

# CHATTAHOOCHEE COVERLETS



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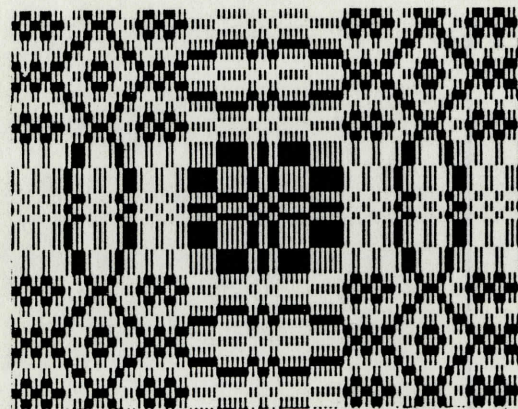
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WHIG ROSE

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# CHATTAHOOCHEE COVERLETS

## HANDWOVEN COVERLETS AND COUNTERPANES FROM EAST CENTRAL ALABAMA

Auburn . . . Pebble Hill . . . August, 1987

Valley . . . Bradshaw Library-Cobb Memorial Archives

October, November, December, 1987

Birmingham Museum of Art . . . February, March, 1988

  
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*She seeketh wool, and flax  
and worketh willingly with her hands...  
She layeth her hands to the spindle.  
and her hands hold the distaff...  
let her own works praise her in the gates.*

*Proverbs 31*

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## Acknowledgements

The roots of this project are quite deep and I am most appreciative of the help, comments and enthusiasm of many people.

Charlie Knight, Cleveland Adams and Jane C. Lorendo, of the Auburn University faculty, and fellow weavers, Juelle L. Coletti, Betty Collier, and Ken Weaver, helped me understand the spinning, weaving, and dyeing processes. Jessie Summers and Miriam Ann K. Syler of the H. Grady Bradshaw Chambers Co. Library and Cobb Memorial Archives added much information and located pictures, owners, and counterpanes and coverlets. Joey Brackner, of the Alabama State Council on the Arts, and Gail Treschel, Bryding Henley, and Andrew Glasgow, of the Birmingham Museum of Art, were receptive to the the idea of the coverlet survey, and without their help the study would not have been accomplished.

Dorothy Burnham, Sadye Tune Wilson, and Helen Jarvis answered questions and provided a solid foundation for the research. Jane Hartford, Handweavers Guild of America, and Kenneth Lynch and David Hall, Textile Engineering, Auburn University, wrote letters on behalf of the project. Douglas Vann Atchley, Linda Gibbs, and Linda Silvern of the Auburn Fiber Guild took time from their busy lives to help with the documentation. Others who helped in various ways are Miriam Clark, Elizabeth Harden, Surin Tanticharoenkiat, and Serlester Williams.

Special thanks are due to Leah Rawls Atkins, Director of the Auburn University Center for the Arts and Humanities, for her enthusiasm, suggestions, and vigilance; to S.F. Gray for her unstinting advice, help, and discipline as well as her creativity in designing the catalog; to Charles and Alice Jackson, who always have loved and encouraged me; and to Wartan A. Jemian, for his continued patience, support, and encouragement, as well as his meticulous photography.

The coverlet owners often traveled a long distance to show me their treasures and to share the stories of weavers. They are to be praised for their stewardship.

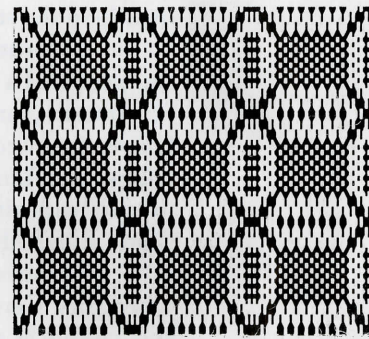
The Auburn Arts Association provided educational as well as financial assistance.

The project was made possible by the Auburn University Center for the Arts and Humanities, Pebble Hill. The catalog was funded by a grant from the Alabama State Council on the Arts.

Pat Jackson Jemian



Photography: Wartan A. Jemian  
Catalog Design: Suzanne F. Gray



BUTTERNUT

*The loom threadings and drawdowns were generated with the aid of AVL's "Textile Designer" application for the MacIntosh.*

*The threading drafts given are of one repeat only. For more complete information, weavers should consult the bibliography or write to Pat Jemian, 350 Singleton Street, Auburn, Alabama 36830.*

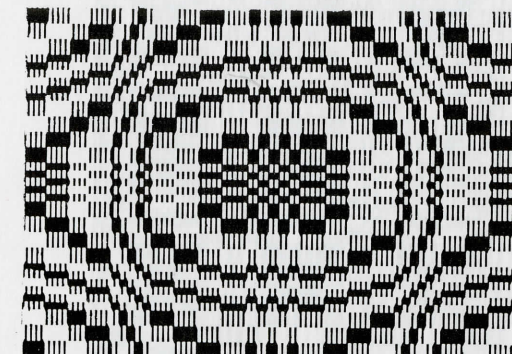
## THE CHATTAHOOCHEE VALLEY

When Alabama became a state in 1819, approximately one-fourth of the state, including the Chattahoochee Valley, remained under Indian control. Although a few hardy settlers squatted on the Creek lands, pioneers avoided east Alabama because the lands were not opened for purchase until the Indians were removed in the early 1830s by President Andrew Jackson. When the land sales began, a rush of settlers followed.

The Chattahoochee Valley's economic fortunes were directly related to river and railroad transportation. Farmers on the Chattahoochee River became large and wealthy planters, while those far away became subsistence farmers, growing cotton to spin and weave on the farm or to wagonload a few bales to the river to sell for cash. This pattern hardly changed to the twentieth century. Only the coming of the railroad varied the pattern.

The majority of women in east Alabama were never placed upon a pedestal. They worked beside their men, in the fields, in the house, and in the barn, their work load limited only by the strength of their individual backs and their personal health condition at the moment. Child-bearing diluted their strength, but the chores never ended. There were few opportunities for artistic imagination. Wild flowers replanted closer to the house, pieced quilts put together in a new design, gingham curtains at the window, or woven coverlets on the bed were some of the ways in which women brought beauty to their homes and found a way to express their own creativity. Small farms in the Chattahoochee Valley were isolated until the coming of the telephone, radio, electricity, and paved farm-to-market roads of the twentieth century. There was no leisure time on the farm, but rest periods, never passed in idleness, were used to accomplish the carding, spinning, and weaving necessary to supply the household with clothes and coverlets, which were often used for blankets in winter and during the cool nights and mornings of spring and fall.

Leah Rawls Atkins  
Auburn University



LILEY OF THE WEST-DETAIL



## THE ALABAMA DECORATIVE ARTS SURVEY

The Alabama Decorative Arts Survey is a project which was initiated by the Birmingham Museum of Art in 1985. It is currently being funded by the Linn-Henley Charitable Trust, John and Delia Robert Charitable Trust, and the Friends of the Alabama Decorative Arts Survey. The survey seeks to document pre-1930 ceramics, furniture, metals, paintings and textiles made in Alabama. Survey field researchers have to date recorded over 2,500 objects from the Mobile Bay, Black Belt and Piedmont regions of Alabama. Due to their abundance, a major emphasis of the Survey has been quilts and woven coverlets.

The Chattahoochee Valley Coverlet Project is an important arm to the Survey because of the detailed information and its analysis which has been gathered by Pat Jemian on these textiles for comparison to the coverlets recorded by the Survey. The Alabama-made coverlets documented during the Chattahoochee Project are included in the Decorative Arts Survey and the Chattahoochee Valley coverlets which the Decorative Arts Survey has documented were accordingly included in the coverlet project. This natural exchange of information has proven most helpful, saving both time and funding for both projects.

Of particular interest has been the joint effort of Quilt and Coverlet Sharing Days which have been held throughout Alabama during the past 12 to 15 months. During these gatherings, over 500 quilts and 100 coverlets of Alabama origin have been recorded, as well as textiles from other southern states. It is hoped that this Coverlet Project can be extended through the state in the future in order to continue the fine work and analysis begun by Mrs. Jemian and the Chattahoochee Valley Coverlet Project.

For further information concerning the Alabama Decorative Arts Survey and Quilt and Coverlet Sharing Days, contact the Birmingham Museum of Art, 2000 Eighth Avenue North, Birmingham, Alabama, 35203.

Bryding Henley  
Birmingham Museum of Art

## INTRODUCTION

I cannot remember when I was not fascinated by coverlets and counterpanes, which have always been a part of my life. As a child I watched my Mother weave the "honeysuckle" pattern and delighted in the way the pattern grew with each flight of the shuttle. This may have influenced my decision to study weaving when I moved to Auburn with my husband and four children in 1962. My interest in weaving has grown stronger with everything I have learned.

I had been told that "coverlets were not woven in the South," so it was with great delight in 1983 while visiting the "Heritage Day" of the Chambers County Homemakers' Extension Clubs, that I saw the proof to the contrary. Here were not only counterpanes with marvelous fringes, but also coverlets. One in particular remained in my memory and my notes for that day read, "weaver - Sarah Ann Stephens (1849). Handspun singles - purple and brown - dyed with poplar and oak - '(dye) bath made up and buried in the garden until ready' - woven with squares on opposites." That coverlet is now #90 in the survey. (The numbers refer to the survey identification numbers, which were assigned in the order the fabrics were studied.) My notes also report "singles cotton yarn for coverlet purchased at mill in Tallassee and given by fiance as Christmas gift" but that may apply to another coverlet which I have not re-located. Handweavers continue to buy yarn from the mill in Tallassee.

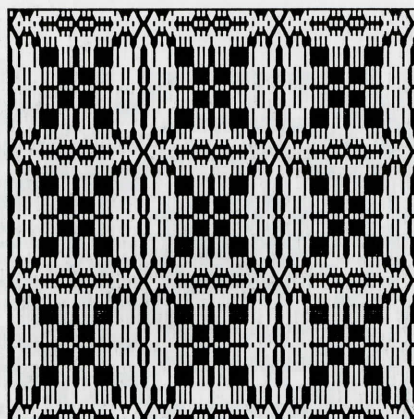
This led to a search for more information, I learned that old textiles were disappearing quite rapidly. While some are still in existence, I wanted to make this study to learn what patterns and colors were used, and whether those woven in Alabama differ from those woven elsewhere. The Alabama Council on the Arts and the Auburn University Center for Arts and Humanities made this possible. I began work in the area around Auburn, and when the staff of the Decorative Arts Survey of the Birmingham Museum of Art offered the opportunity to use their facilities, I jumped at the chance.

Even though some of the textiles listed in the index were not made by hand or even in Alabama; this

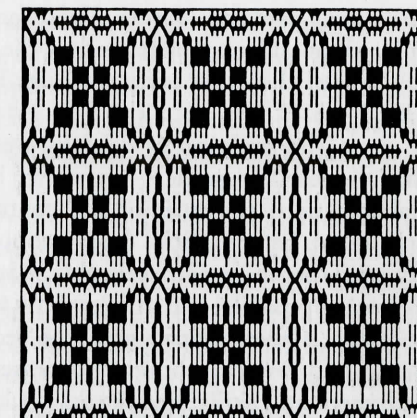
is where I found them, and they are a part of the overall picture.

Interest in coverlets is increasing. A major exhibition at the Handweavers Guild of America's Convergence '86 was devoted to coverlets and a coverlet weaving workshop was one of the course offerings. A weaver's journal, *The Prairie Wool Companion*, has just announced a competition limited to recently woven coverlets. The weaving of "friendship coverlets," in which a different pattern block is woven by each member of the group, is quite popular among Guilds. The coverlet tradition is still alive, and I am delighted to be a part of it.

Pat Jackson Jemian  
June 15, 1987  
Auburn, Alabama



HONEYSUCKLE



HONEYSUCKLE



## COVERLETS

Like musicals, square dancing, and apple pie, coverlets are a truly American art form. Appearing about the time of the American Revolution, the first overshot coverlets probably were a product of Scottish emigrants who were arriving in great numbers at that time. However, as with nearly all things arriving in this country, the patterns changed and coverlets became "American."

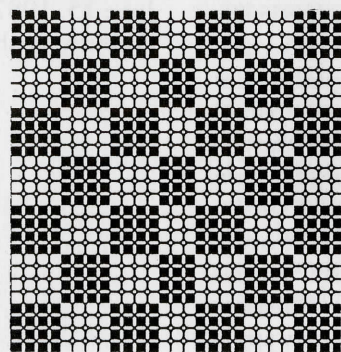
Primarily a product of home weavers, coverlets were usually woven on four harness looms by women who purchased (in the North) or hand ginned and spun (in the South) the cotton singles which formed the ground, spun the wool pattern yarn, and dyed it. These coverlets of wool on cotton (the earliest coverlets were on a linen ground but cotton soon replaced it) were very popular and the patterns became quite intricate. The term overshot derives from the wool yarn "shooting over" the cotton ground to form the pattern.

When the Jacquard loom was introduced into this country in 1824, the home-woven coverlets began to decline in popularity. On a Jacquard loom the patterns could be quite fancy because each thread was controlled individually by a punch card system which could weave birds, flowers, streamers, and even the owner's name in a corner. These fancy coverlets soon replaced the older coverlets and by the 1860s there were very few of the older style coverlets being made *except in the South*.

The tradition of coverlet weaving that arrived with the earliest settlers seems to have persisted in Alabama until the turn of the century. Already well established before 1860, later economic practicalities indicated that those who were able should home-produce everything possible, and this certainly included coverlets. Since the Alabama farms grew the required cotton and wool, and many women possessed the necessary equipment and skills, bed covers could be produced for only the labor. The result was also attractive, and these

coverlets were used for gifts, as barter, and for cash income, as well as the family's own need.

The patterns used to thread and treadle the looms in Alabama were the traditional ones used throughout the South as well as much of the North. Such patterns as "Cattracks and Winding Vine," "Flourishing Wave," "Pine Cone Bloom," "Double Irish Chain," "Lily of the West," "Whig Rose," and "Lover's Knot," "Waterfall from Alabama," "Chariot Wheels," and "Federal City," indicate that the pattern "recipes" were common knowledge among weavers. But while the patterns were the same, there were differences. The number of woven panels seamed together to cover the width of the bed was usually three, while in the North two panels were the standard. And while Northern



BLOCKS ON OPPOSITES

coverlets might have a specially woven border, or fringe, in Alabama these were omitted and the selvedge (self-edge) was considered sufficient.

