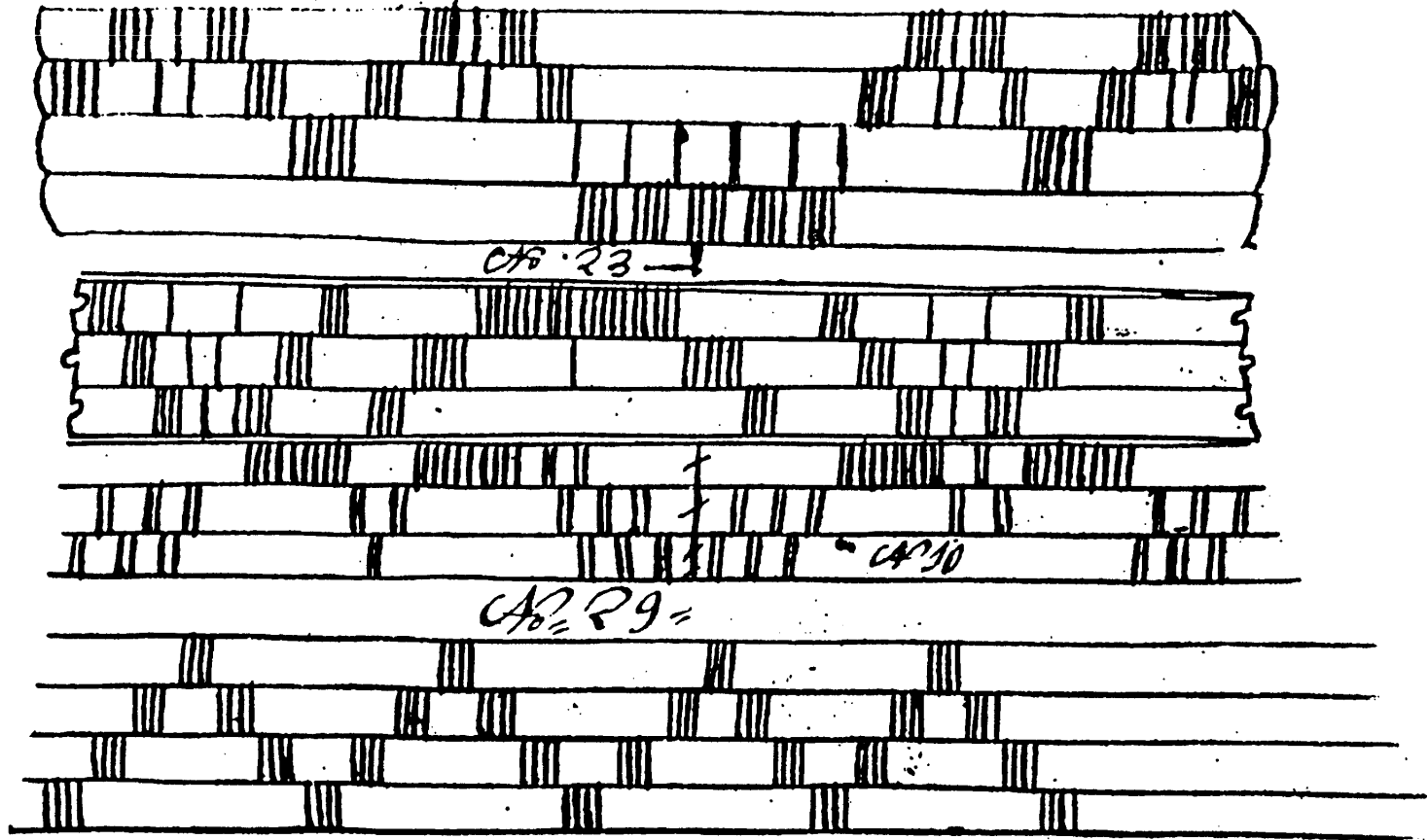


CA 20

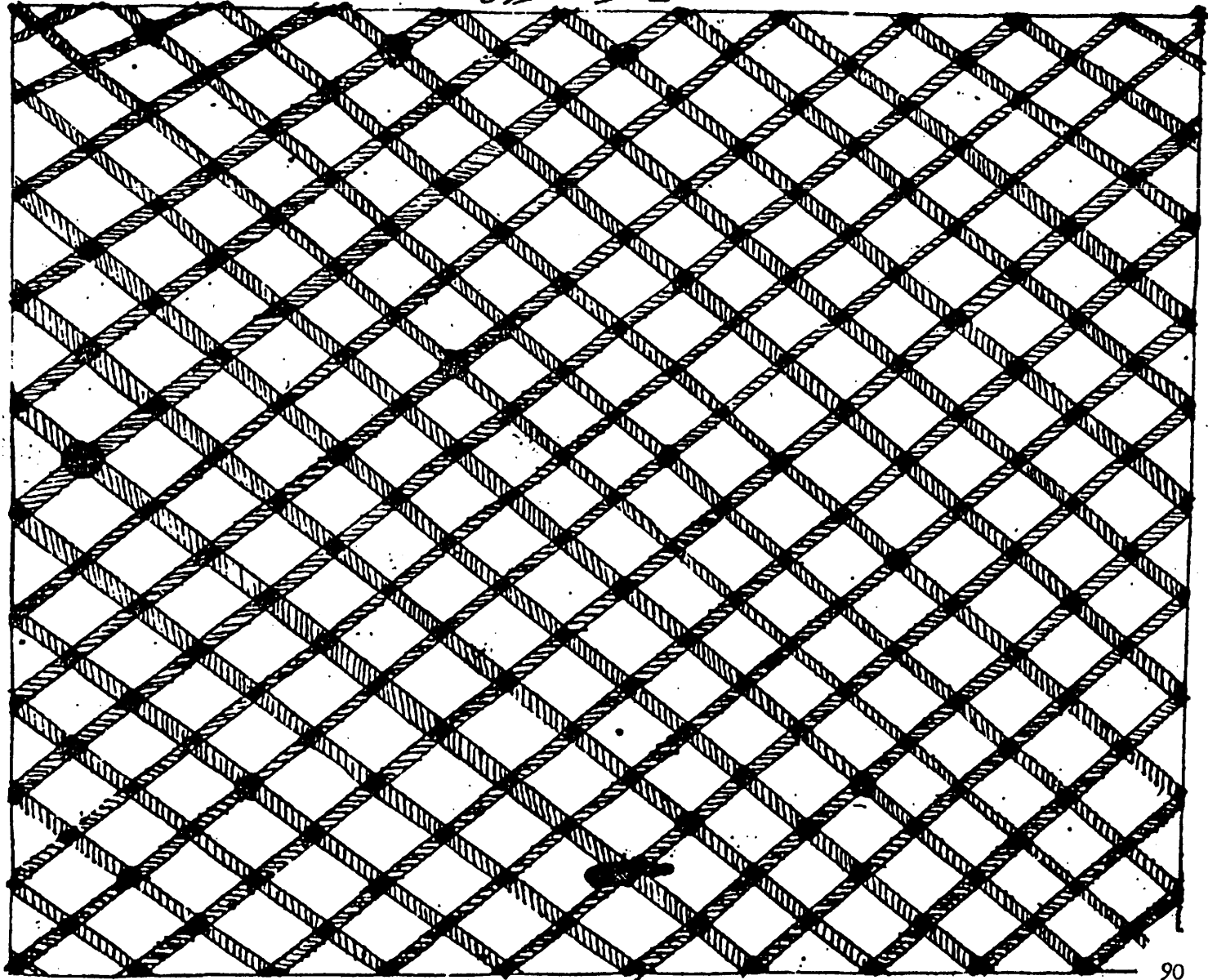




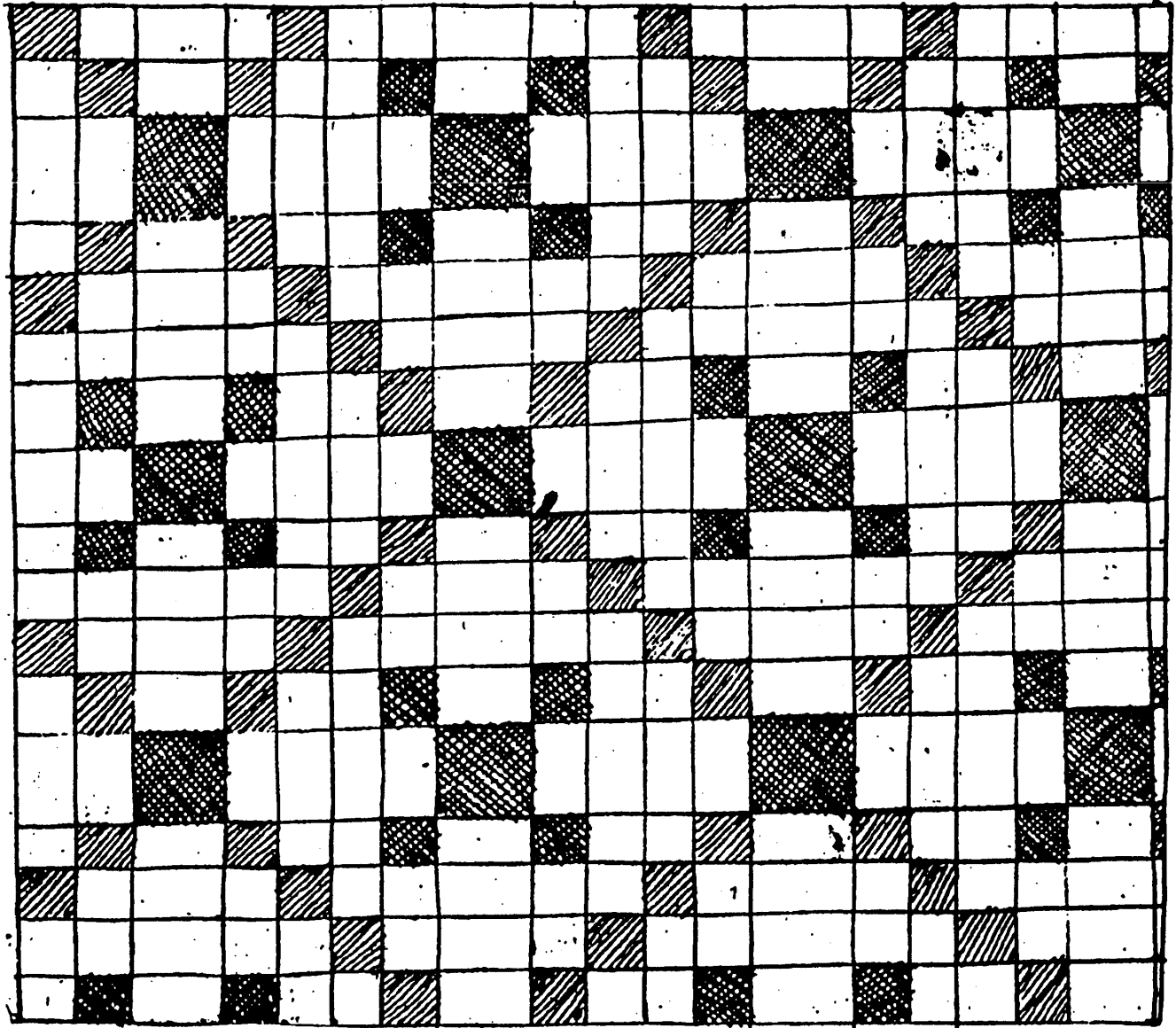
AP 65



