



FIGURE 9.—Sampler, 1765. (Smithsonian photo 27466.)



FIGURE 10.—Sampler, 1822. (Smithsonian photo 27467.)

long by 98½ inches wide. The ground fabric is corded cotton¹⁰ with a linen warp, fabric width 33½ inches, weft of 10 to 13 medium weight yarns between single heavy wefts, thread count 46 by 48. It has a floral design with swag and tassel border couched¹¹ in heavy soft two-ply linen thread. There are traces of cut ends of two-ply linen thread on both the sides and bottom edges indicating that the counterpane probably had a fringe originally. Probably made in the second half of the eighteenth century. *H.6664-B*

¹⁰ Most "cotton" fabrics produced in Europe and America before the end of the eighteenth century were woven on a linen warp. See chapter on textile manufactures in the eighteenth century.

¹¹ Couching is the technique of laying one yarn or thread on the surface of a fabric and stitching it in place with a second thread. The use of cotton on the surface with linen used as the stitching thread is a good indication that it predates the machine spinning of cotton.

Embroidered counterpane (Figure 13), 94 inches long by 82 inches wide with four-inch fringe on sides and bottom. The ground fabric is corded cotton, with a weft of six fine yarns with one heavy and one fine yarn thrown together at each seventh pick, fabric width 27/28 inches, thread count 34 by 49. It is embroidered in a pineapple pattern¹² with pot of flowers and running floral border in candlewicking¹³ in a knotted stitch. It is seamed with two-ply linen and also with two-ply cotton thread, hemmed with two-ply linen thread. A cotton netted fringe was stitched on with two-ply cotton thread. Probably made about 1800. *H.6644-C*

¹² This pineapple pattern is very similar to the one in the quilted counterpane shown in Figure 1.

¹³ Heavy, soft twist, two-ply cotton yarn.



FIGURE 11.—Embroidered counterpane. (Smithsonian photo 61288-C.)



FIGURE 12.—Detail, showing corner of counterpane in Figure 11. (Smithsonian photo 61287-B.)



FIGURE 13.—Embroidered counterpane with fringe. (Smithsonian photo 61289.)



FIGURE 14.—Detail, showing central pot-of-flowers design on counterpane in Figure 13. (Smithsonian photo 61288-F.)

Embroidered counterpane (Figure 16), 94 inches long by 87 inches wide; the ground fabric, corded cotton, weft of eleven fine yarns with one heavy and one fine yarn thrown together at each twelfth pick, fabric width 30 inches with some variation up to half an inch, thread count 38 by 39. Embroidered in a geometric¹⁴ and floral design with a swag and

¹⁴ Most of the embroidered counterpanes of this type that have geometrical aspects to their design were inspired by the tufted woven counterpane designs. Concerted effort was made to follow the line of the warp and the weft, in contrast to the freedom the embroiderer was at liberty to exercise. The few dated ones on record run from 1819 to 1823. Although this Copp counterpane might be a little earlier, the compact feeling of the design would lead one to believe that it is of this period or a little later.

tassel border in candlewicking in a knotted stitch with the initials **E C** in the center; seamed and hemmed with two-ply cotton thread. Possibly designed by John Brown Copp¹⁵ and made in the first quarter of the nineteenth century. *Cleaned T.69-43. H.6644-A*

Apron (Figure 19), 32½ inches long by 47 inches wide; plain weave sheer linen, single-ply Z-twist yarns in warp and weft, thread count 54 by 46. White on white embroidery in satin and stem stitch with pulled work, executed in two-ply S-twist linen

¹⁵ John Brown Copp is known to have drawn patterns for white counterpanes for the young ladies of Stonington. Grace Wheeler, *Op. cit.* (footnote 5).