The only coverlet (ID#119) in this survey with a border is of unknown history. It is red, white and blue and is made of two coverlets. The outer panels appear much older than the two inner panels, but while the older portions are more faded with finer yarns set more closely together (the signs of its older age), the whole presents a charming

appearance.

They have been through wars, fires, abandonment, and other forms of abuse, but those coverlets that have survived are now loved and respected.

## COLORS

The predominant color seen in the survey is white. It is the background for all but one of the coverlets, and is the only color in the counterpanes. This is the white of the cotton. Left unbleached, it was spun into the singles yarn used as the tabby (plain weave) background for coverlets, and the only yarn used for the counterpanes.

Most of the counterpanes seen were pure white. Being all cotton, they are much more easily washed, given various whitening treatments, and then invariably hung in the sunlight to further bleach them. It should be noted that many of them have also suffered mightily under this treatment and it may be one of the reasons that there are fewer counterpanes in existence today compared to coverlets.

In the case of the coverlets, which have a wool pattern woven onto a cotton background, the passage of time and lack of light (a bleaching agent) has often brought about a darkening of the original natural light tan. In some cases, a part of the dye that was used has, with time, migrated into the cotton and changed the original color.

The colors seen in the coverlets woven before 1900 are all of the type produced by natural dyes. Natural dyes are those produced from plants, animals, and minerals, and were the only types in existence before 1856, when the first aniline dye, mauve, was produced. The usual home process involves steeping the raw dyeplant material in water for a period of time, then bringing the dyestuff and liquid to a simmer and holding it there for about an hour, and allowing the mixture to cool naturally. Many of these natural dyes are heat sensitive, and if the baths are allowed to get too hot at any point, an undesirable color may develop.

After the dye bath has been prepared and cooled it is usually strained to remove the debris, and the wet wool is placed in the bath and slowly heated to a simmer. An hour is often long enough to reach the desired color, and the colored fibers may either cool in the dye bath or be removed at once to a rinse, which is "repeated until clear."

Many things will affect the color of the dye: the weather and soil, the water used for the dye bath (the type of minerals it may contain); and the type of container used. An old proverb among the dyers is that "an iron pot saddens (darkens) the wool," and it is true that iron will make the fabric darker. It will also, when too much is used, shorten the life of the fabric. Dyers also use other metals to change the dye color. (A copper

pot, for example, would add a tinge of green, while tin would brighten many yellows.)

There is no evidence that itinerant dyers travelled through Alabama as they did the Midwest, so it is presumed the coverlet weavers dyed their own yarns, and, for some of the coverlets in the survey, the present owners have confirmed this and been able to provide the recipe used. Many native dye plants were available and the traditional methods of extracting the color were so well known that George Washington Carver of Tuskegee Institute did not need to give the method when he listed the plants in his *Agricultural Bulletins*.

For those interested in knowing "which plant-which color" there is a partial list in the back of the book.

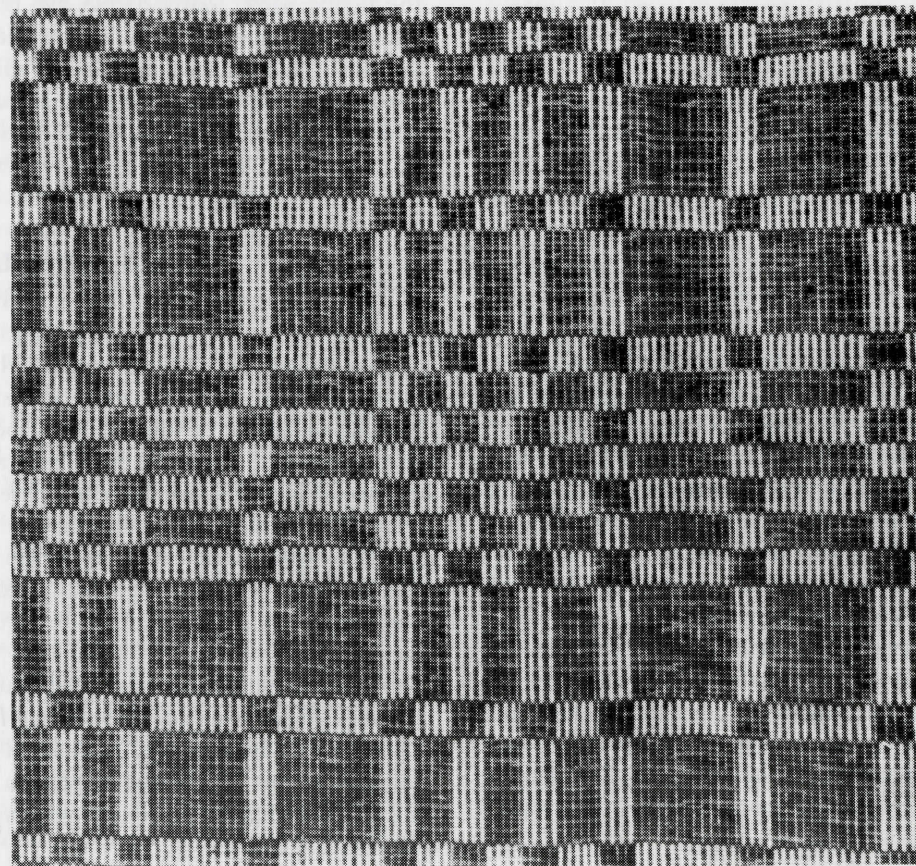
## COUNTERPANES

Counterpanes have not been as well documented as coverlets. Mary Miegs Atwater states that they "seem to have been a special product of the South, in the early days." All cotton and all white, they were usually woven on a four harness loom in such weaves as honeycomb, huck, dimity, and spot bronson, (see illustrations) often in the same threading used for the overshot coverlet. These were usually woven with vertical bands (stripes) since weaving white blocks on a white background under tension requires a certain concentration, however, in spite of the difficulty, some were woven in block patterns.

These counterpanes were used during the hot months, imparting a cooler look and feel than the heavier coverlets. They appear to have been woven in Alabama as early as the 1830s and in Macon County, Alabama, a particularly handsome one was woven as late as the 1890s (ID#18).

Usually in three panels, like most of the Southern coverlets, Alabama counterpanes also lacked a special woven border. What many of them did have, however, was fringe. The two ply cotton strands for these fringes were latched onto the selvedge or hem and then finger woven, crossed, or knotted in a most elaborate manner. The fringe illustrated is one of the more elaborate examples.



**ID# 87 Coverlet**

Coverlet ID# 86 was woven by the same weaver at about the same time. It is identical except in color (madder-red)— and shows greater signs of wear. It is patched with pieces of a handwoven green and red striped blanket.

**Weaver:** Margaret Green Jones

**Born:** Louina (Wadley) Randolph County

**Died:** Millerville, Clay County

“(She) loved sports, great fisher, the idol of young people, raised 6 daughters, (four sons died in infancy).”

Married Charlie Jones, Farmer, veteran of Civil War

“Charlie Jones died Nov 4, 1932-The day Roosevelt was elected.”

Children: “Baby,” “Sugar,” “Sweetness,” (These sisters were called by their “babynames” all their lives), Harriet, Della, Minnie.

**Relation to Owner:** Grandmother

**Where Woven:** Millerville, Clay County

**When:** 1860s

**Name of Pattern:** 2 Harness Patch Pattern

**Weave:** Plain Weave (var.)

**Number of Panels:** 3 (25” ea)

**Seams:** Not matched

**Tabby:** Cotton Twist-Z Ply-S

**Color:** Natural

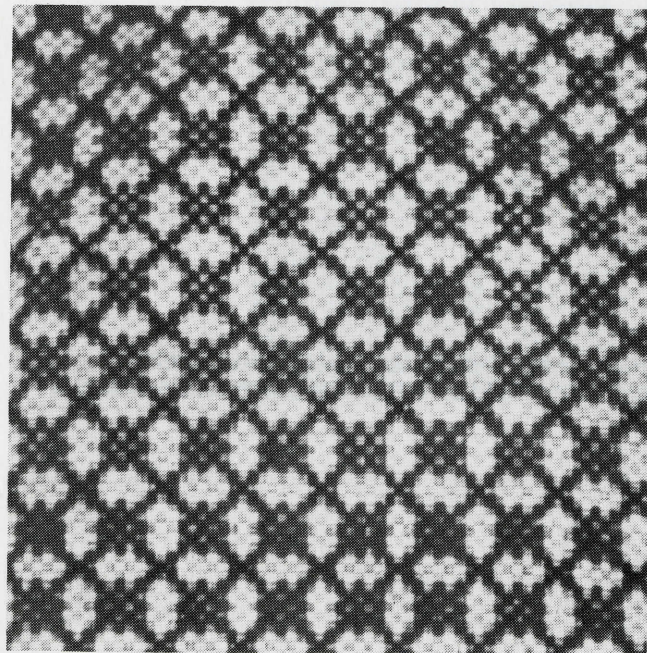
**Pattern Weft:** Wool 2 strands Twist-Z Ply-S

**Color:** Orchid, Dark Brown (or black) stranded together

**Sett:** 40 EPI 40 PPI





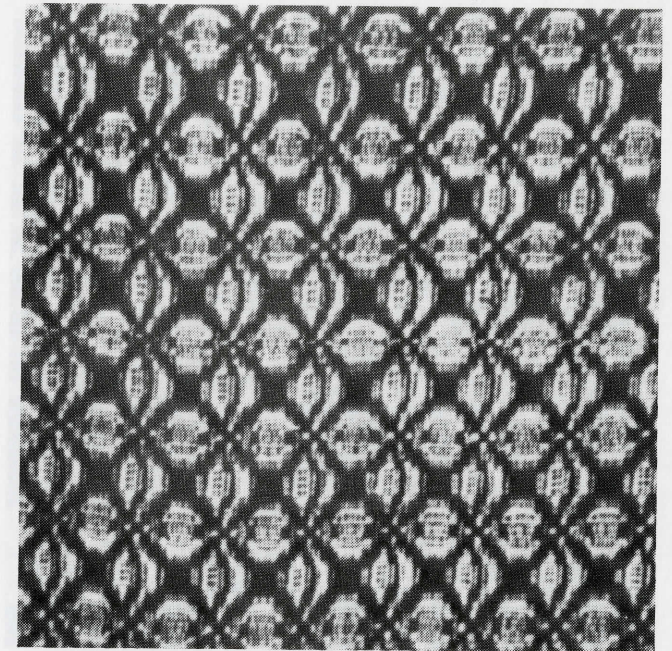


**ID# 33 Coverlet**

**Weaver:** Emily Gibson  
Born: Jan 13, 1846 - Morgan County  
Died: June 18, 1930 - Falkville, AL.  
Married to Richard Byrd Gibson, Teacher and Farmer.  
Children: Luticia Adrien, Sara Malissa, James Luther,  
William Byrd, John Walker, Robert Everett, Mary Emily,  
Simeon Blake, Richard Lewis.  
**Relation to Owner:** Grandmother  
**Where Woven:** Morgan Country  
**Weave:** Overshot  
**When:** 1870s  
**Name of Pattern:** Solomon's Delight  
**Number of Panels:** 3  
**Seams:** Not matched  
**Size:** Length: 104"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Dark Blue  
**Sett:** 40 EPI 40 PPI

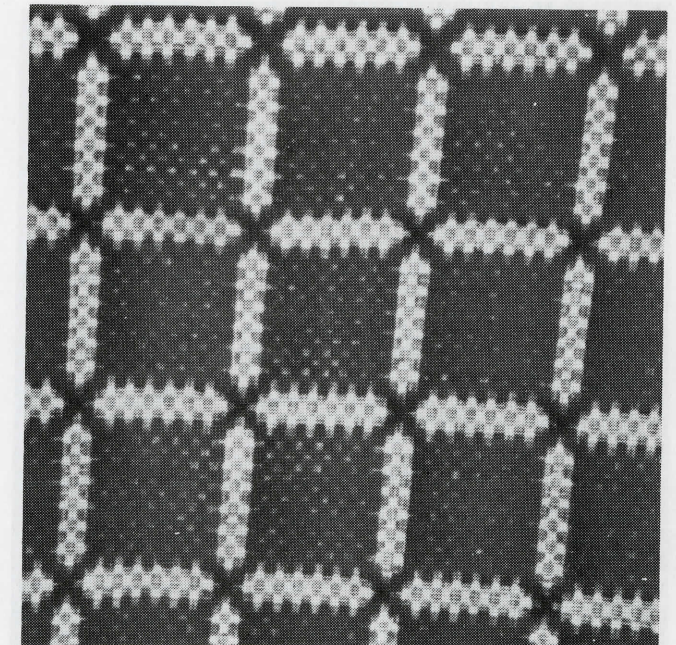
**ID# 34 Coverlet**

**Weaver:** Emily Gibson  
Mrs. Gibson had six sons and wove small all-over patterns  
in the coverlets she wove for them. The girls received  
those with larger more flowery designs. The three shown  
here were made for the boys, all of whom were over  
six feet tall.  
**Name of Pattern:** King's Flower  
**Weave:** Overshot  
**Number of Panels:** 3 (28" ea)  
**Seams:** Not matched  
**Size:** Length: 100"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Dark Blue  
**Sett:** 48 EPI 50 PPI

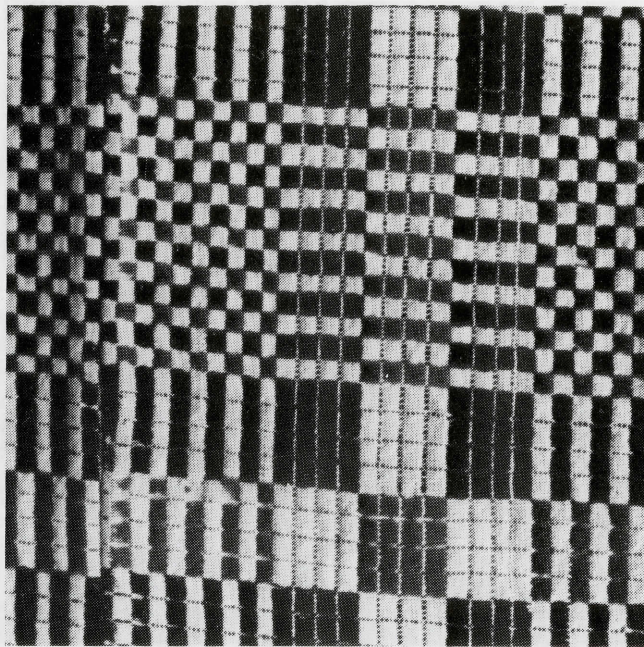


**ID# 35 Coverlet**

**Weaver:** Emily Gibson  
**When:** 1870s  
**Name of Pattern:** Butternut  
**Weave:** Overshot  
**Number of Panels:** 3 (14", 28", 28")  
**Seams:** Matched  
**Size:** Length: 96"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Dark Blue  
**Sett:** 40 EPI 36 PPI







**ID# 61 Coverlet**

The coverlet appears on the front cover and was woven for the American Centennial.