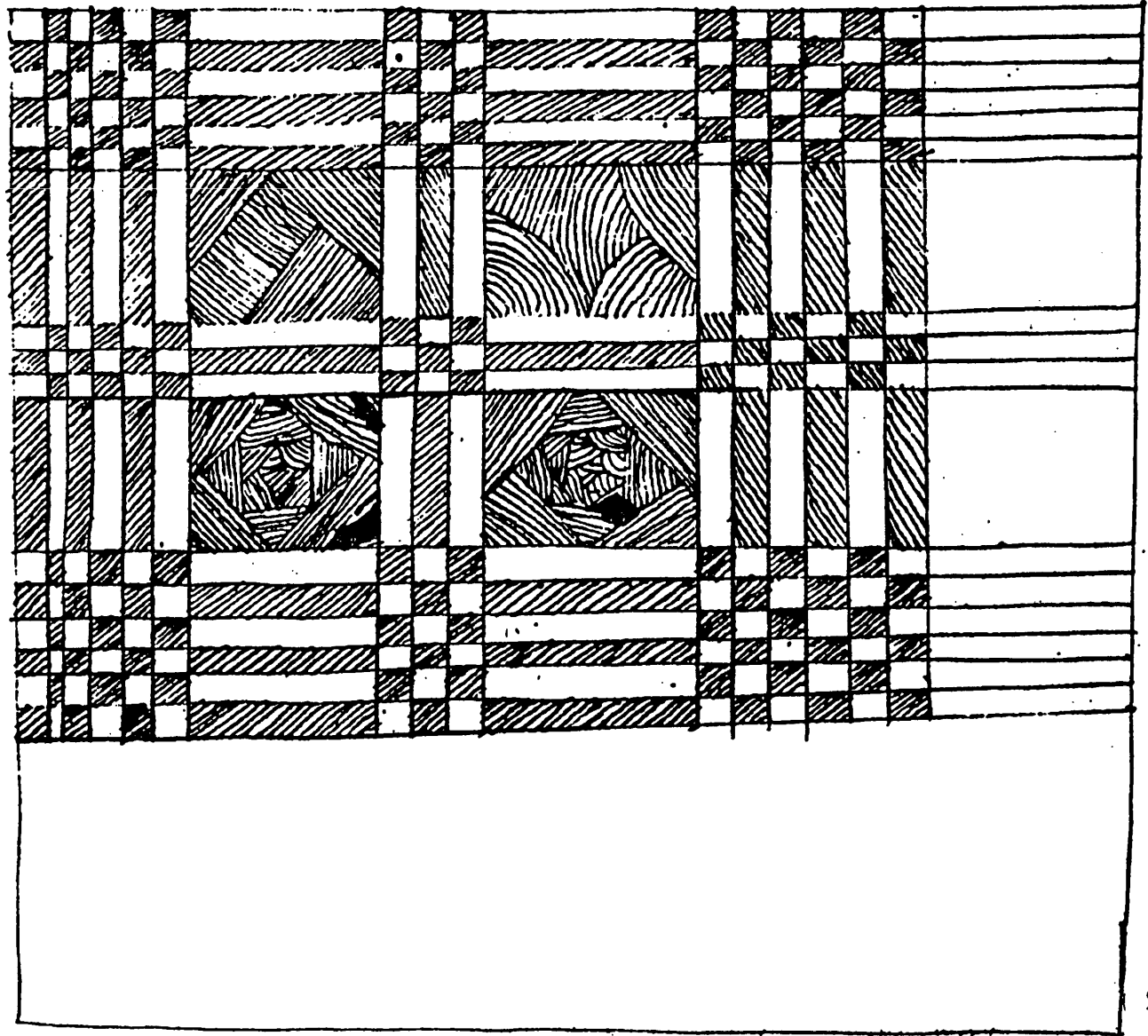
010 9 82

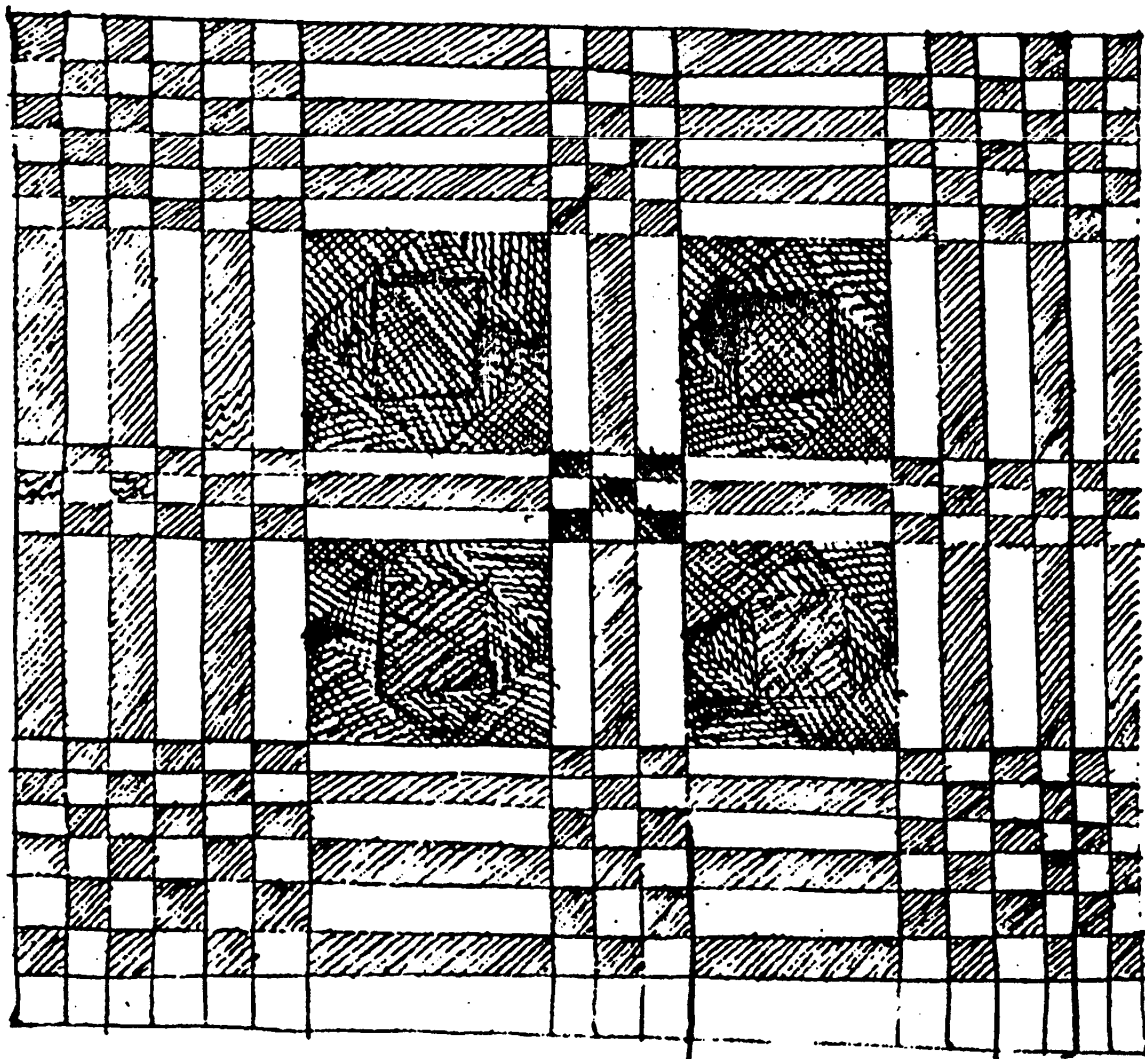


CP: 2000

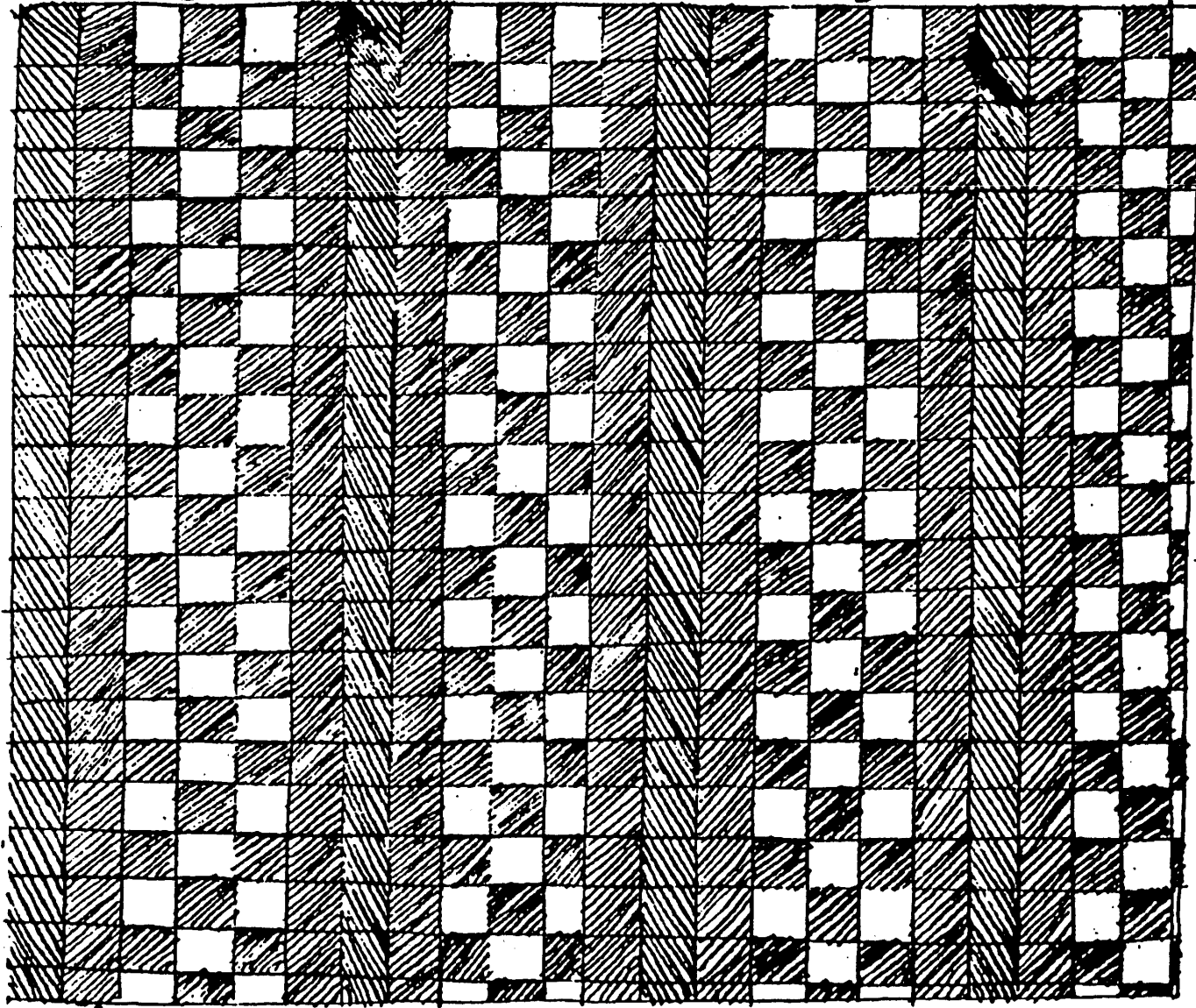