**Weaver:** Milittia Elizabeth Haynes Moon  
 Born: Jan 13, 1846 - Morgan County  
 Died: March 9, 1925, Birmingham  
 Married to Robert Hartsfield Moon, Merchant.  
 Children: Lindsay Renfro Moon, Born Nov. 17, 1875  
 Benjamin Homer Moon, Born Aug. 10, 1886  
**Relation to Owner:** Great Grandmother  
**Where Woven:** Lineville, Clay County  
**When:** 1875-76  
**Name of Pattern:** Nine Patch, Woven on Opposites-Variation of Waterfall from Alabama (Atwater)  
**Weave:** Overshot  
**Number of Panels:** 2 (34" ea)  
**Seams:** Matched  
**Size:** Length: 104"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural



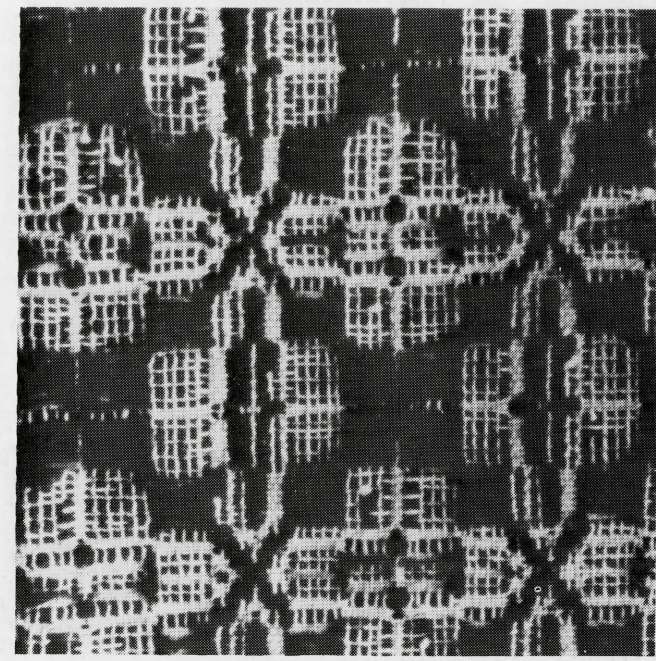
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Blue, Red  
**Sett:** 32 EPI 24 PPI

This picture, taken in 1924, shows five generations of the family in order of age: William Dawson Haynes, Sr., Milittia Haynes Moon, Lindsay Renfro Moon, Annie Paul Moon Rounds, Glenn Leroy Rounds, Jr.

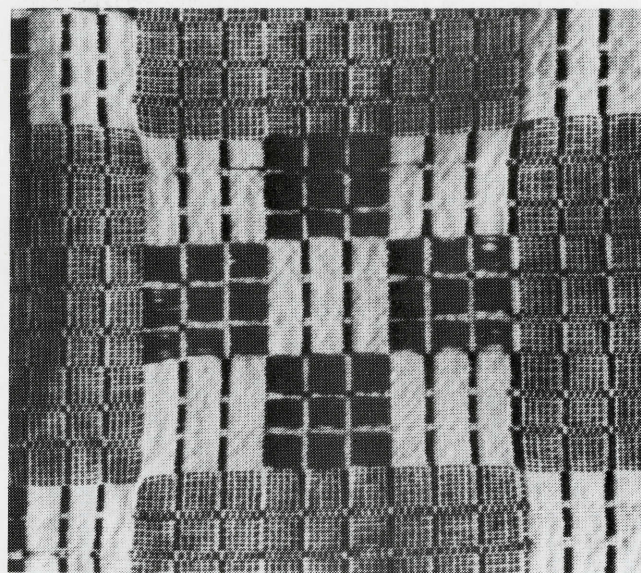


**ID# 56 Coverlet**

**Weaver:** Not named  
**Relation to Owner:** Grandmother  
**Name of Pattern:** Sweet Briar Beauty  
**Weave:** Overshot  
**Number of Panels:** 3 (25" ea)  
**Seams:** Not matched  
**Size:** Length: 89"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Blue  
**Sett:** 40 EPI 30 PPI

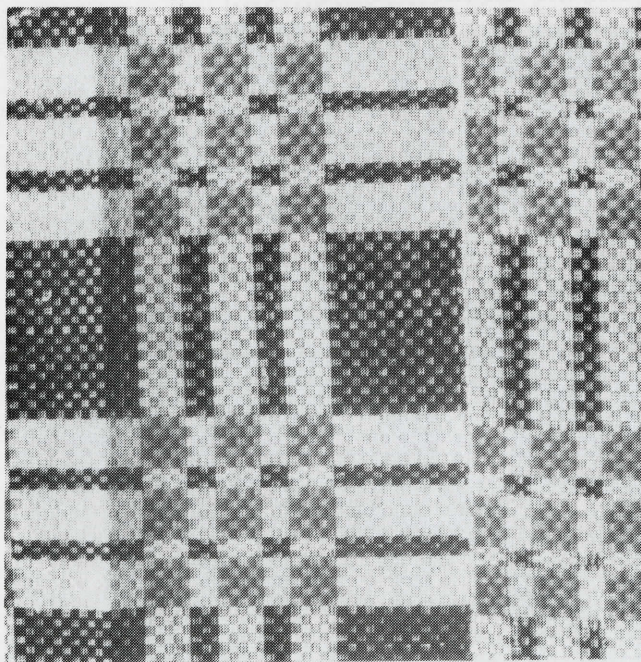
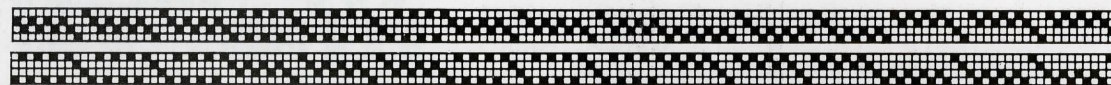






**ID# 53 Coverlet**

**Weavers:** Martha and Nan Heath  
**Relation to Owner:** Great Grand Aunts  
"These two aunts never married - (They) had a large...watchdog. People who visited had to ring a bell in order for the aunts to put the dog up."  
**Where Woven:** Chambers County  
**When:** ca 1830  
**Name of Pattern:** Double Irish Chain  
**Weave:** Overshot  
**Number of Panels:** 3 (27" ea)  
**Seams:** Not Matched  
**Size:** Length: 91"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Black  
**Sett:** 36 EPI 30 PPI

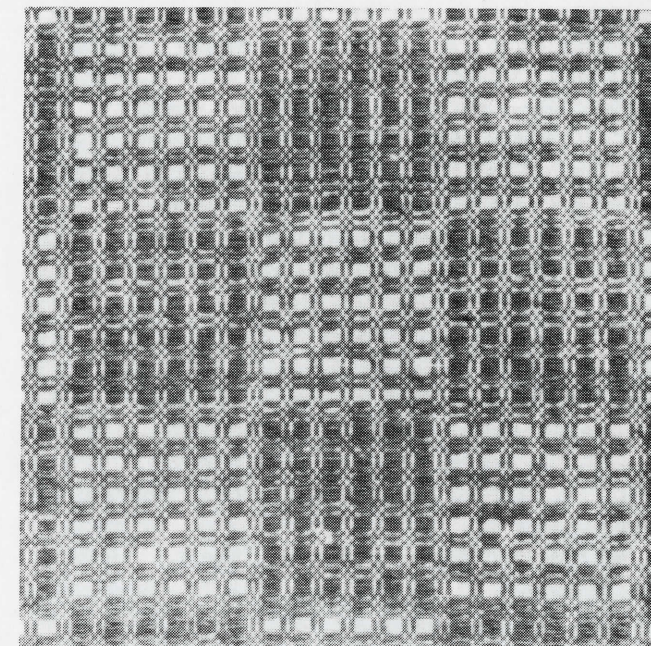


**ID# 50 Coverlet**

**Weaver:** Elizabeth Jackson  
Her husband was a Planter and the coverlet is "homespun from materials grown on the plantation."  
**Relation to Owner:** Great Great Grandmother  
**Where Woven:** Harris County, Georgia, near Ellerslie (although woven in Georgia, it has been in Alabama for quite a while and is representative of many Alabama woven pieces) Mrs. Jackson also wove counterpane ID# 51.  
**When:** ca 1840  
**Name of Pattern:** Nine Roses and Table  
**Weave:** Overshot  
**Number of Panels:** 3 (30" ea)  
**Seams:** Matched  
**Size:** Length: 98.5"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Black, Rose  
**Sett:** 40 EPI 40 PPI

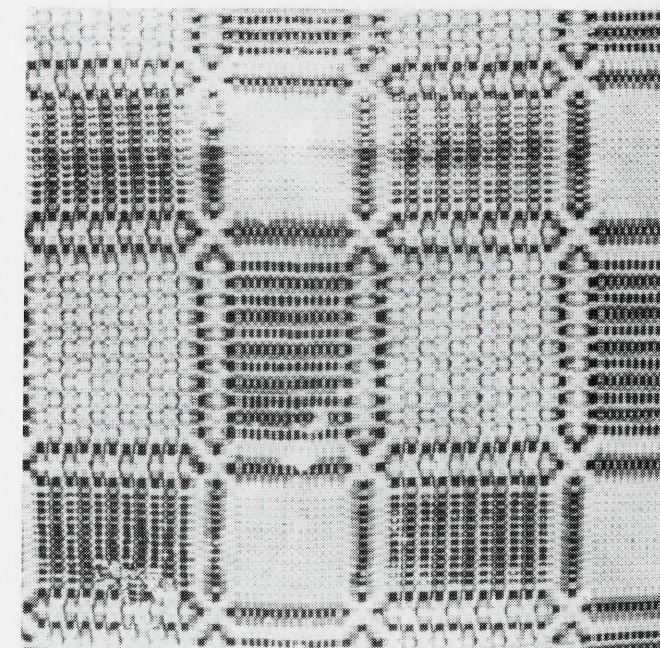
**ID# 74 Coverlet**

**Weaver:** Unknown  
"Family members said that my Great Uncle raised the sheep and had the coverlet woven."  
**Where Woven:** Chambers County  
**Name of Pattern:** Checkerboard  
**Weave:** Overshot  
**Number of Panels:** 3 (30" ea)  
**Seams:** Matched for the most part  
**Size:** Length: 109"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Red-Orange  
**Sett:** 432 EPI 38 PPI

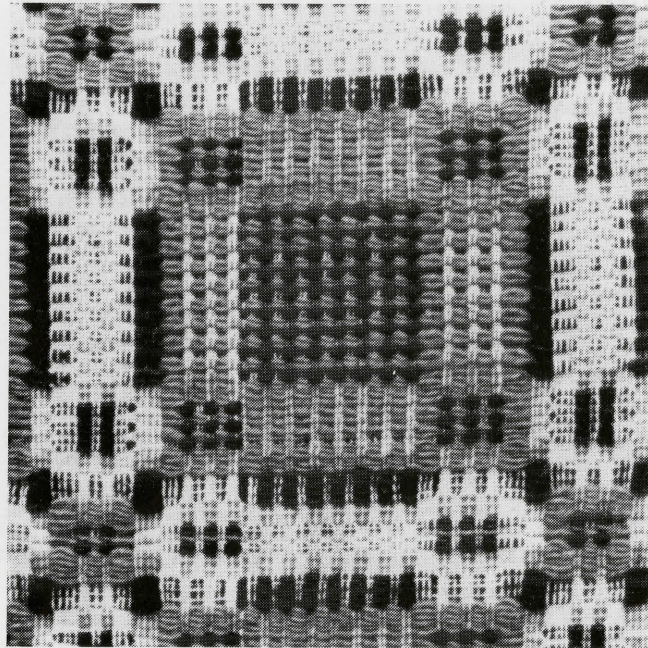


**ID# 90 Coverlet**

**Weaver:** Sarah Ann Stephens  
**Relation to Owner:** Great Grandmother  
**Where Woven:** LaFayette, Chambers County  
**When:** 1849  
**Name of Pattern:** Indian War  
**Weave:** Overshot  
**Number of Panels:** 3 (27" ea)  
**Seams:** Not Matched  
**Size:** Length: 80"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Purple and Brown  
Dyed with poplar and oak  
"(Dye) Bath made up and buried in the garden until ready."  
**Sett:** 36 EPI 22 PPI

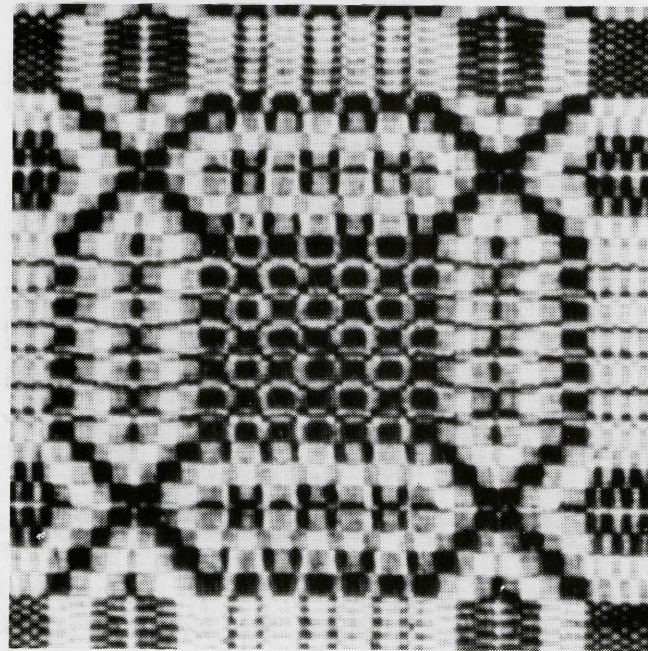






**ID# 80 Coverlet**

**Weaver:** Edna Poole Ward  
**Born:** Edgefield Co., S.C.  
**Died:** Lee County, Alabama  
**Married:** Thomas Ward, Farmer  
**Children:** Thomas, Sally, Farinie, and others  
**Relation to Owner:** Great Grandmother  
**Where Woven:** Russell County, Now Lee County  
**When:** Before 1859  
**Name of Pattern:** Catalpa Flower  
**Weave:** Overshot  
**Number of Panels:** 3 (25.5" ea)  
**Seams:** Matched  
**Size:** Length: 92"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Red, Brown  
**Sett:** 40 EPI 25 PPI

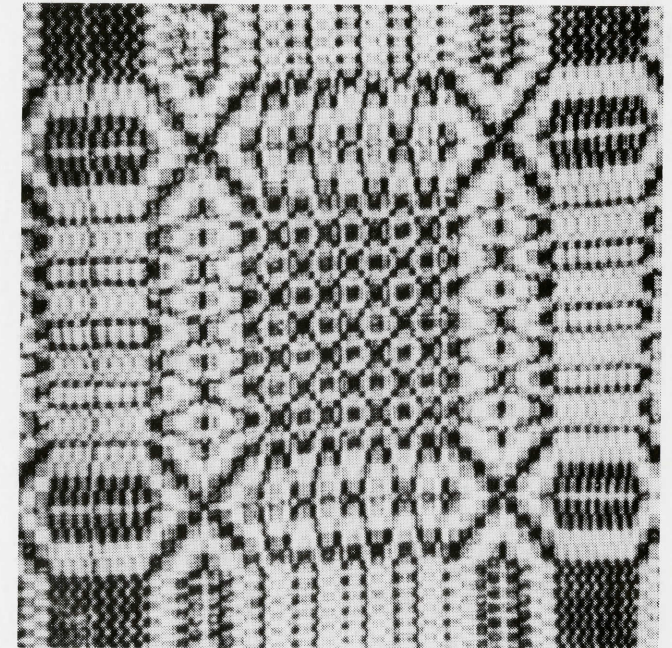


**ID# 22 Coverlet**

**Weaver:** Mrs. Stough  
"She raised the sheep, sheared them-carded the wool.  
Dyed and spun it (and) wove two (coverlets)."  
**Relation to Owner:** Great Grandmother-in-law  
**Where Woven:** Highland Home, Al. area  
**Name of Pattern:** Sun, Moon, and Stars  
**Weave:** Overshot  
**Number of Panels:** 3  
**Seams:** Matched  
**Size:** Length: 91" Width: 87"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Wine  
**Sett:** 40 EPI

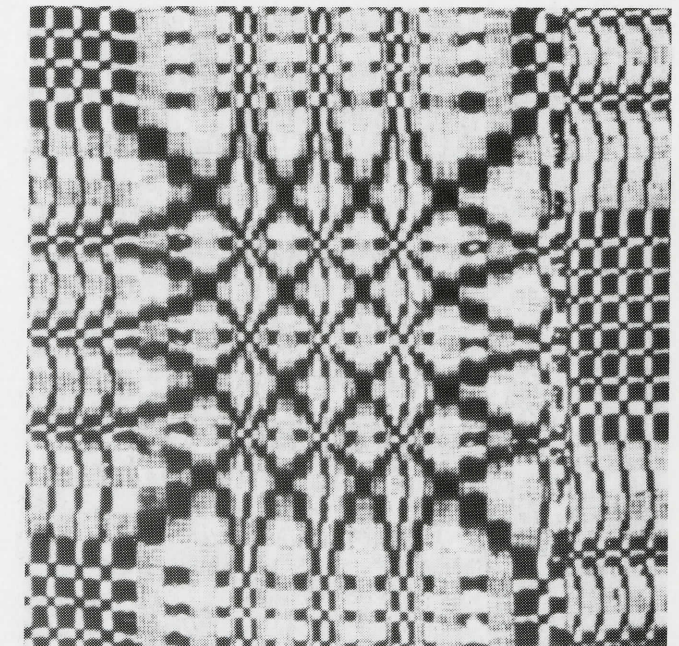
**ID# 37 Coverlet**

**Weaver:** Unknown  
**When:** ca 1880  
**Name of Pattern:** Sun, Moon, and Stars  
**Weave:** Overshot  
**Number of Panels:** 3 (29" ea)  
**Seams:** Not Matched  
**Size:** Length: 98"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Brown  
**Sett:** 40 EPI 32 PPI

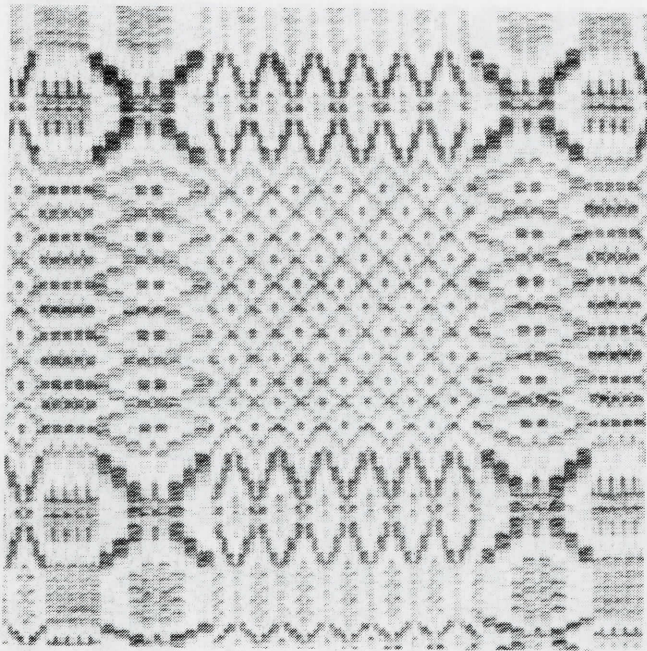


**ID# 76 Coverlet**

**Weaver:** Alsey Garrett Bonds (or her mother)  
**Born:** July 21, 1824, Laurens County, S.C.  
**Died:** 1869(?) Chambers County, Alabama  
**Married:** Richard Bonds, Farmer  
**Children:** Millage (Died in Civil War), Mary Jane (Hart), James, Monroe, John Milton, Robert, Joseph Orran, Phoebe Ella (Jackson)  
**Relation to Owner:** Great Grandmother  
**Where Woven:** Probably Chambers County, AL  
If woven by Alsey's Mother-Laurens Co, S.C  
**Name of Pattern:** Pinecone Bloom  
**Weave:** Overshot  
**Number of Panels:** 3 (28" ea)  
**Seams:** Not Matched  
**Size:** Length: 90"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Black  
**Sett:** 34 EPI 30 PPI







**ID# 71 Coverlet**

A detail of this coverlet appears on the back cover.

**Weavers:** Frances and Georgia Earnest

**Born:** 1858 and 1860, Randolph County

**Died:** 1945 and 1949, Randolph County

Frances married "Doc" Evans, Farmer;

They had no children.

**Relation to Owner:** Great Aunts

**Where Woven:** Randolph County near Wedowee

**When:** 1890's

**Name of Pattern:** Original Governor's Garden

**Weave:** Overshot

**Number of Panels:** 3 (26.5" ea)

**Seams:** Matched

**Tabby:** Cotton Twist-Z Ply-S

**Color:** Natural

**Pattern Weft:** Wool Twist-Z Ply-S

**Color:** Blue, Red

**Sett:** 36 EPI 30 PPI

**ID# 12 Coverlet**

**Weaver:** Mrs. Bill Weathers

**Relation to Owner:** Great-Great Grandmother

Either Mr. or Mrs. Weathers was a Creek Indian

**Where Woven:** rural Clay County

**When:** ca 1825

**Name of Pattern:** Flourishing Wave

**Weave:** Overshot

**Number of Panels:** 3 (27.5" ea)

**Seams:** Not Matched

**Size:** Length: 92"

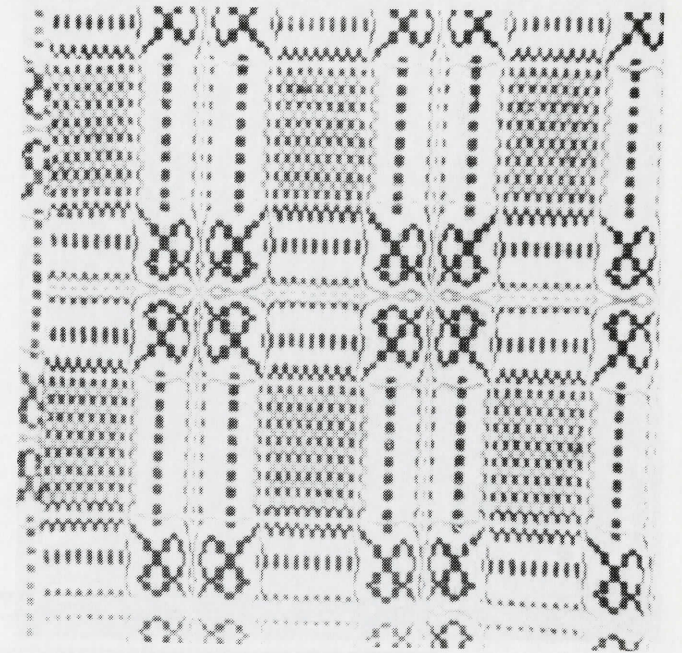
**Tabby:** Cotton Twist-Z Ply-S

**Color:** Natural

**Pattern Weft:** Wool Twist-Z Ply-S

**Color:** Purple and Blue

**Sett:** 40 EPI 48 PPI



**ID# 112 Coverlet**

**Weaver:** Martha Staton

**Relation to Owner:** Great Aunt

**When:** 1890's

**Name of Pattern:** Flourishing Wave (in stripes)

**Weave:** Overshot

**Number of Panels:** 3 (28" ea)

**Size:** Length: 101"

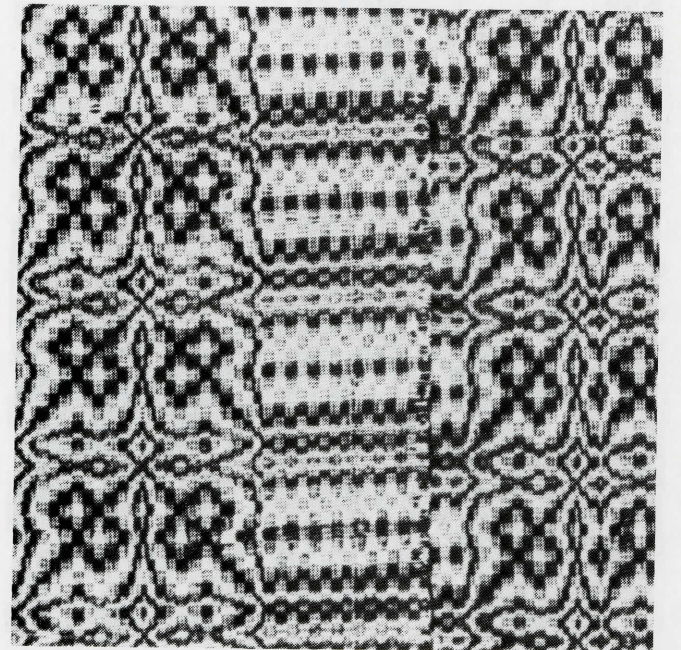
**Tabby:** Cotton Twist-Z Ply-S

**Color:** Natural

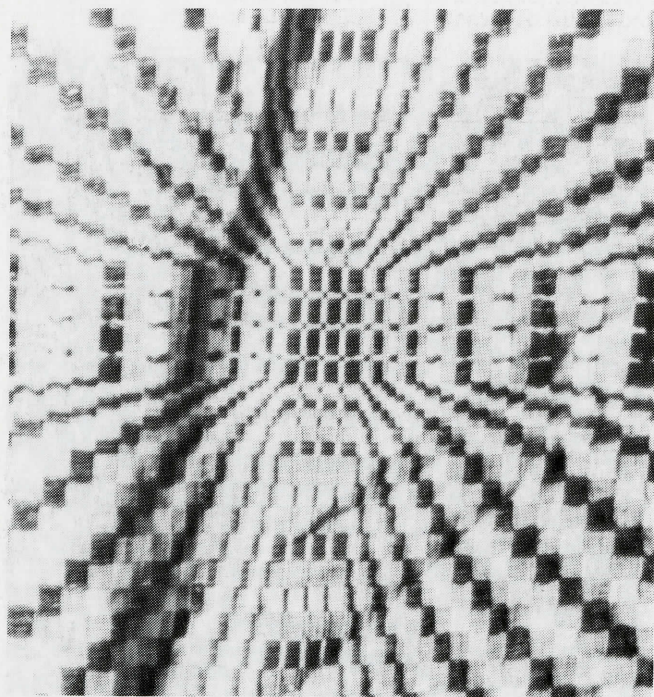
**Pattern Weft:** Wool Twist-Z Ply-S

**Color:** Black

**Sett:** 36 EPI 32 PPI



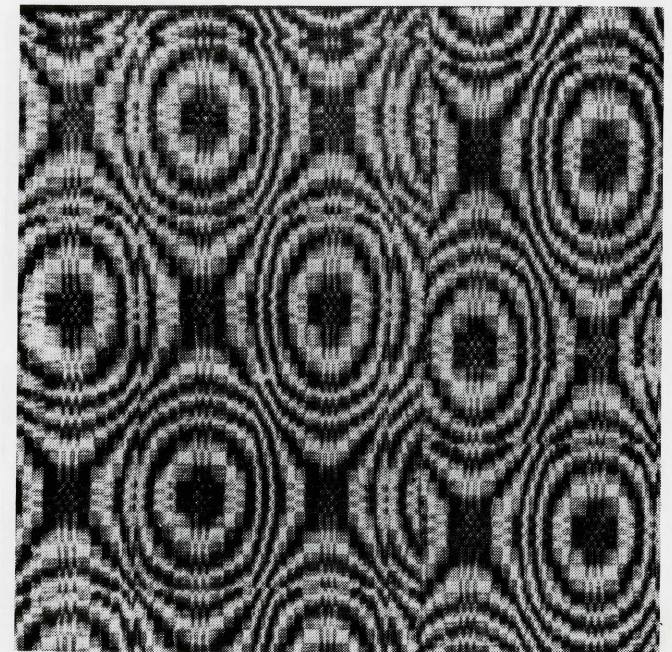




**ID# 17 Coverlet**  
**Weaver:** Unknown  
Purchased in North Alabama in the 1920's  
**Where Woven:** Walker or Winston Co., Alabama  
**When:** ca 1890  
**Name of Pattern:** Double Bowknot  
**Weave:** Overshot  
**Number of Panels:** 2 (33" ea)  
**Seams:** Not Matched  
**Size:** Length: 88"  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Purple  
**Sett:** 52 PPI