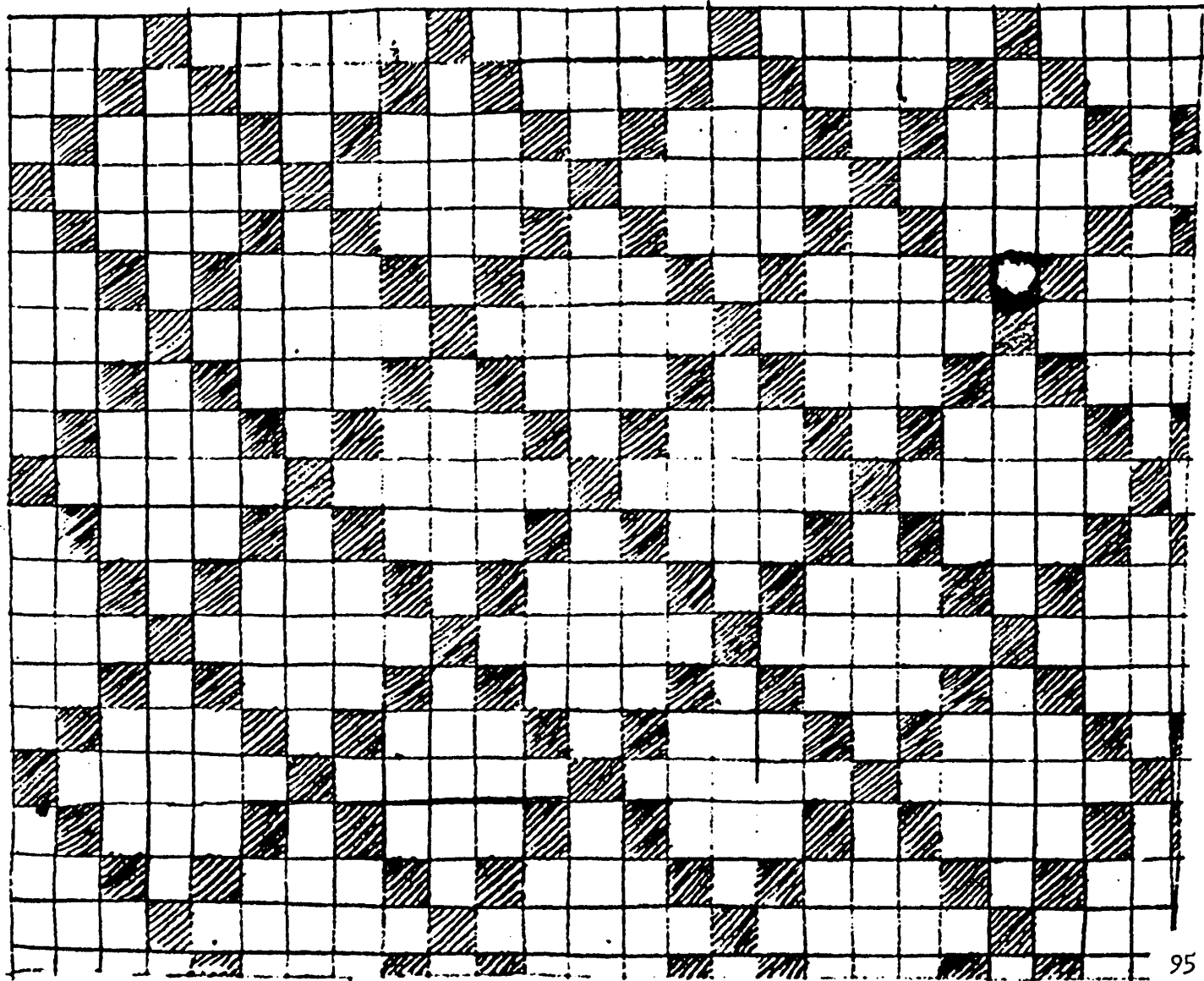
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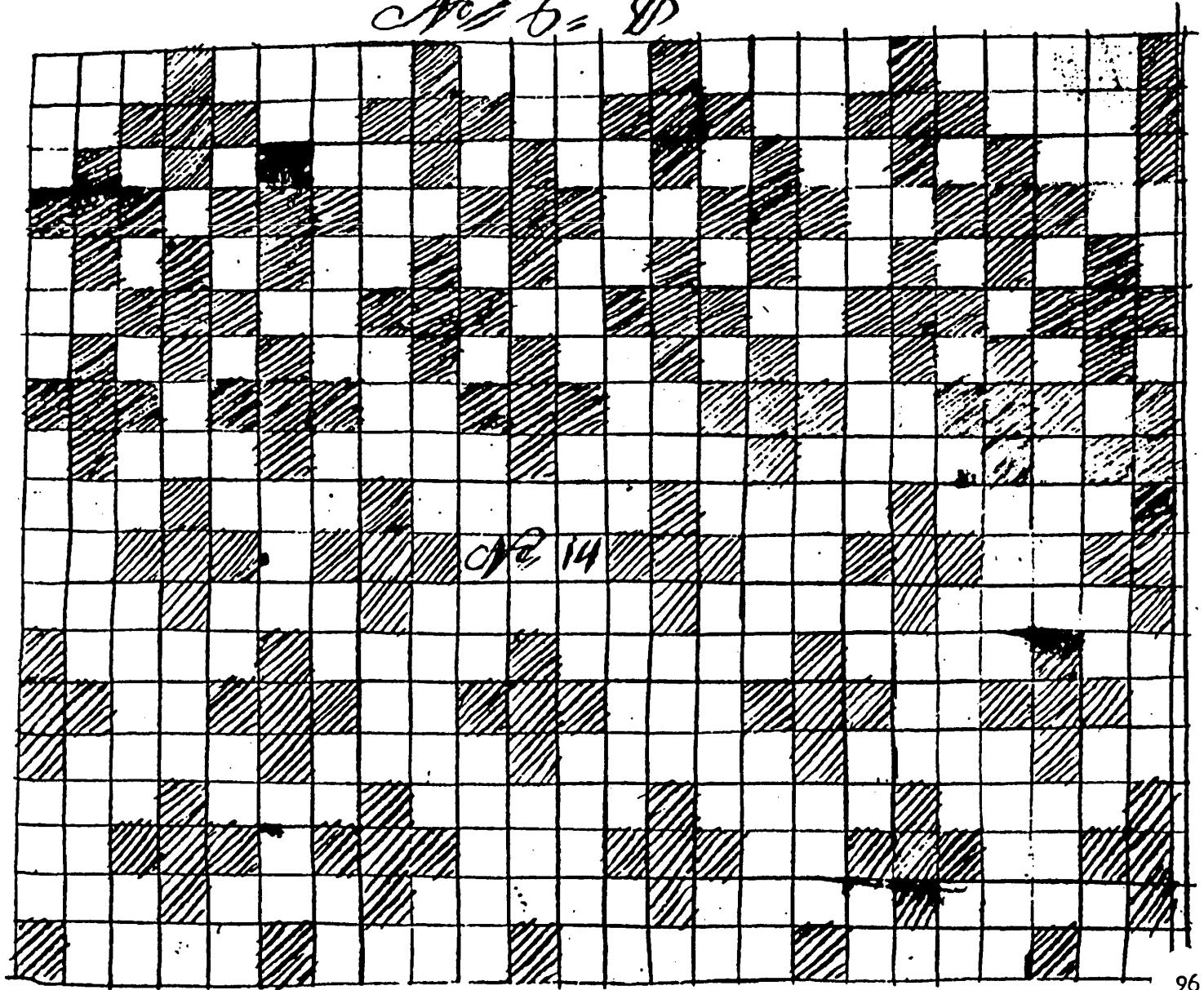