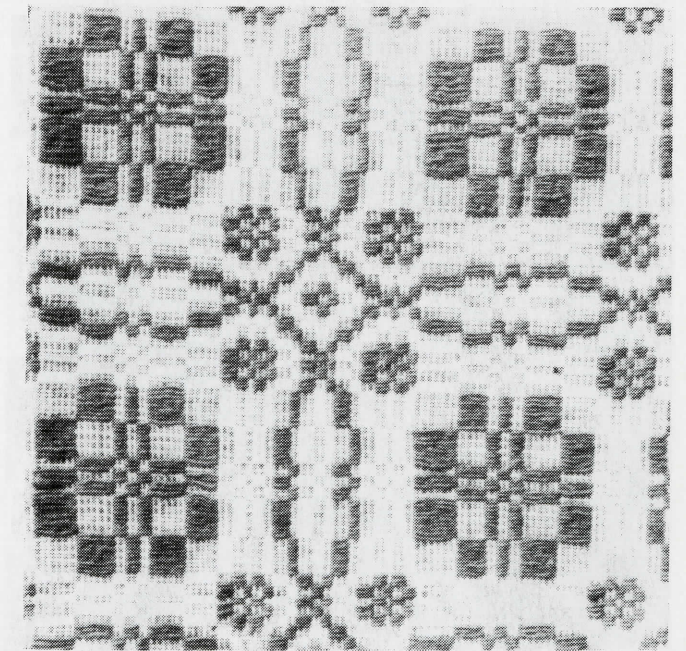
**ID# 89 Coverlet**

**Weaver:** Unknown  
This coverlet fragment was found in an outbuilding of the estate of Marvin Hodge near LaFayette, Chambers County  
**Name of Pattern:** Liley of the West  
**Weave:** Overshot  
**Number of Panels:** 3  
**Seams:** Mostly Matched  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Orange-Red  
**Sett:** 40 EPI 36 PPI



**ID# 44 Coverlet**

**Weaver:** Alice Jarrell Tucker  
**Relation to Owner:** Grandmother  
**Where Woven:** Chambers or Tallapoosa County  
**Name of Pattern:** Whig Rose  
**Weave:** Overshot  
**Number of Panels:** 3 (30" ea)  
**Seams:** Matched  
**Size:** Length: 100'  
**Tabby:** Cotton Twist-Z Ply-S  
**Color:** Natural  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Red  
**Sett:** 32 EPI 26 PPI







**ID# 43 Coverlet**

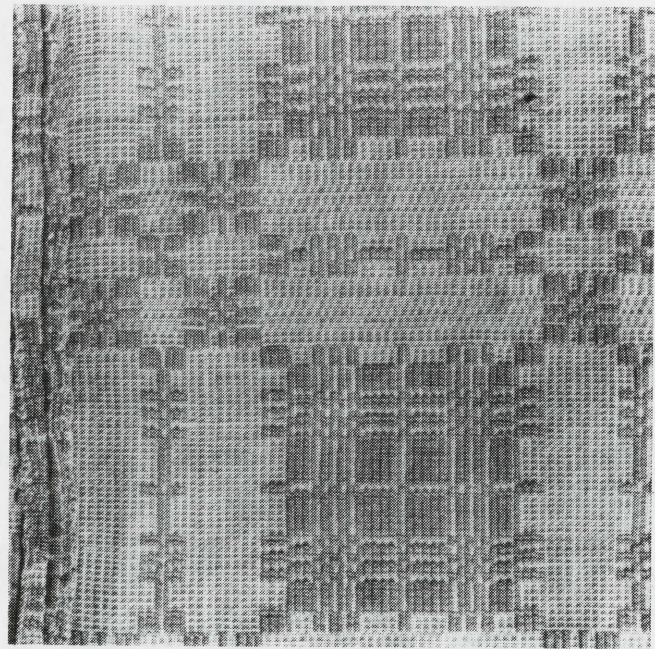
**Weaver:** Marie Antoinette (Pace) Strickland  
**Born:** Feb. 2, 1849, Clay Co., Alabama  
**Died:** Oct. 12, 1930, Alexandria, Alabama.  
Married Carter Jackson Strickland on Dec 20, 1877 in Clay Co., Alabama  
They are buried in the cemetery of Mt. Zion Baptist Church, Alexandria.

**Relation to Owner:** Great Grandmother  
“(They) moved by covered wagon in (approximately) 1894 to Albertville. Later lived at Piedmont and, after the children were grown, at Alexandria. There were six children. Her nickname was “Net.” She and her sister, Aunt “Pink,” married brothers. Aunt Pink had 5 children, and when Aunt Pink’s husband died, she and the five children came to live with Marie Antoinette (Aunt “Net”) and Uncle Carter. The two ladies must have done a a great deal of weaving in their younger years. When Net’s youngest child was 14, his older brother’s wife was concerned that he was not getting a proper education, and persuaded his parents to send him to Berry School at Rome, Georgia. He remembered that when he went off to school, his Mother and Aunt Pink wove all his towels and bed linens. He remembered a herring-bone pattern on the towels.

“The family tells that Net and Pink became tired of tending to all the handtied fringe that they had put on all their handwork. So, (one day) they ripped fringe off of everything, and stuffed it under the wash-pot and burnt it all up! Net’s youngest child (said) that he never really felt clean again, after he could no longer get his Mother’s homemade soap.

“Net used a cane, and walked with a limp. When (Net’s youngest child) was small, he would sit under the sewing-machine and push the treadle for her because of her bad leg. Net and Pink did all the usual work of a farm family of their day. Dried peas, made soap, etc, etc.

“The coverlet is in sections which have since been sewn back together - some misguided relatives had cut it into strips, and were using it for a hall runner - someone else rescued it. It was also used as a coverlet in an open wagon...”



Oval picture-Marie Antoinette Pace Strickland, called “Net.”

Group picture-taken ca 1940.  
Carter Jackson Strickland-“Net’s husband (in suspenders) with some of the children of the extended family.

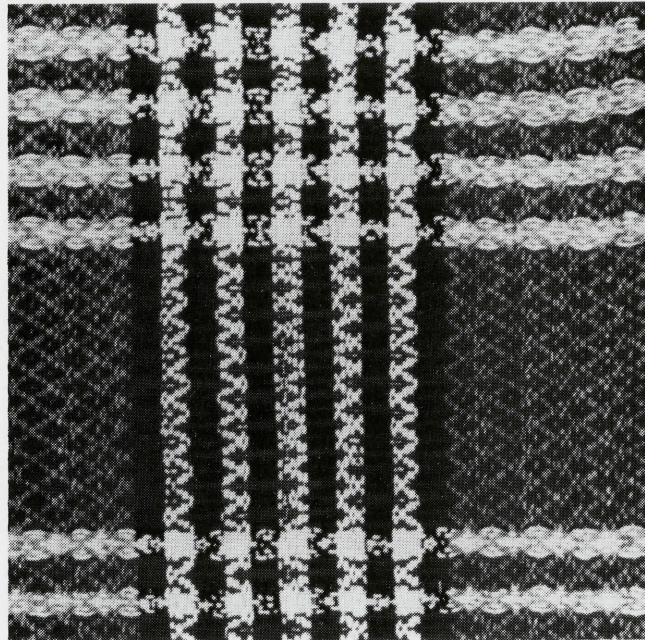
“Pink” and “Net” together.

**Weave:** Summer and Winter  
**Number of Panels:** 3 (23” ea)  
**Size:** Length: 90”  
**Tabby:** Cotton Twist-Z Ply-S  
**Pattern Weft:** Wool Twist-Z Ply-S  
**Color:** Rose  
**Sett:** 40 EPI 52 PPI

**Comments:** The photographs are taken of the back of the coverlet since the front was so very dirty. This is the only coverlet in the survey known to be woven on more than four harnesses.







**ID# 47 Blanket**

**Weaver:** Unknown

The origin of this blanket is unknown, although it is of a type woven in Pennsylvania. The first owner was Richard Alexander Jones of Elyton, Jefferson County, and there were many Pennsylvania influences in that part of Alabama. Sgt. Jones brought the blanket with him when he returned home after being paroled at Appomattox Court House, and this portion is owned by his Great Granddaughter.

**Weave:** Diamond Twill

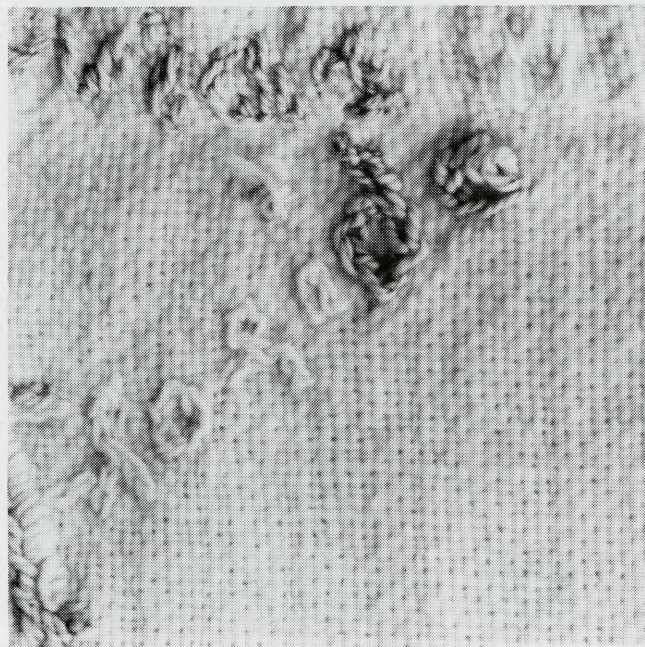
**Number of Panels:** Originally 3 (33")

**Size:** Length: 80"

**Pattern Weft:** Wool Twist-Z Ply-S

**Color:** Red, White, Blue

**Sett:** 28 EPI 24 PPI



**ID# 73 Sheet**

**Weaver:** Florida Swope

**Relation to Owner:** Great Aunt

**Where Woven:** Clay County

**When:** 1856

**Weave:** Tabby (Plain Weave)

**Number of Panels:** 3 (30", 30", 5.5")

**Size:** Length: 76"

**Tabby:** Cotton Twist-Z Ply-S

**Color:** Natural

**Sett:** 28 EPI 30 PPI

Although the fabric is not beaten evenly so that the weft threads do not match exactly at the seams, the seams are sewn so carefully (selvedge to selvedge) that they are almost impossible to detect by feel.

Corner is embroidered "May 11, 1856 Florida."

**ID# 51 Counterpane**

**Weaver:** Elizabeth Jackson

Her husband was a planter and the counterpane is "Homespun from materials grown on the plantation."

**Relation to Owner:** Great Great Grandmother

**Where Woven:** Harris County, Georgia near Ellerslie (although woven in Georgia, it has been in Alabama for quite a while and is representative of many Alabama woven pieces).

Mrs. Jackson also wove coverlet ID #50

**When:** 1840s

**Weave:** Striped Dimity **Fringe:** 6"

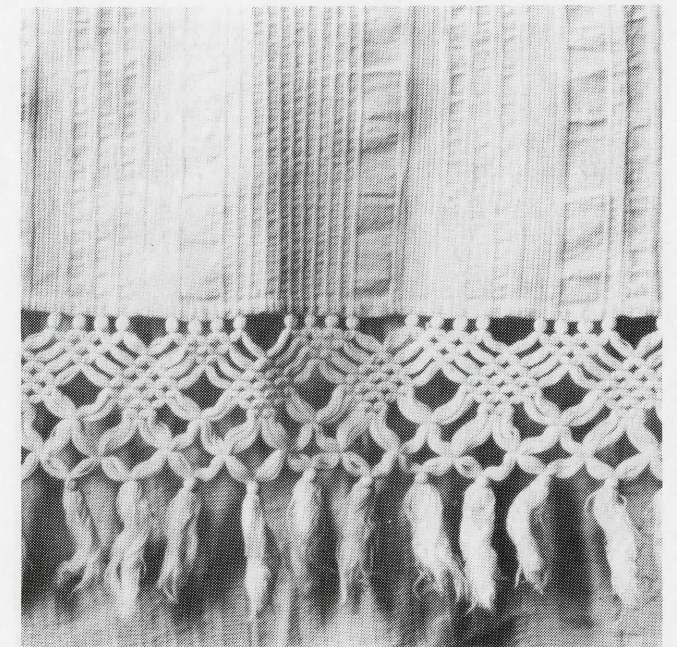
**Number of Panels:** 3 (27" ea)

**Size:** Length: 106"

Cotton Twist-Z Ply-S

**Color:** White

**Sett:** 40 EPI 60 PPI



**ID# 100 Counterpane**

**Weaver:** Louisa Hyatt Bynum

**Born:** 1855, Blount County

**Died:** 1935, Oneonta, Blount County

"Member of Pioneer family in this area."

Married Eli Bynum, Farmer.

Children: Zula, Porter, Luther, David, Roxie, Minnie,

Lottie, Grady

**Relation to Owner:** Husband's Grandmother

**Where Woven:** Murphee's Valley, Blount County

**When:** ca 1880

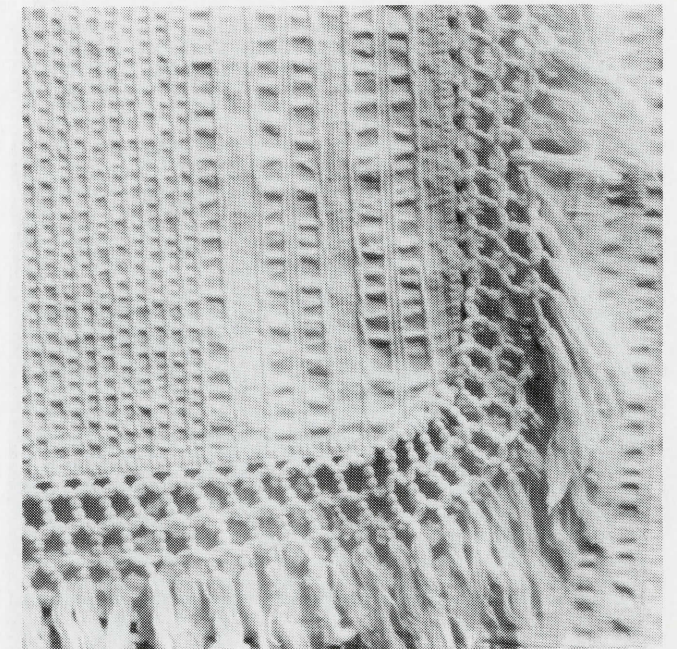
**Weave:** Dimity Stripes **Fringe**

**Number of Panels:** 3

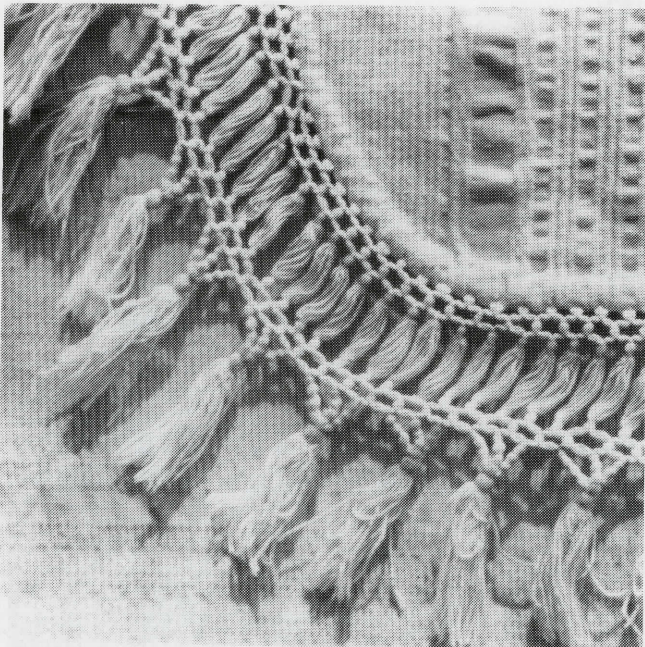
Cotton Twist-Z Ply-S

**Color:** White

**Sett:** 36 EPI 36 PPI







**ID# 103 Counterpane**

**Weaver:** Unknown slave on Sloppy Plantation  
"Cotton was grown on Sloppy Plantation and woven by slaves... (The counterpane) was buried during the war along with other artifacts."

**Relation to Owner:** Great Granddaughter of Plantation owner.

**Where Woven:** Southeast Alabama

**When:** ca 1855

**Weave:** Striped Dimity

**Number of Panels:** 3 (26.5" ea)

**Size:** Length: 104"

Cotton Twist-Z Ply-S

**Color:** White

**Sett:** 42 EPI 60 PPI

This picture of Mrs. Bailey was taken March 17, 1922 in the farm yard of her daughter, Mary Compton. Mrs. Bailey is wearing a sunbonnet.



**ID# 46 Counterpane**

**Weaver:** Martha Jane McElroy Bailey  
(Weaver also of counterpane ID# 14-not pictured)

**Born:** October 24, 1846, Cleburne County

**Died:** March 17, 1922, Near Somerville

**Married to:** Wiley Harrison Bailey, Farmer

**Children:** Mary, Nancy, Nora, William Marshall

**Relation to Owner:** Great Grandmother

**Where Woven:** Morgan County

**When:** ca 1880

**Weave:** Striped Dimity

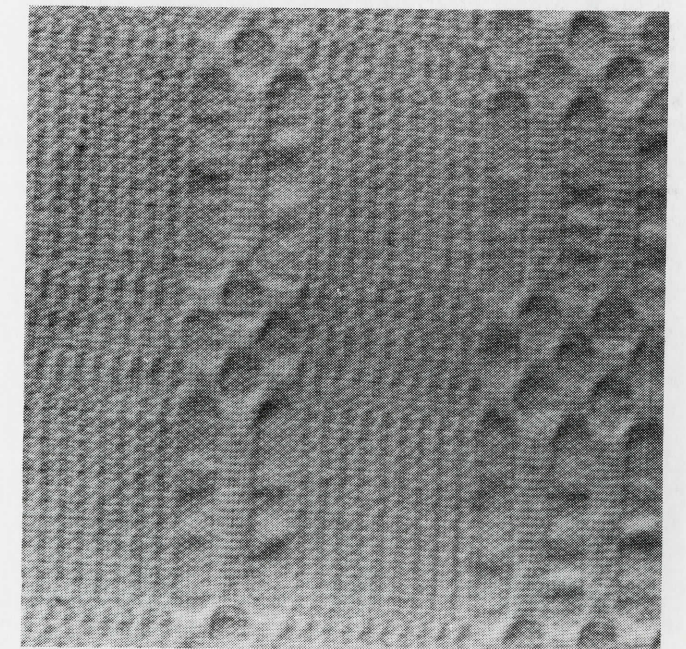
**Number of Panels:** 3 (28", 28" 14")

**Size:** Length: 80"

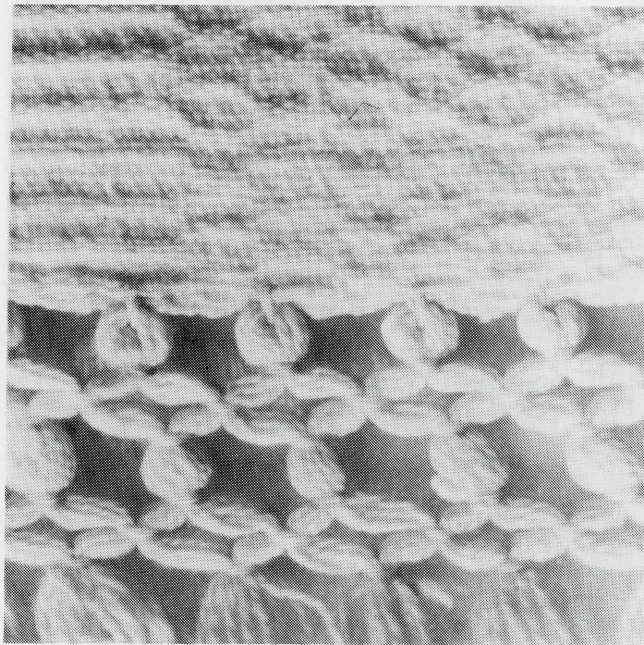
Cotton Twist-Z Ply-S

**Color:** White

**Sett:** 50 EPI 50 PPI





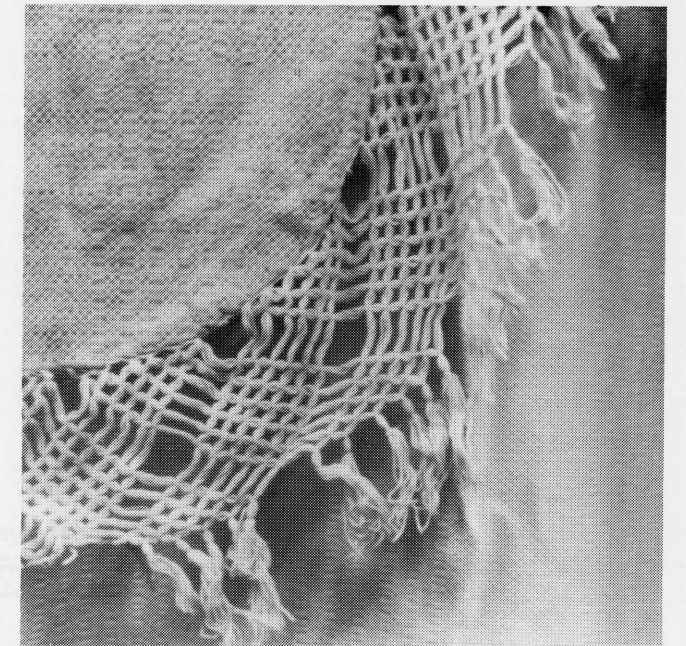


**ID# 66 Counterpane**

**Weaver:** Elizabeth Harmon  
**Relation to Owner:** "Great Grandfather's Daughter's Husband's Mother"  
**Fringe By:** Mary Elizabeth (Hughes) McLeroy  
Born: 1846 Died: 1924  
**Relation to Owner:** Great Grandmother  
**Where Woven:** Randolph County  
**When:** 1870s  
**Weave:** Striped Dimity  
**Fringe:** on 3 sides  
**Size:** Length: 92"  
Cotton Twist-Z Ply-S  
**Color:** White  
**Sett:** 40 EPI

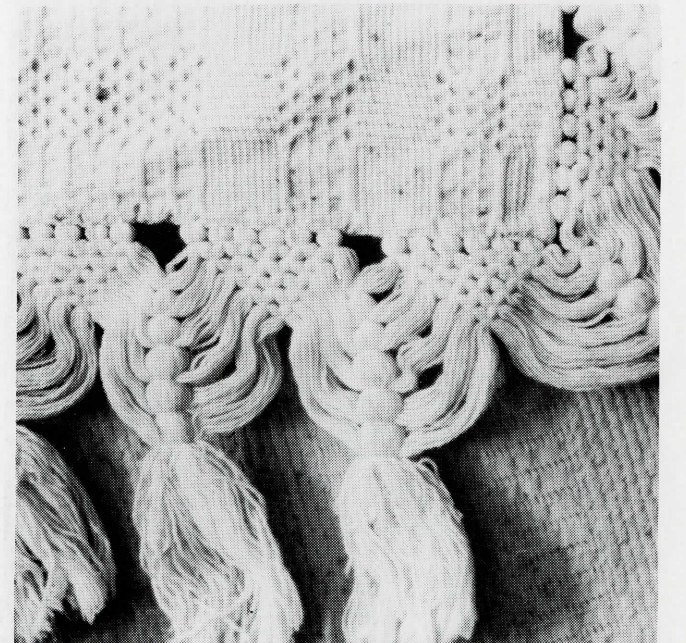
**ID# 84 Counterpane**

**Weaver:** Francis Brown Hamil  
Born: 1853, Tolbert Co, GA.  
Died: July 26, 1928, Langdale, Alabama  
Married James Lafayette Hamil, Farmer  
Children: John, George, Huey, Lee, Jessie, Woody, Mattie, Babe, Mollie  
"(She) never went to school but learned to read-raised 9 children-good in arts and crafts and comedienne (actress)." Also wove # 85, not pictured.  
**Relation to Owner:** Grandmother  
**Where Woven:** Millerville, AL  
**When:** 1870s  
**Weave:** Honeycomb in Bands  
**Number of Panels:** 3 (25" ea)  
**Size:** Length: 94" without fringe  
**Fringe:** 7" twisted between ties  
Cotton Twist-Z Ply-S  
**Color:** White  
**Sett:** 26 EPI 36 PPI



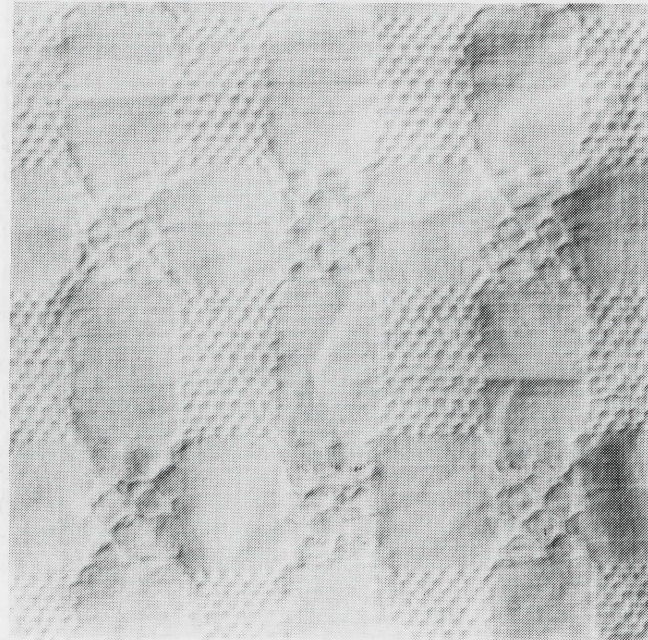
**ID# 132 Counterpane**

**Weaver:** Unknown  
**Where Woven:** Macon or Lee County  
**Weave:** Honeycomb in Blocks  
**Number of Panels:** 4 (14", 19", 29", 29")  
**Seams:** Matched  
**Size:** Length: 106" without fringe  
**Fringe:** 5"  
Cotton Twist-Z Ply-S  
**Color:** White  
**Sett:** 40 EPI

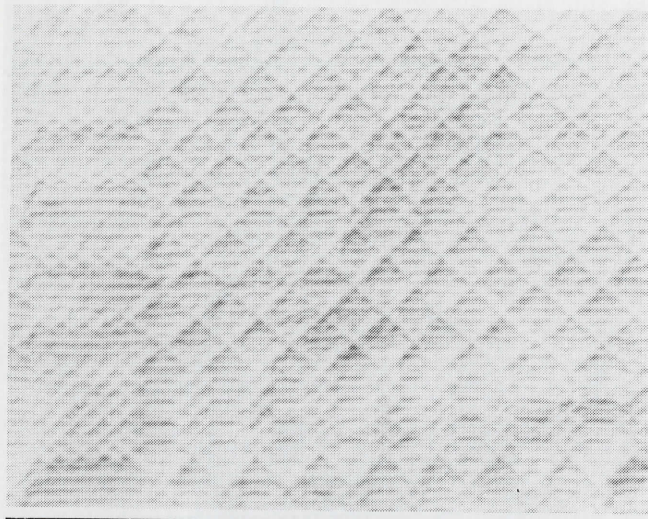


**ID# 54 Counterpane**

**Weaver:** Amanda Snell Cain  
Born: 1855, Dale Co, AL. Died: 1926, Ozark, AL  
Married to Daniel Shorter Cain  
**Relation to Owner:** Grandmother  
**Where Woven:** Dale County  
**When:** ca 1890  
**Weave:** <sup>Macon</sup> Honeycomb in Blocks  
**Number of Panels:** 3 (25" ea)  
**Seams:** Not Matched  
**Size:** Length: 94"  
Cotton Twist-Z Ply-S  
**Color:** White  
**Sett:** 30 EPI 30 PPI







**ID# 134 Counterpane**

**Weaver:** Unnamed

**Relation to Owner:** Great Aunt

"This Aunt made six coverlets, one for each of my father's sisters."

One sister gave this counterpane to the brother.

**Where Woven:** Lee County

**When:** 1860's

**Weave:** Bronson Blocks

**Number of Panels:** 3 (28" ea)

**Seams:** Not Matched

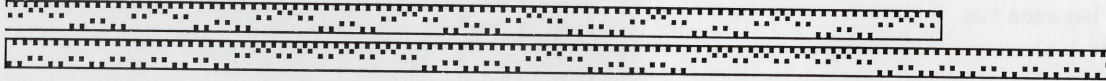
**Size:** Length: 102" without fringe

**Fringe:** on 3 sides, 6"

Cotton Twist-Z Ply-S

**Color:** White

**Sett:** 50 EPI 528 PPI



**ID# 75 Counterpane**

**Weaver:** Frances Jane Daniel (Hart)

**Born:** Jan. 17, 1826 Pike Co., Georgia

**Died:** 1870(?), Chambers Co., Alabama

Married Benjamin Hart, Farmer on December 12, 1843.