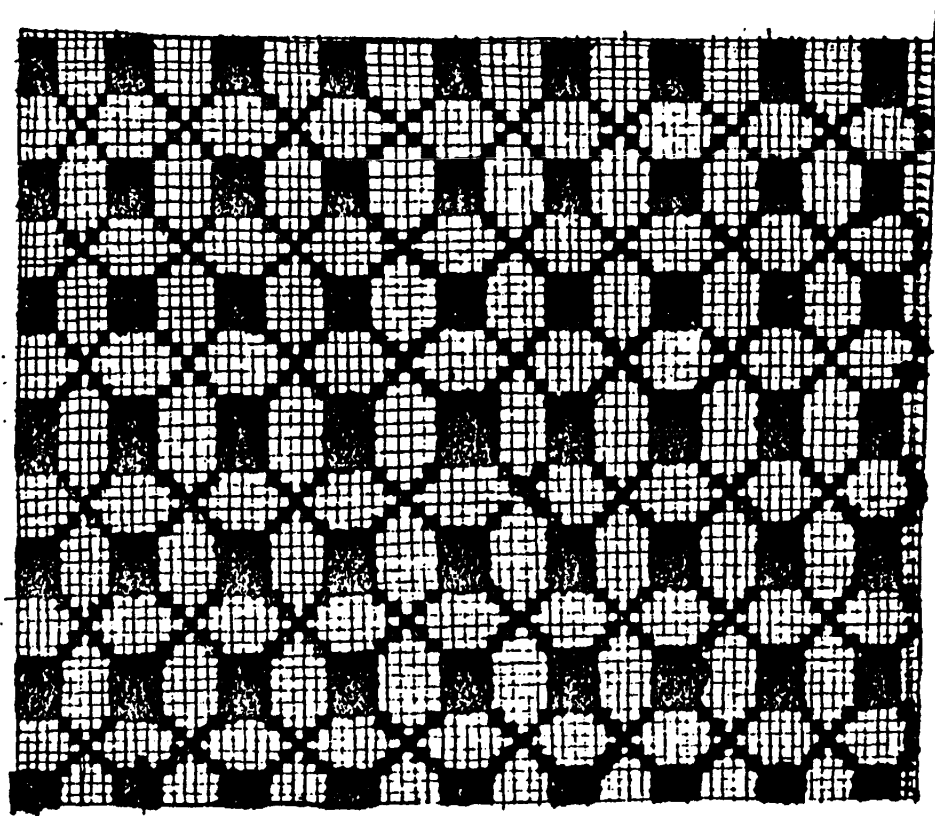
Geometrische Optik, Sammlung des R. O. S. 1811

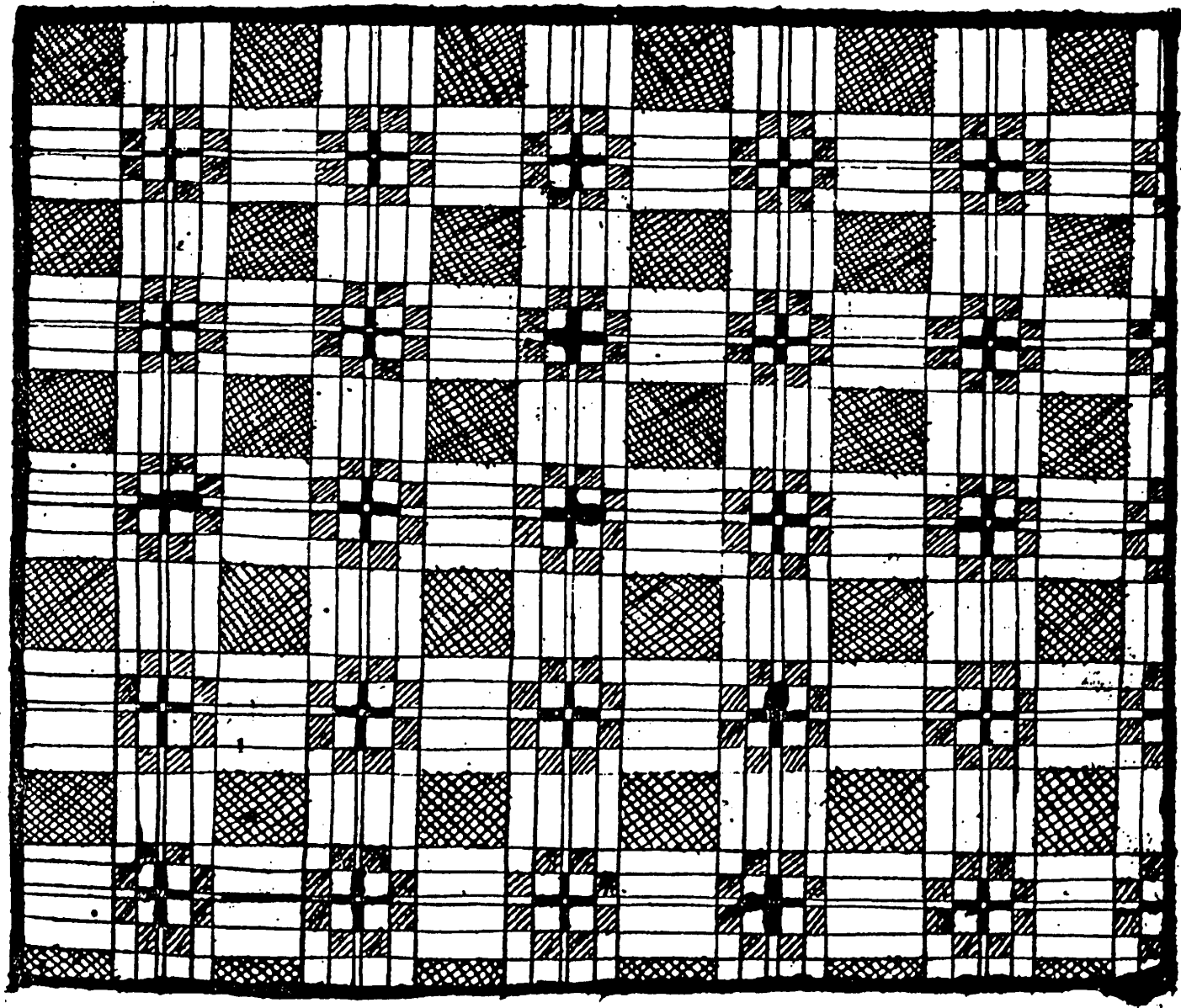




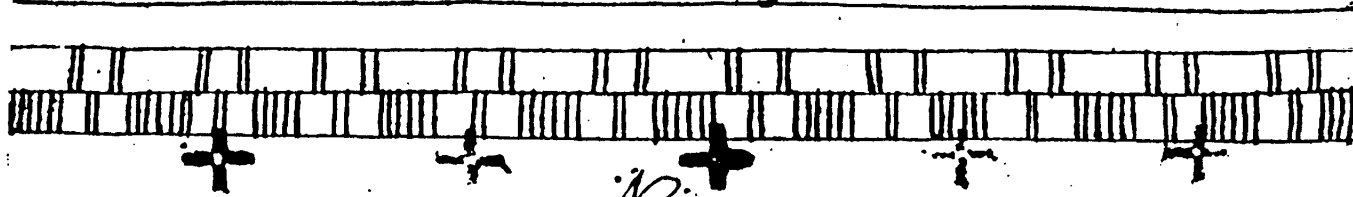
№ 5-8



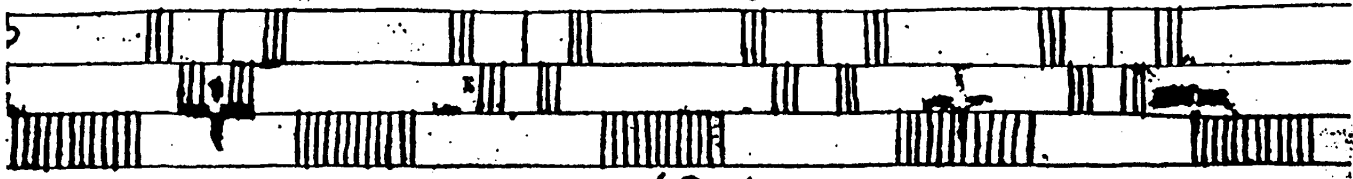




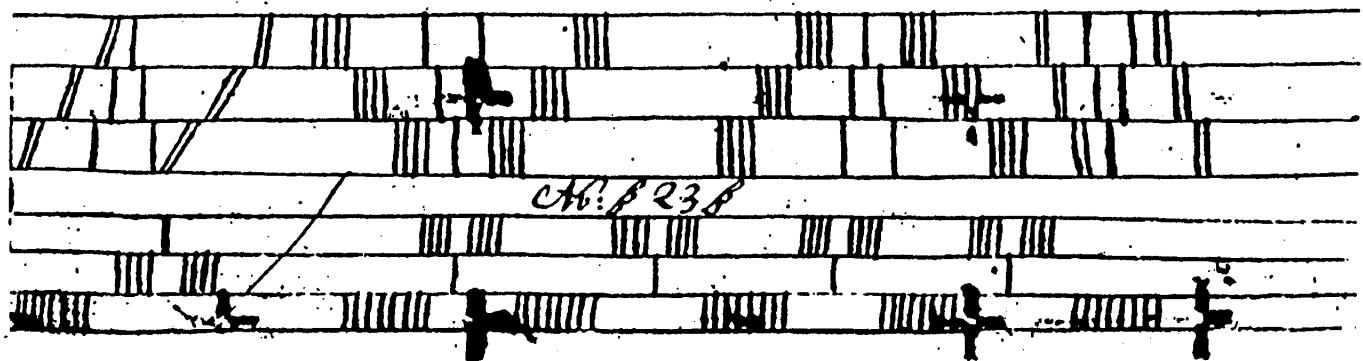
No. 12 ✓



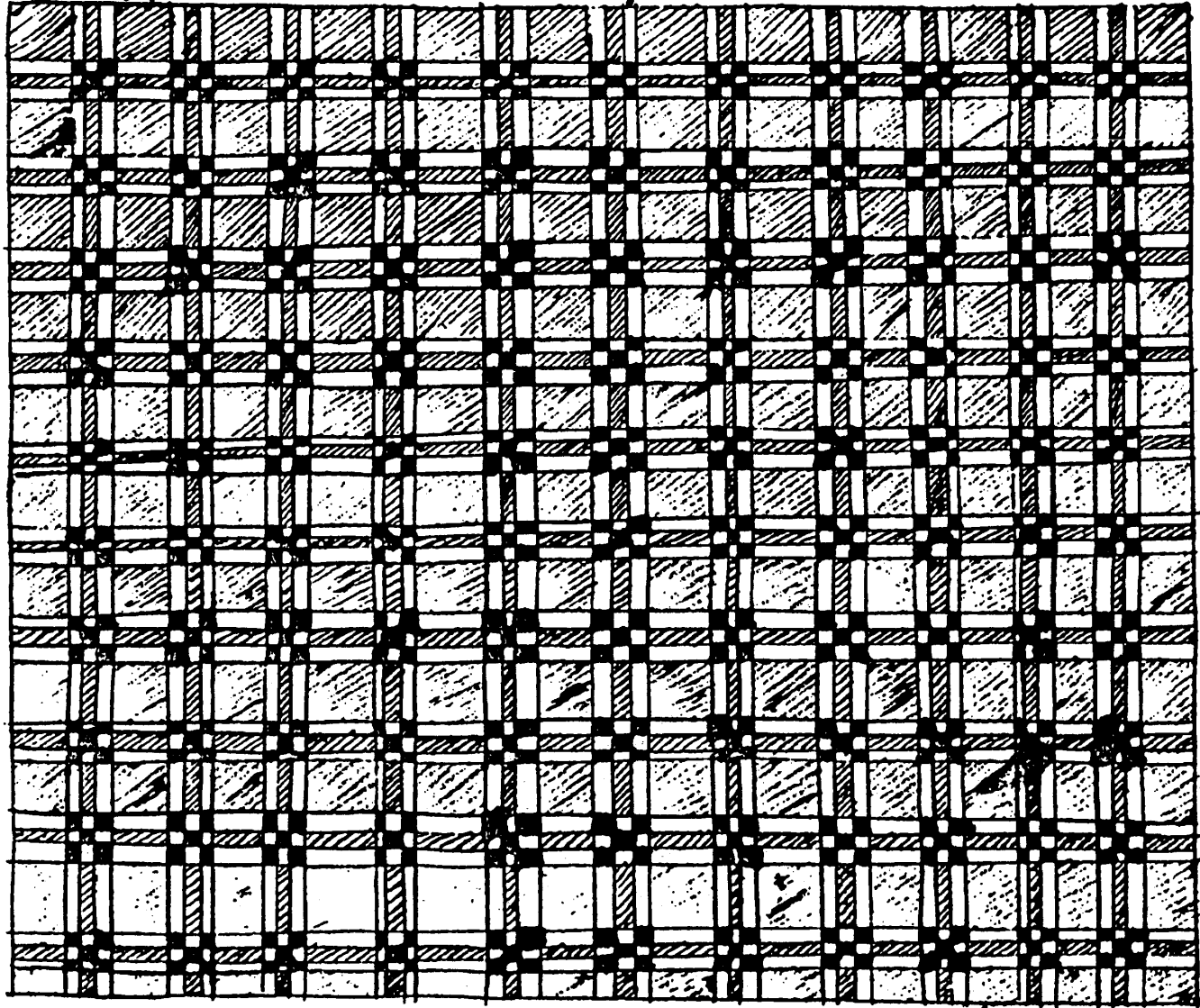
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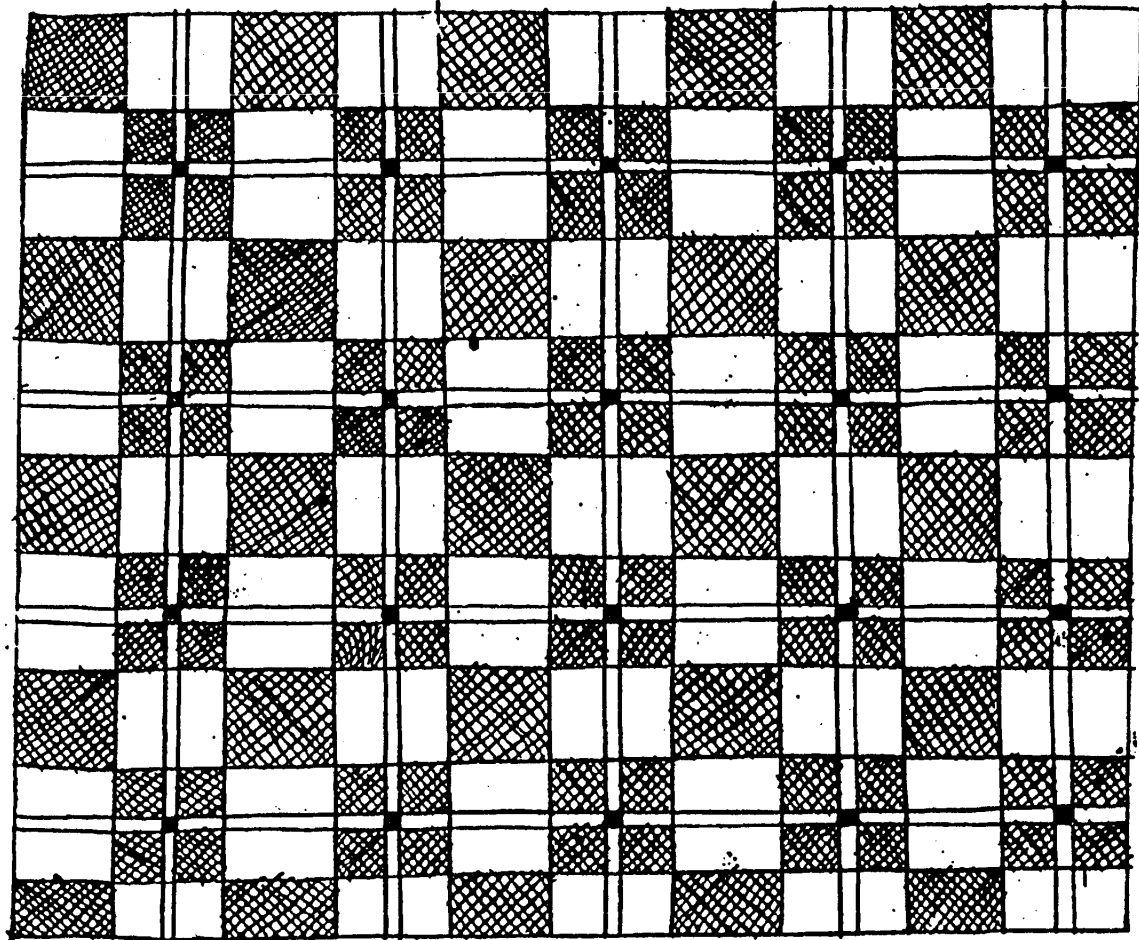
No. 17