Children: Georgia Washington, Lewis, Varnold, Joel, Benjamin, Sarah Elizabeth, Mary Teresa, Susie.

"She was (ten) years old when her family moved to LaFayette in February, 1836. The house her father built before 1839 is still standing (there)." It is shown on page 330 of *Pine Log and Greek Revival*, by Wm. Davidson, published by the Chattahoochee Valley Historical Society.

**Relation to Owner:** Great Grandmother (or her Mother)

**Where Woven:** LaFayette, Chambers County

**When:** ca 1850

**Weave:** Spot Bronson in Blocks with 4" Fringe

**Number of Panels:** 3 (28" ea)

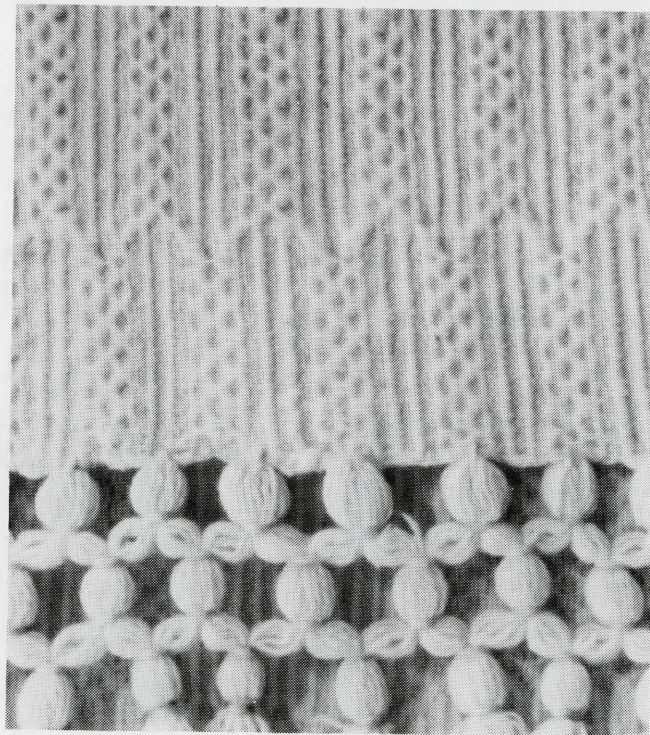
**Seams:** Not Matched

**Size:** Length: 91.5" (without fringe)

Cotton Twist-Z Ply-S

**Color:** White

**Sett:** 40 EPI 40 PPI



**ID# 82 Counterpane**

**Weaver:** Matilda Tatum Chappell

**Born:** Dec. 17, 1811 **Died:** June 16, 1893

Married Henry Chappell, Planter, on December 13, 1831.

Henry died in 1853, and Matilda continued to operate the plantation, which had 22 slaves in 1855. Their home is pictured on page 239 of *Pine Log and Greek Revival*, by Wm. Davidson, published by the Chattahoochee Valley Historical Society.

Children: Mary Frances, A.H. Chappell (died in the Civil War at age 23.)

**Relation to Owner:** Great Grandmother

**Where Woven:** "Fairfields" Plantation, Chambers County

**When:** 1840s

**Name of Pattern:** Called "Cattracks" by owner

**Weave:** Honeycomb and Dimity

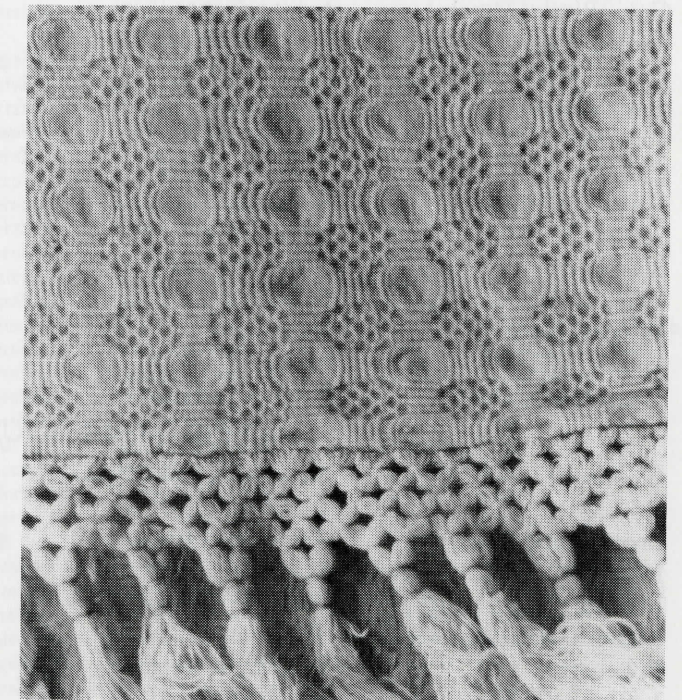
**Number of Panels:** 3

**Size:** Length: 104"

**Fringe:** 4" Cotton Twist-Z Ply-S

**Color:** White

**Sett:** 50 EPI 60 PPI





GEORGE WASHINGTON CARVER'S LIST OF SOUTHERN DYE PLANTS

Dye Plant	Latin Name	Color
Maple, Silver	<i>Acer dasycarpum</i>	pink-tan
Maple, Red	<i>Acer rubrum</i>	pink-tan, purple (from rotted wood with copperas)
Onions, Cultivated	<i>Allium sepia</i>	yellow to gold to brown
Dog Fennel	<i>Aanthemus cotula</i>	yellow and gold
Peanut Skins (19 colors)	<i>Arachis hypogaea</i>	blues (dark, midnight and English) black, orange, yellow, brown also mustard green
Hickory	<i>Carya tomentosa</i>	gold to brown
Spurge, Small and Large	<i>Euphorbia</i>	yellow to gold
Potatoes, Sweet	<i>Ipomoea batatas</i>	jet black, rich orange, ("45 dyes, peeling & skin")
Walnut, Black	<i>Juglans nigra</i>	brown to black
Crape Myrtle	<i>Lagerstroemia indica</i>	"similar to pomegranate"
Gum, Sweet	<i>Ligudambar styraciflua</i>	yellow to tan
Osage, Orange (bois'd'arc)	<i>Maclura pomifera</i>	yellow (bright), yellow olive, dark olive, "through many gradations to black"
Gum, Black (Tupelo)	<i>Nyssa sylvatica</i>	yellow to tan
Pomegranate	<i>Punica grantium</i>	grey to black
Apple, Wild Crab	<i>Pyrus</i>	yellow to gold
Oak, White	<i>Quercus alba</i>	tan
Oak, Red	<i>Quercus alba</i>	red-brown
Oak, Black	<i>Quercus velutina (nigra)</i>	yellow, rust brown,
Sumac, White	<i>Rhus coriaria</i>	with logwood yields black
Sumac, Black	<i>Rhus glabra</i>	with logwood yields black
Blackberry	<i>Rubus fruticosus</i>	blue-grey to black
Willow, White	<i>Salix</i>	rose
Willow, Black	<i>Salix nigra</i>	rose
Smilax, Wild	<i>Smilax</i>	
Grape, Muscadine	<i>Vitis rotundifolia</i>	khaki & "similar to osage orange"

A FEW OTHER SOUTHERN DYE PLANTS

Bloodroot	<i>Sanguinaria canadensis</i>	tan, red, to pink
Coreopsis	<i>Calliopsis tinctoria</i>	yellow to red
Brown Eyed Susan	<i>Rudbeckia trilobata</i>	yellow to gold, green
Indigo, Wild (Rattleweed)	<i>Baptista tinctoria</i>	blue (also used with other dyes for green)
Madder (Button Bush)	<i>Rubia cephalanthus</i>	orange to red
Madder (Partridge-Berry)	<i>Rubia mitchella</i>	orange to red
Pokeberry	<i>Phytolacca decandra</i>	pink to purple (fades with light and washing)
Umbrella Lichen	<i>Rocella tinctoria</i>	orchid to purple

INDEX

ID#	Weavers Name	P Type	County?	Weave	Pattern Name	Date	Color
1	Mary MacLendon Dean	3 Counter	Chambers	Honeycomb	Stripes	ca 1880	White
2	Mary MacLendon Dean	3 Counter	Chambers	Dimity	Stripes	ca 1880	White
3	Mary MacLendon Dean	3 Cover	Chambers	Overshot	Solomons Delight	ca 1880	Purple/Black
4	Mary MacLendon Dean	3 Cover	Chambers	Overshot	Cat Tracks (Var)	ca 1880	Red
5	unknown	3 Cover	Chambers	Overshot	Block on Opposites		Pink/Brown
6	unknown	3 Cover	Chambers	Overshot	Roses and Stars		Blue
7	unknown	2 Cover	N. Alabama?	Overshot	Sunrise& Win Sash		Rose/2 Greens
8	unknown	3 Cover	unknown	Overshot	Sunrise& Win Sash		Blue
9	unknown	3 Counter	unknown	Di & Ho	Snowballs & Table		Fringe
10	unknown	3 Counter	unknown	Dimity	Irregular Dimples		Heavy Fringe
11	unknown	3 Counter	unknown	Honeycomb	Twenty Five Roses		Fringe
12	Mrs. Bill Weathers*	3 Cover	Clay	Overshot	Flourishing Wave	ca 1825	Blue/Purple
13	Mrs. Wilson Tompkins	3 Cover	Franklin	Overshot	Nine Roses	ca 1850	Red on Blue Tabby
14	Martha Jane McElroy Bailey	3 Counter	Morgan	Dimity	Stripes	ca 1870	White
15	2 Misses Drivers & Mrs. Walker	3 Cover	Clay	Overshot	Flourishing Wave	ca 1870	Blue(navy)/White
16	2 Misses Drivers & Mrs. Walker	3 Counter	Clay	Honeycomb	Block Pattern	1872	White
17	unknown*	2 Cover	Walker/Wins	Overshot	Double Bowknot	ca 1890	Purple
18	Mrs. Tom Ware	3 Counter	Macon	Dimity	Stripes	ca 1890	White
19	Mrs. Tom Ware	3 Counter	Macon	Dimity	Stripes	ca 1890	White
20	unknown	3 Cover		Overshot	Cat Tracks		Blue
21	Mrs. Rush	3 Cover	Coosa	Overshot	Cat Tracks Var		Blue/orchid
22	Mrs. Stough*	3 Cover	S AL	Overshot	Sun, Moon & Stars		Wine
23	Mary Ann Fritches Planck	2 Cover	NY State	Double	Pickup Double Weave	1843	Blue/White-Floral
24	Mrs. Gay	3 Cover	Randolph	Overshot	Sea Star	ca 1880	Blue
25	Minnie Seymour	2 Cover	N. Carolina	Overshot	(Picture Missing)		Blue
26	unknown				(Data Missing)		
27	Della Endsley James	2 Cover		Overshot	Federal City	ca 1890	Blue (lt)/Red
28	Leannah Tucker	2 Cover	St. Clair	Overshot	Sweet Briar Beauty, Var	1882	Red/Purple
29	unknown	2 Cover		Overshot	King's Flower		Purple/Black
30	Harriette Nelson	f Cover	Franklin	Overshot	Lover's Knot	1880	Black/Purple
31	Lorena Clardy	3 Cover	Tallegada	Overshot	Double Chariot Wheel	ca 1870	Blue/Red
32	unknown	2 Cover		Overshot	Pine Bloom		Red
33	Emily Gibson*	3 Cover	Morgan	Overshot	Solomon's Delight	ca 1870	Blue
34	Emily Gibson*	3 Cover	Morgan	Overshot	King's Flower	ca 1870	Blue
35	Emily Gibson*	3 Cover	Morgan	Overshot	Butternut	ca 1870	Blue
36	Emily Gibson	3 Counter	Morgan	Dimity	Vertical Bands	ca 1870	White
37	unknown*	3 Cover	Tallapoosa	Overshot	Sun, Moon & Stars	ca 1880	Tan/Brown
38	Bowling Green Woolen Mills	1 LapRobe		Jacquard	Floral		Yellow/Green/Brown
39	Mrs. D.W. Sturkie	3 Cover	Etowah	Overshot	Whig Rose		Rose/Lt.Blue/Dk
40	Martha Ann Wood	3 Cover	Randolph	Overshot	Catalpa Flower	ca 1890	Red//Black
41	Mary Elizabeth Hammonds	3 Cover	Clay	Overshot	9 Roses (Stripes)		All White Cotton
42	unknown	2 Cover	not Alabama	Overshot	Double Bowknot		Blue
43	Marie Antoinette Pace Strickland*	3 Cover	Clay	S&W	Lover's Knot, Var	ca 1880	Pink
44	Alice Jerrell Tucker*	3 Cover	Chambers	Overshot	Whig Rose	ca 1890	Red
45	Prisoners	1 Cover	NY State	Beiderwand	Hearts & Flowers	ca 1850	Red
46	Martha Jane McElroy Bailey*	3 Counter	Morgan	Dimity	Wide Bands	ca 1890	White
47	Returned from Appomattox*	3 Blanket	PA influence	Twill	Diamond Twill	ca 1860	Red/White/Blue
48	unknown	2 Cover		Overshot	9 Stars & Table		Red
49	Owner-Gr. Grandson	2 Cover	Tennessee	Overshot	9 Patch and Table	ca 1860	Blue/Red-Orange
50	Elizabeth Jackson*	3 Cover	Harris, Ga	Overshot	9 Roses & Table	ca 1840	Black/Rose
51	Elizabeth Jackson*	3 Counter	Harris, Ga	Dimity	Stripes	ca 1840	White & 6" fringe
52	unknown	3 Cover	Tallapoosa	Overshot	Single Chariot Wheel, Var	ca 1840	Grey
53	Martha & Nan Heath*	3 Cover	Chambers	Overshot	Double Irish Chain	ca 1830	Black