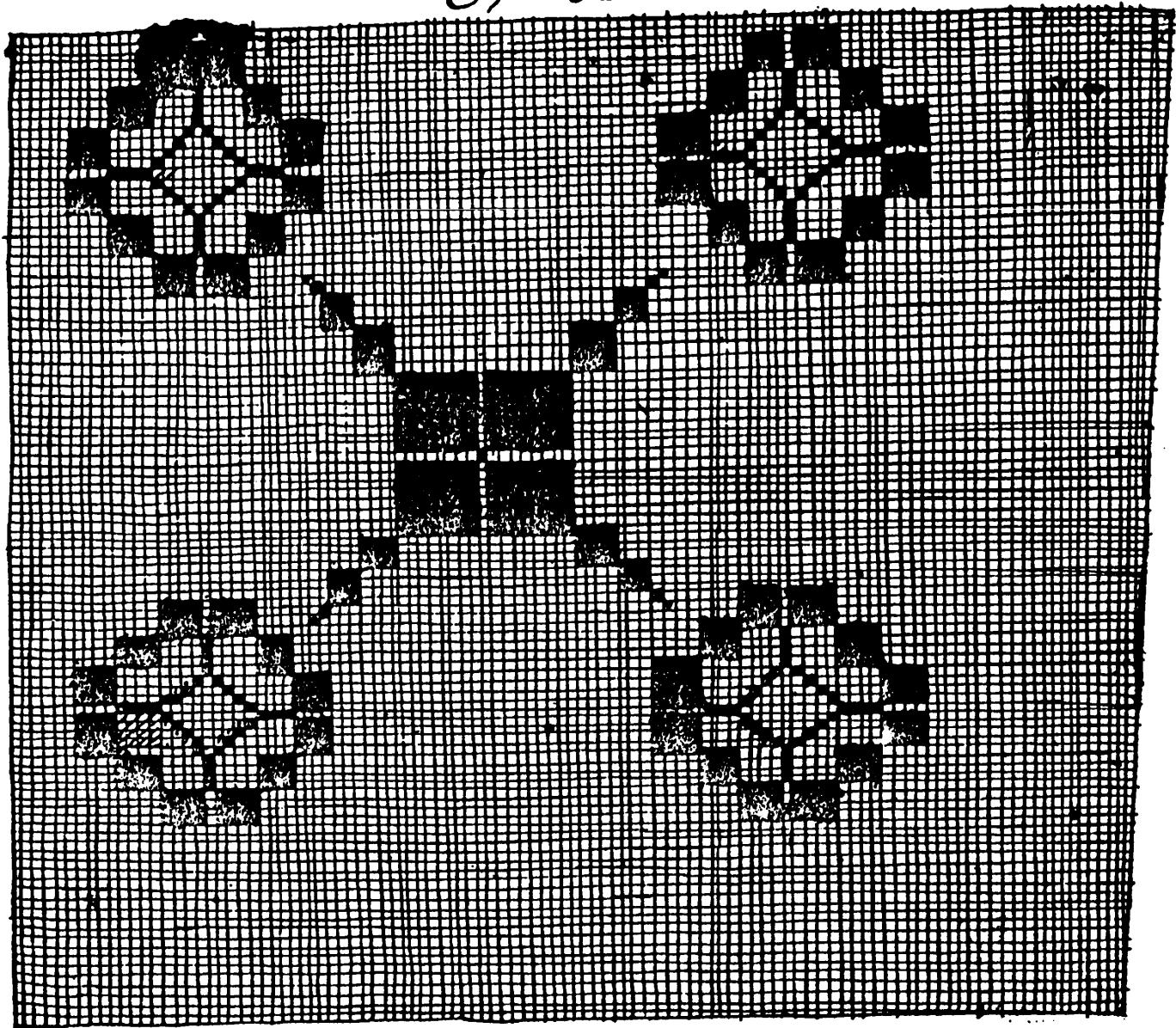
No. 23



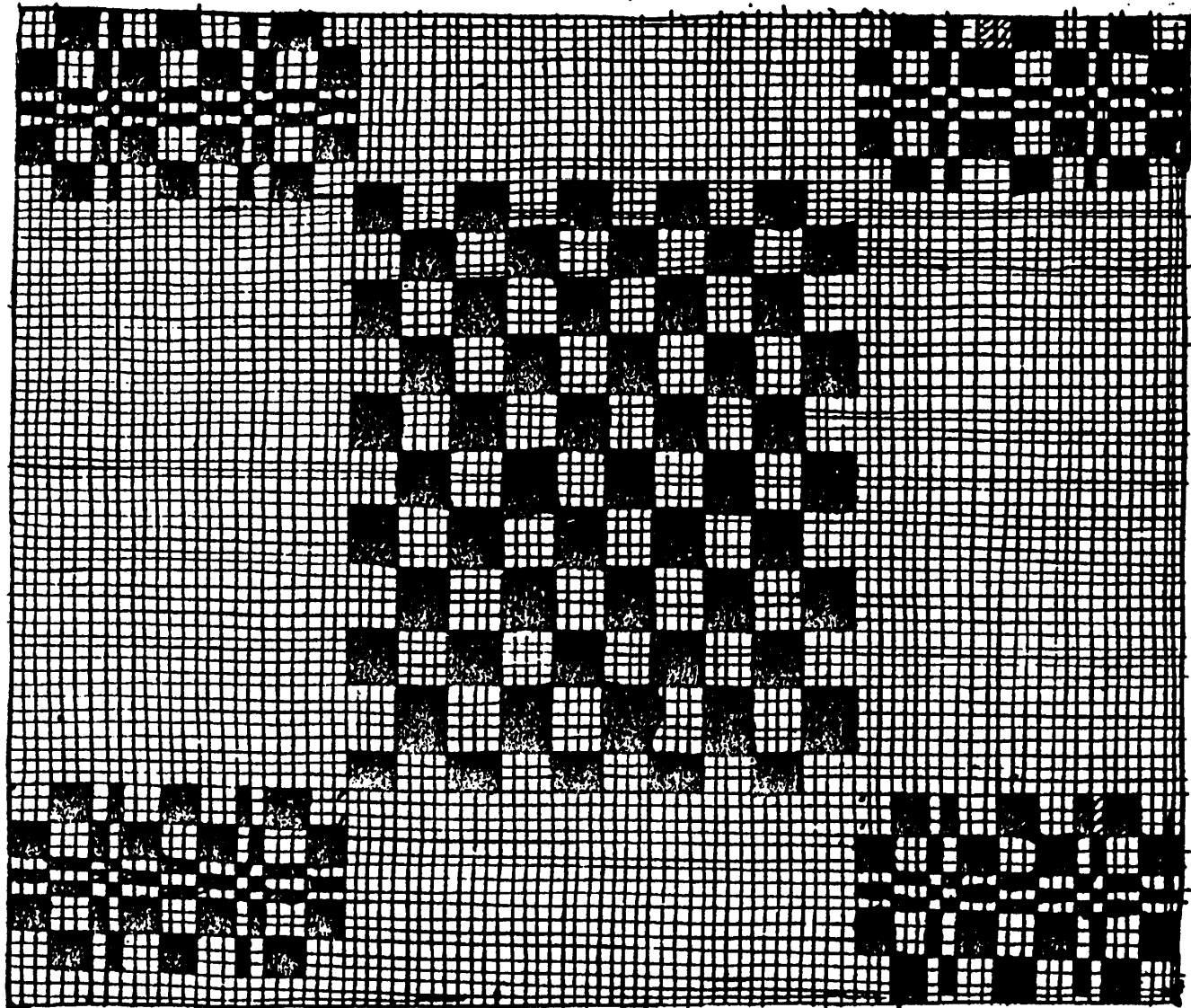
CAR 3 B



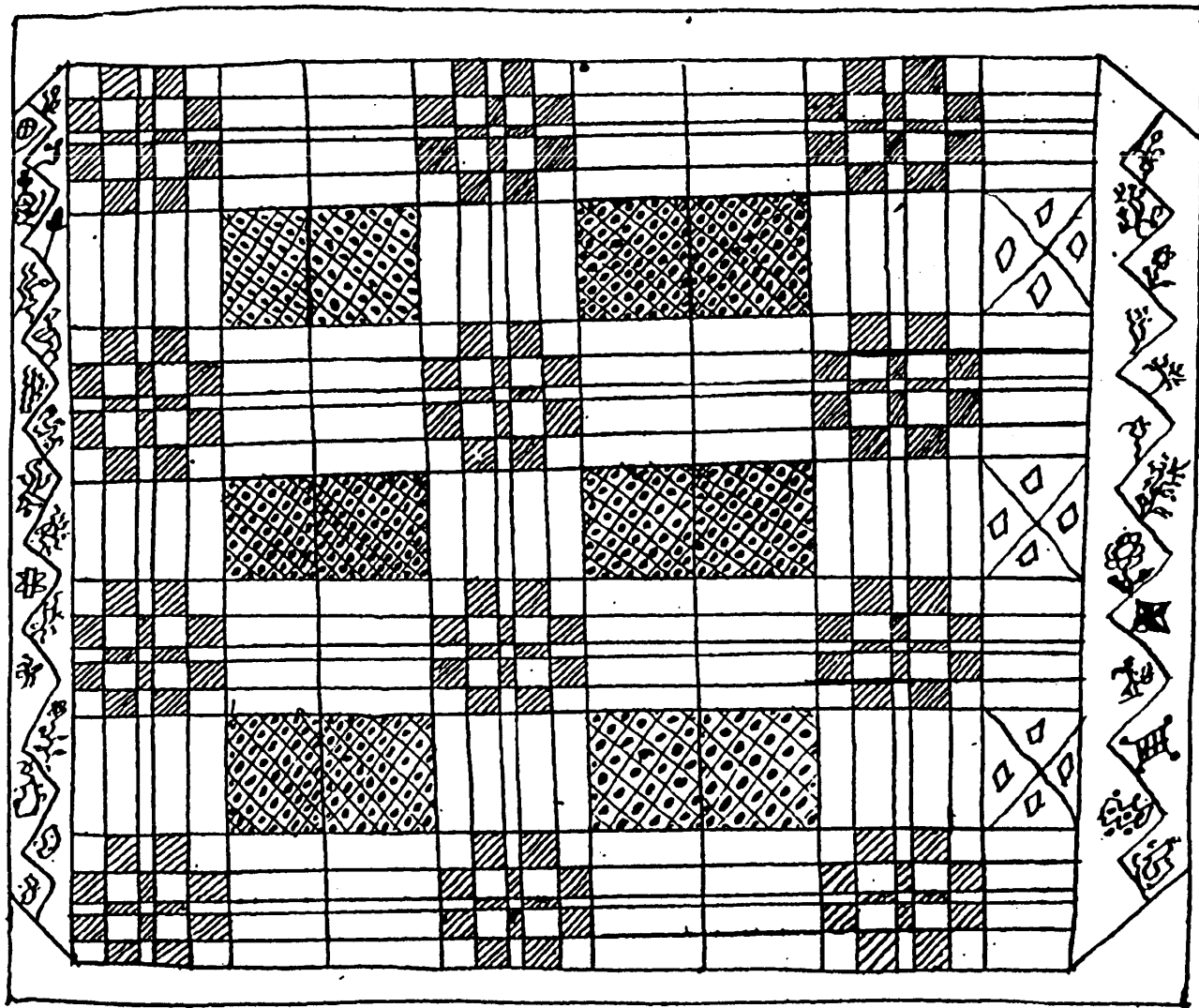
CA'23 —



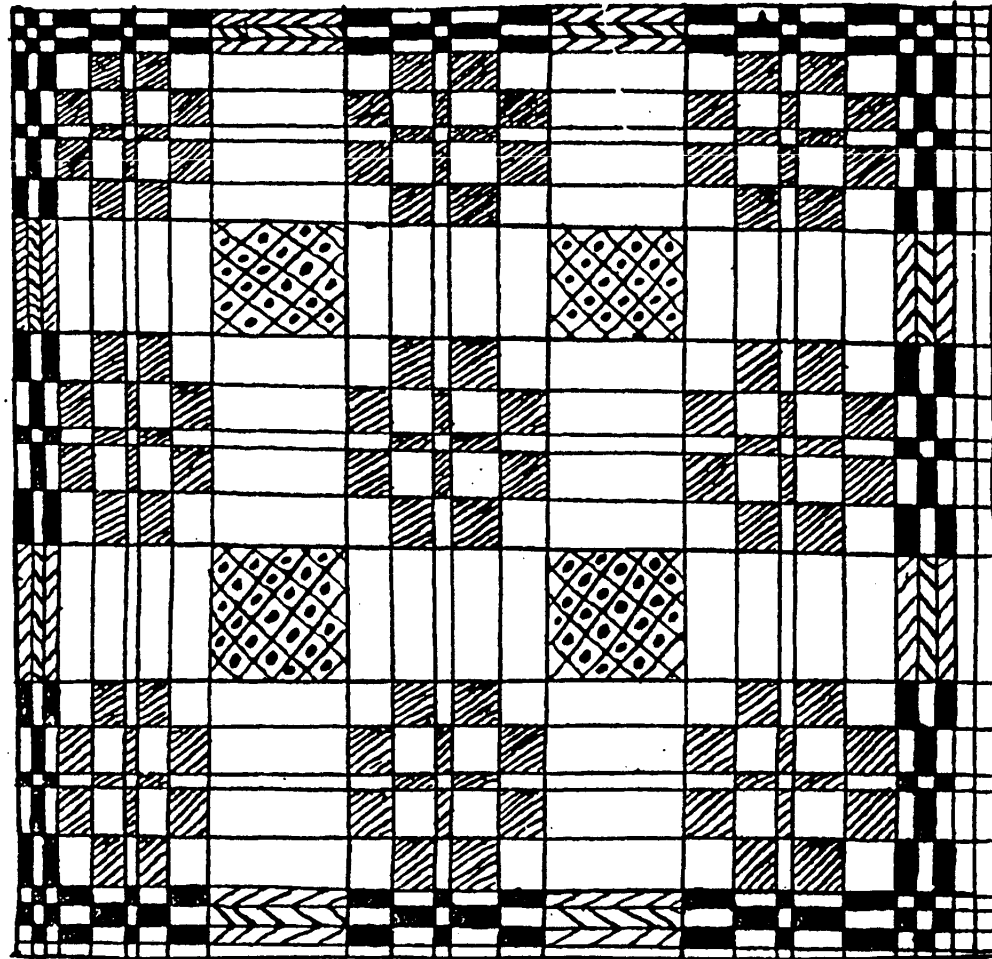
AR 304 B

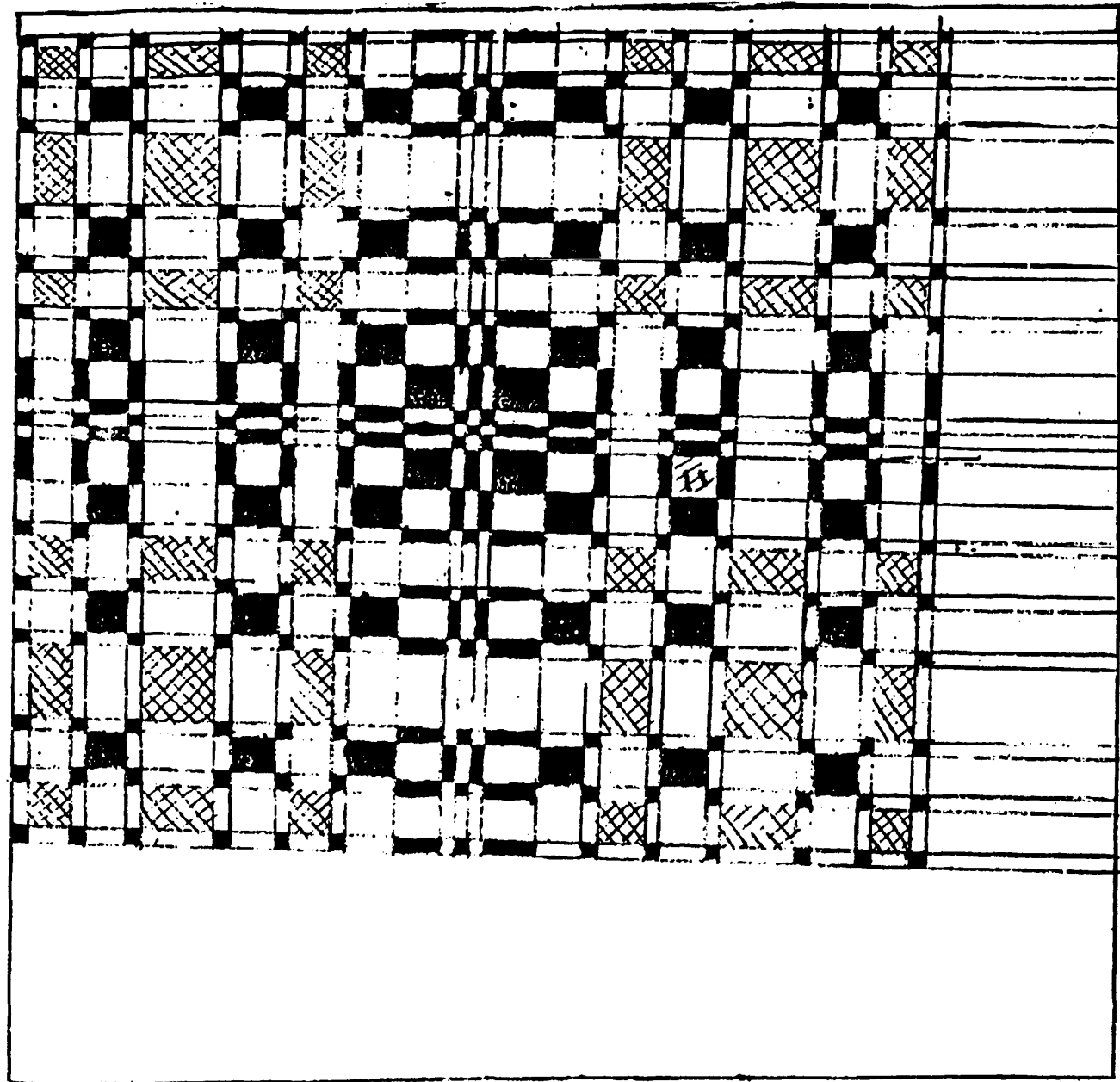


A#302 =



№ 303 5





ca. 5 Rheinland x 61 Inn Gill nach des Jähr auf dem Weg
Zwei angelaufen auf dem Mond ein fester Berg im
mit 6 mal 1/2 8 Klein Rhein in der fester Berg
Juden Weg für 20-8. Rhein 100 fester Berg
an 30-8 Rhein Fluss x gälte in dem Maß 105 x mit
Zwei fester Berg an 2 1/2-8.

Datum den 23. März 1809

Joseph Huber welcher Märzten von obenstehenden
im obert getreten und seinen Vertrag
etwas von Aufschubfristigen anno 1809
auf Juni 10. und im selben je schriftlich das
etwas März 17. und im selben je schriftlich zu
bezahlen fünf und halbes zu bezahlen auf wann
das übrige zu bezahlen auf häufig wann
im 18010 schriftlich darüber auf seinen
und häufig schriftlich zu bezahlen

Der 8. fastig Zing und Summierung fünf Baym A¹

Der 12 fastig Baym A²

Der 16 fastig Baym A³

Der 20 fastig Baym A⁴

Der A⁶ Mit 8 Summierung und 16 Strikal gibt jede

Strikal und die Zehnfach ja laien

Die 4 Zafan 6 ja fastige Summierung sind Zehnfach
Mit A⁷ gibt Zehnfach, Zing und der Zehnfach
Zehnfach und Zehnfach

Die 13 Zafan 12 fastige Summierung und die

Summierung Zing wo nicht Zehnfach sind

Die Summierung mit 6 Zehnfach und der Zehnfach
A¹² ja fastig

TRANSLATIONS

- Page 71 1784 13th January I, Christian Morath from Offeringen gave this book to Joseph Murllman from Endingen. This book for only 5 (coins?). He is my employee (i.e. apprentice or underling).
- Page 77 This is a draw (draft?) and belongs to picture No. 303 (p. 105) where is shown how it is made (how it fits together).
- Page 80 This is the _____ way for the picture of No. 7 (p. 81).
- Page 109 Date 23rd May 1809. Joseph Hular, Weavermaster, Offeringen has made an agreement with an apprentice, Otmar from Unterschneifinger, in the year 1809 for two and a half years, so that Otmar is to be paid in the time from 27th of May till Christmas with five and a half taler (old German coin, approximate value one dollar) payable at Christmas, the next wage he will get at Christmas 1810 _____
_____.

The translators had only the German script pages to work from and they gave me the word by word translation. For the sake of clarity on the technical pages 110 and 111, this is a free translation.

If the terms "straight" and "crooked" mean straight and point twill, they do not coincide with the drafts drawn in at the ends of some rows of the tie-ups on pages 15 through 33.

- Page 110 Here / 8 shafts are used in drafts and tie-ups marked #1)
Here / 12 shafts #2)
Here / 16 shafts #3) pages 1 through 12
Here / 20 shafts #4)
Here / #6 with 8 treadles and 16 shafts produce fancy(?) stripes. Page 18, and possibly fifth draft on page 12.

On page 15, the four 8-shaft tie-ups marked 7., and the ten 8-shaft tie-ups marked 7 produce patterned "stuff" on the "straight" draft for Koelsch and table material. (Koelsch is a product from Cologne and was no doubt the name of a fabric from that city.) 113

Of the fifteen 12-shaft tie-ups on page 16, those marked 10, and one which is not marked, are made on the "crooked" draft.

The 12-shaft tie-ups marked 8 are on the "straight" draft.

Page 111

The 16-shaft tie-ups, all of which are marked 4, are on the "straight" draft.

The 12-shaft tie-ups which are marked 10 are on the "crooked" draft.

The 16-shaft tie-ups which are marked 11 are also on the "crooked" draft.

The 18-shaft tie-ups which are marked 12 are on the "straight" draft. There are two of these on page 30.

The 18-shaft tie-ups which are marked 13 are on the "crooked" draft. There are two of these on page 30.

The 20-shaft tie-ups which are marked 14 are on the "straight" draft. Page 31.

The 20-shaft tie-ups which are marked 15 are on the "crooked" draft. Page 32.

The six 10-shaft tie-ups, three on the "crooked" draft are marked 16, three on the "straight" draft are marked 17. Page 16.

Page 112

A direct translation of this page is not essential as it tells of the winter of 1788 when he secured a boy to help him peddle his wares. He paid a small sum to the man who secured this boy for him (employment agency no doubt). Then he consulted with the boy and the boy's mother concerning the terms of employment. He was to teach the boy and the boy was also to work for him (apprentice). The boy's name is not clear. He tells of various sums he paid the boy and at what times, so that this account is by way of a ledger, ending in 1790.

This page is very difficult to read as it is very carelessly written. However, the account is most interesting, particularly the old forms and expressions that are no longer in use, but are understood by educated persons. Our own English of Revolutionary War days is quaint, but we have not departed so far from it that we cannot understand it.

The following is the way I matched drafts with pictures: They have not been loom tested, and you may have other ideas.

Page 1 -- draft #1 - p.41(?); draft #2 - p.44; draft #3 - p.43; draft #4 - p.42; draft #5 - p.45.
Page 2 -- draft #1 - p.50; draft #2 - p.51(?); draft #3 - p.48; draft #4 - p.49; draft #5 - p.47; draft #6 - p.46
Page 4 -- draft #2 - p.62.
Page 5 -- draft #2 - p.52; draft #4 - p.53; draft #6 - p.54.
Page 6 -- draft #1 - p.55; draft #2 - p.56; draft #3 - pp.64 & 68.
Page 7 -- draft #1 - p.63; draft #5 - p.70; draft #6 - p.61.
Page 10 -- draft #2 marked No. 304 - p.103. (The little figures after some numbers have a meaning.
When they do not match, as in this case, there is a difference in block size or treading.)
Page 12 -- draft #3 - p.69.
Page 13 -- bottom draft - p.66, see draft #6, p.36.
Page 34 -- bottom draft with tie-up - p.94.
Page 36 -- draft #2 - 3-shaft lace; draft #3 - M's & O's (1st half of figure); draft #4 - M's & O's (2nd half
of figure); draft #6 - similar to bottom draft p.13.
Page 41 -- draft #1 - p.1(?).
Page 42 -- draft #4 - p.1.
Page 43 -- draft #3 - p.1.
Page 44 -- draft #2 - p.1.
Page 45 -- draft #5 - p.1.
Page 46 -- draft #6 - p.2.
Page 47 -- draft #5 - p.2.
Page 48 -- draft #3 - p.2.
Page 49 -- draft #4 - p.2.
Page 50 -- draft #1 - p.2.
Page 51 -- draft #2 - p.2(?).
Page 52 -- draft #2 - p.5.
Page 53 -- draft #4 - p.5.
Page 54 -- draft #6 - p.5.
Page 55 -- draft #1 - p.6.
Page 56 -- draft #2 - p.6.
Page 61 -- draft #6 - p.7.
Page 62 -- draft #2 - p.4.
Page 63 -- draft #1 - p.78.
Page 64 -- draft #3 - p.6.
Page 66 -- bottom draft - p.13 & draft #6 - p.36.
Page 68 -- draft #3 - p.6.

Page 69 -- draft #3 - p.12.
Page 70 -- draft #5 - p.7.
Page 73 -- see p.104.
Page 74 -- see p.78.
Page 77 -- p.105.
Page 78 -- drafts #1 & #2 - p.63; draft #28 - p.97; draft #12 - p.100 (see also p.99).
Page 80 -- draft #7 - p.81.
Page 82 -- top of p.83.
Page 83 -- middle draft - pp.85 & 86; bottom draft - p.106.
Page 84 -- top draft - p.89.
Page 85 -- middle draft - p.83.
Page 86 -- middle draft - p.83.
Page 87 -- middle draft - p.90; bottom draft - p.91.
Page 89 -- draft #65 - p.84; draft #23 - p.102; draft #10 - pp.92 & 93; draft #29 - p.95.
Page 90 -- draft #9 - p.87.
Page 91 -- draft #20 - p.87.
Page 92 -- draft #10 - p.89.
Page 93 -- draft #10 - p.89.
Page 94 -- draft #20 - p.34.
Page 95 - draft #29 - p.89.
Page 97 -- draft #28 - p.78
Page 98 -- draft #50 - p.99.
Page 99 -- draft #12 - p.100; draft #50 - p.98; draft #23 - p.101.
Page 100 -- draft #12 - p.99.
Page 101 -- draft #23 - p.99.
Page 102 -- draft #23 - p.89.
Page 103 -- draft #2 or No. 304 - p.10.
Page 104 -- p.73.
Page 105 -- p.77.
Page 106 -- bottom draft - p.83.

There are six 8-shaft drafts on page 1 and six 8-shaft tie-ups on page 16 all marked 1. This may or may not mean they are used together. The tie-ups mentioned are not included in the notes mentioning "straight" and "crooked" drafts. This at least offers a line of study.