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ID# Weavers Name	P Type	County?	Weave	Pattern Name	Date	Color
54 Amanda Snell Cain*	3 Counter	Dale	Honeycomb	Blocks	ca 1880	White
55 Bates Textiles	1 Counter		Jacquard	Jacquard	Modern	White
56 unknown*	3 Cover		Overshot	Sweet Briar Beauty		Blue
57 unknown	2 Blanket	Louisiana	Tabby	Handspun Wool	1878	Natural
58 unknown	2 Blanket	Louisiana	Tabby	Handspun Wool	1878	Natural
59 Mrs. John C. Burgess	Counter	Macon	Crochet	4" Sqs Crocheted		White
60 Mrs. John C. Burgess	Counter	Macon	Knit	Leaf Pattern	ca 1890	White/4" fringe
61 Militia Haynes Moon*	2 Cover	Clay	Overshot	Blocks of Opposites (AL)	1875-76	Blue/Red
62 Martha Ann Burnett	2 Cover	Chilton	Overshot	Flourishing Wave	ca 1890	Blue/Pink
63 Gabriella Frances Durham	3 Cover	Coosa	Overshot	Flourishing Wave	ca 1880	Purple
64 unknown	3 Counter	Wash., GA	Honeycomb	Bands	ca 1890	White
65 Probably made at state prison	2 Cover	NY State	Tabby	Pickup DBL Weave	ca 1850	Red/White
66 Eliz Harmon; Fringe-M.E. McLeroy*	3 Counter	Randolph	Dimity	Stripes	ca 1870	White
67 Frances Amanda Ross Langley	3 Cover	Tallapoosa	Overshot	Pinecone Bloom		Blue
68 Frances Amanda Ross Langley	3 Cover	Tallapoosa	Overshot	Pinecone Bloom, Vert,Band		Blue
69 Cecila Strickland McColem	3 Cover	Morgan	Overshot	Sun, Moon & Stars	ca 1870	Black/Orchid
70 Lizzie Magruder	3 Cover	Ga, Merwi Co	Overshot	Diamond and Crown	1828	Red/Brown
71 Frances & Georgia Earnest*	3 Cover	Randolph	Overshot	Orig. Governor's Garden	ca 1890	Blue/Red
72 Mary Ann Garrett Culbertson	3 Counter	Chambers	Dimity	Stripes	ca 1850	White-4" fringe
73 Florida Swope*	3 Sheet	Clay	Tabby	Dated "May 11, 1856"	1856	White
74 unknown*	3 Cover	Chambers	Overshot	Checkerboard		Red-Orange
75 Frances Jane Daniel Hart*	3 Counter	Chambers	Bronson	Block	ca 1850	White-4" fringe
76 Alsey Garrett Bonds*	3 Cover	Chambers	Overshot	Pinecone Bloom	ca 1850	Black
77 unknown	3 Cover	Chambers	Overshot	Double Chariot Wheels	ca 1850	Brown
78 Rebecca Satterwhite	F Cover	Ga/Harris Co	Overshot	Liley of the West	1855	Gold
79 Betty Foster Davis	3 Counter	Clay	Dimity	Stripes		White 2.5" fringe
80 Edna Poole Ward*	3 Cover	Rus-Now Lee	Overshot	Catalpa Flower	ca 1850	Red/Brown
81 Matilda Tatum Chappell	3 Cover	Chambers	Overshot	Cattracks & Snail Trail	1845-50	Blue
82 Matilda Tatum Chappell*	3 Counter	Chambers	Honeycomb	"Cat Tracks"	1845-50	White
83 Jacquard Loom	1 Quilt		Jacquard	"Marseilles" Quilt		White-Floral-Fringe
84 Francis Brown Hamil*	3 Counter	Clay	Honeycomb	Bands	ca 1870	White 7" fringe
85 Francis Brown Hamil*	3 Counter	Clay	Bronson	Blocks	ca 1870	White 5" fringe
86 Margaret Green Jones	3 Cover	Clay	Overshot	2H Patch (var. on Tabby)	ca 1860	Pink/Orange-Red
87 Margaret Green Jones*	3 Cover	Clay	Overshot	2H Patch (var. on Tabby)	ca 1860	Red/Orchid/Brown
88 unknown	3 Cover	Ga/Cedartown	Overshot	Single Irish Chain	ca 1850	Brown
89 From Marvin Hodge estate*	3 Cover	Chambers	Overshot	Liley of the West		Red-Orange
90 Sarah Ann Stephens*	3 Cover	Chambers	Overshot	Indian Wars	1849	Brown/Orchid
91 Sarah Ann Stephens	3 Counter	Chambers	Dimity	Stripes	1849	White
92 Betty Roebuck	2 Cover	Jefferson	Overshot	Wheel of Fortune	ca 1880	Brown/Purple
93 Mrs. McKinnon	3 Cover	Tallapoosa	Overshot	Governor's Garden	ca 1890	Blue/Pink
94 Melissa Cross Helms	3 Cover	Shelby	Overshot	Federal Knot	ca 1890	Blue/Red-Orange
95 "Granny" Weatherington	3 Sheet	Ga/Harrelson	Tabby	Plaid		Tan/Blue
96 Mary Anthony Baker	3 Cover	Cherokee	Overshot	Whig Rose (var)		Red (from Oak)
97 Letitia Hart Everett	3 Cover	Coosa	Overshot	Pinecone Bloom (var)	ca 1890	Red (light & dark)
98 Letitia Hart Everett	3 Cover	Coosa	Overshot	Stars and Table	ca 1890	Black/Purple
99 Mrs. House	3 Cover		Overshot	Lover's Knot		Black
100 Louisa Hyatt Bynum*	3 Counter	Blount	Dimity	Stripes	ca 1880	White Fringe
101 From an estate in Florence, AL*	2 Cover	Lauderdale	Overshot	Pinecone Bloom		Blue/Purple
102 unknown	2 Cover	DeKalb	Overshot	Federal City		Red/Purple/Brown
103 Unnamed Slave/Sloppy Plantation*	3 Counter	S.E. AL	Dimity	Stripes	ca 1855	White 4.5" Fringe
104 Autye Ford	3 Cover	Jefferson	Overshot	Pinecone Bloom		Pink/Red
105 Probably made at state prison	1 Cover	NY State	Double	Pickup/Doubleweave	ca 1840	Red/White-Floral

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ID# Weavers Name	P Type	County?	Weave	Pattern Name	Date	Color
106 unknown (Opp, AL)	3 Cover	Covington	Overshot	Lover's Knot	ca 1890	Black
107 Near Ebenezer Ch W of Lafayette	3 Cover	Chambers	Overshot	Sweet Briar Beauty	ca 1850	Blue
108 initials D.K.	3 Counter		Honeycomb	Alt. Blocks		Croc Fl & Fringe
109 Lucy Boone or Betsy A.B. Jowers	3 Cover	Elmore (Now)	Overshot	Double Bowknot	ca 1840	Black
110 Samantha Chamblee	3 Cover	Jefferson	Overshot	Dbl Irish Chain		Blue/Red
111 Hannah Bishop (Lovelady)	3 Cover	Shelby	Overshot	Lover's Knot	ca 1880	Red
112 Martha Staton*	3 Cover	Lee (Now)	Overshot	Flourishing Wave (stripes)	ca 1890	Black
113 unknown	3 Cover		Overshot	Sun, Moon, & Stars	ca 1890	Orchid
114 Jane Smith Cornelius	2 Cover	Blount	Overshot	Sunrise	ca 1880	Blue
115 unknown	3 Cover	Jefferson	Overshot	Nine Roses		Blue/Rose
116 unknown	3 Cover	Dallas?	Overshot	Cattracks & Winding Vine		Brown/Orchid
117 unknown	3 Cover	Dallas?	Overshot	Sun, Moon, & Stars		Blue/Orchid
118 initialed L A	3 Counter	Madison?	Honeycomb	Bands		White
119 border much earlier	4 Cover	Laurence?	Overshot	divided in center		Blue/Red
120 unknown	2 Cover	Jefferson?	Overshot	Lover's Knot (var)		Brown
121 unknown	3 Counter	Madison?	Dimity	Stripes		White 6" Fringe
122 unknown	3 Cover	Jefferson?	Overshot	Lover's Knot		Brown
123 A) unknown	2 Cover	Jefferson?	Overshot	Monks Belt (opposites)		Blue/Red (pink)
123 B) unknown	2 Cover	Tenn	Overshot	Star Cross & Fl. Wave	ca 1960	Red/Black
124 unknown	2 Cover	Tenn	Overshot	Lover's Knot	ca 1960	Red
125 unknown	3 Counter		Overshot	16 Roses & Table		White-Worn Fringe
126 unknown	3 Cover		Overshot	Sun, Moon, & Stars		Shocking Pink
127 unknown	3 Counter	Madison?	Honeycomb	Blocks		White 5" fringe
128 family/David McCarley	3 Cover	Chambers	Overshot	Governor's Garden	ca 1850	Rose
129 family/L. Platt Boyd	1 LapRobe	New Eng.	Twill	Dog & Pheasant	ca 1900	Brown with Dog
130 family/Wm Lauler (civil war)	3 Cover	Madison	Overshot	Pinecone Bloom	ca 1860	Blue (dark)
131 family/L. Platt Boyd	3 Counter	Lee (Now)	Dimity	Stripes		White
132 family/L. Platt Boyd*	3 Counter	Lee (Now)	Dimity	Honeycomb Blocks		White 5" fringe
133 family/L. Platt Boyd	3 Counter	Lee (Now)	Dimity	Stripes		White
134 Unnamed*	3 Counter	Lee (Now)	Bronson	Block and Diamond	ca 1860	White 4" fringe
135 Unknown	1 Towel	Ohio	Bronson	towelling 3 pieces	ca 1880	White
136 unknown	3 Cover	Chambers	Overshot	Federal Knot	ca 1850	Brown/Orchid
137 unknown	3 Cover	Chambers	Overshot	Whig Rose	ca 1870	Red/Tan

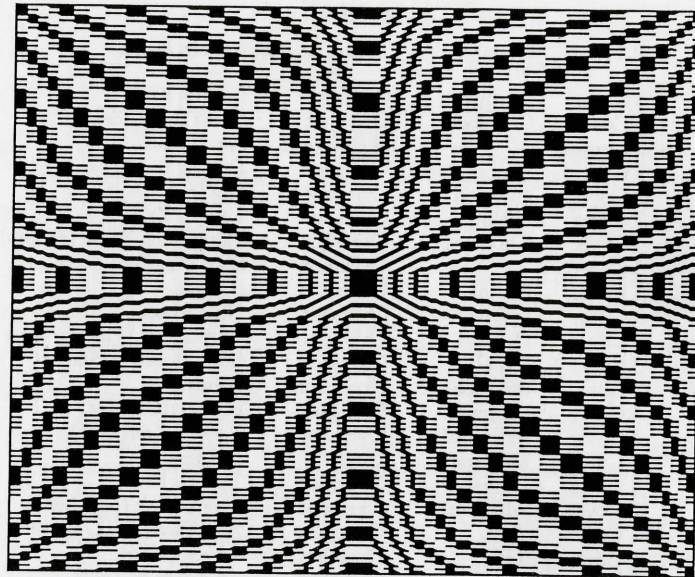
\*Described in text

Illustrations are not in numerical order. Simpler patterns appear first.

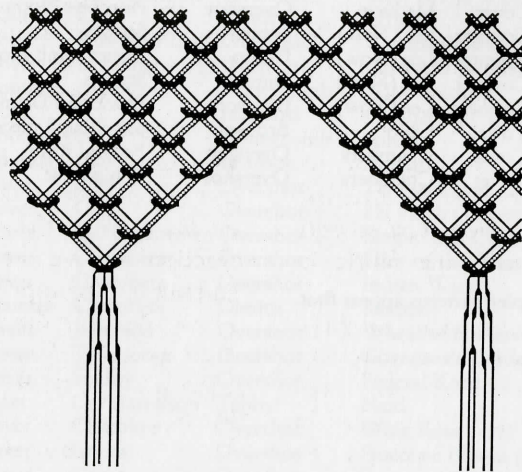
P = Panels

F = Fragment





DOUBLE BOW KNOT



HAND-TIED FRINGE

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## CARE OF COUNTERPANES AND COVERLETS

The best place to store, and at the same time display, a coverlet or counterpane is on a bed in a guest room. In this manner the weight is evenly distributed and no strain is placed on any individual threads. They should always be protected from direct sunlight which will fade the colors and weaken the fibers. A muslin casing may be hand sewn across the top and a rod slipped through this in order to hang the fabric. A more complicated arrangement would involve hand stitching the coverlet to a muslin backing which is then attached to a rod or wall frame. Velcro attached to the backing helps to provide an even weight distribution. This second method is particularly desirable when the fabric is severely worn.

Because moths and mildew may damage coverlets they should NOT be packed away in plastic bags, but rather wrapped in a clean well-washed sheet or pillow case and protected by mothballs (paradichlorobenzene) or cedar chest. Since stains may develop from contact with the acids in wood, well-washed sheets, pillowcases, muslin, or acid free paper should be placed between the coverlet and the wood.

More coverlets have been ruined by cleaning than by dirt, so cleaning is a process to be avoided as long as possible. Occasionally this must be done, and

the best way to do this is to soak in cool water and mild detergent and rinse thoroughly in cool water. Drying should be done in the shade if possible. The coverlet will be weaker while it is wet and should be supported throughout. DO NOT WRING. DO NOT DRY IN A CLOTHES DRYER. Laying it flat to dry is best. Always fold the coverlet in a different way each time it is put away, and if possible, cushion the fold with a roll of well-washed cotton cloth or acid free paper.

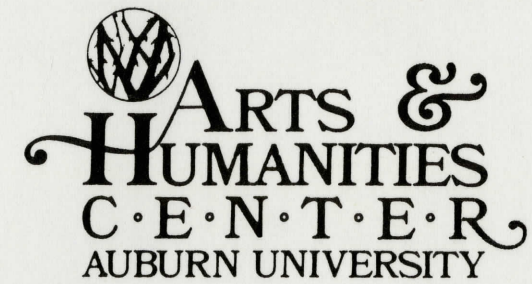
Counterpanes should be treated similarly, except that since they are all cotton, they may need whitening. This may be accomplished by the same method our grandmothers used when they laid them while wet on the grass in the sunlight to let the natural chemical reaction remove the stains. A mixture of lemon juice and salt may be applied to resistant spots. A good method of straightening the fringe on a counterpane is to gather the wet fringe in one hand and slap it lightly against a flat surface. Most tangles come out as if by magic and the rest may be carefully untangled by hand.

Counterpanes have not been as highly recognized as the coverlets and many were not preserved because the descendants did not recognize them as handmade. For the same reason, as well as heavy use, commoner items of a household, such as handwoven towels, sheets, blankets, and tablecloths were seldom preserved.





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