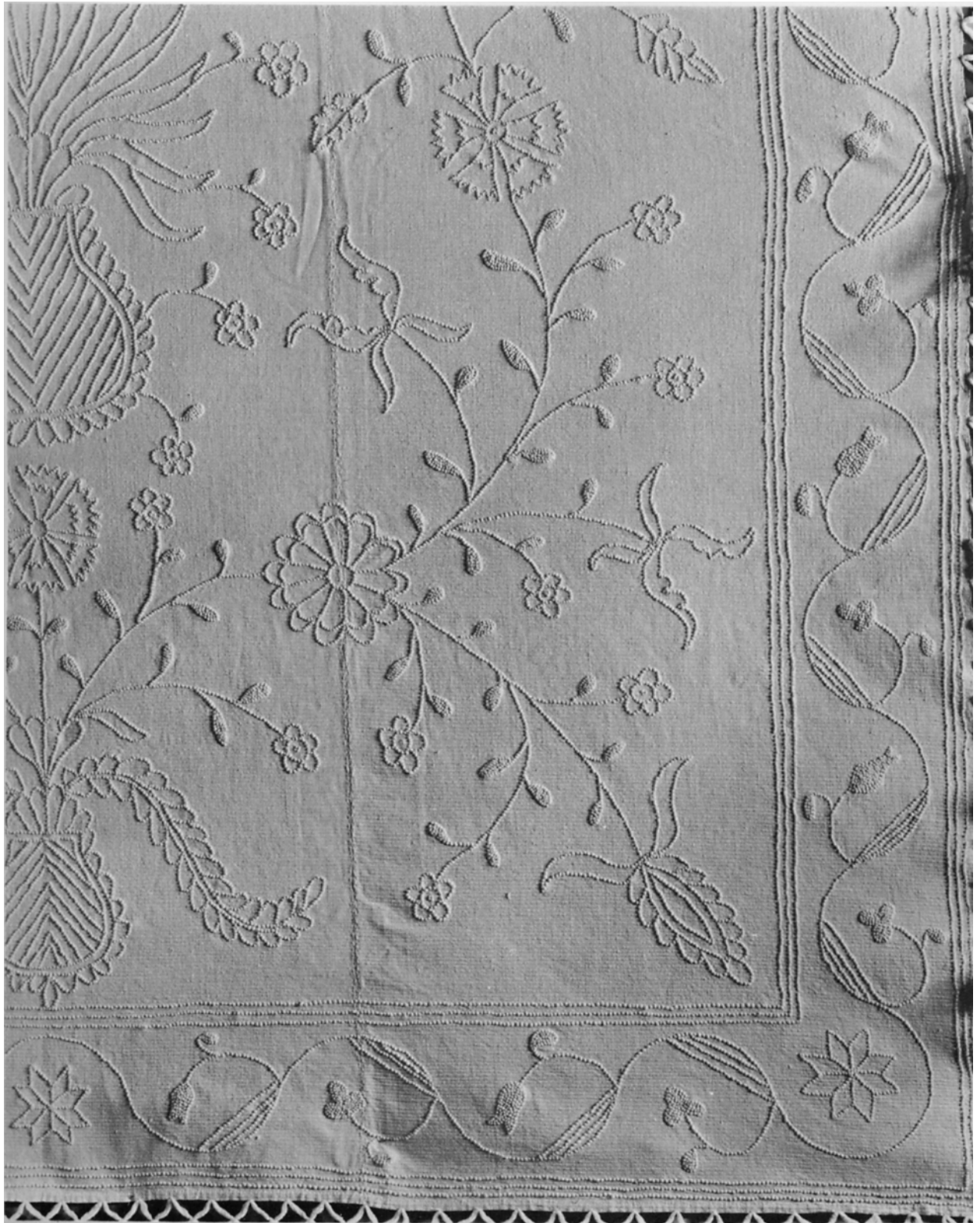


FIGURE 15.—Corner detail of counterpane shown in Figure 13. (Smithsonian photo 61288-E.)



FIGURE 16.—Counterpane embroidered in candlewicking. (Smithsonian photo 61289-A.)

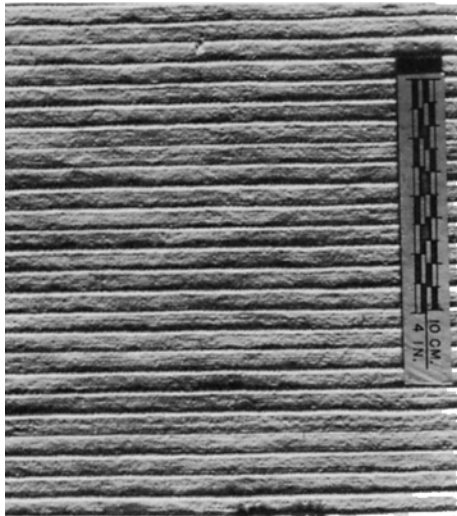


FIGURE 17.—Detail of ground fabric from counterpane in Figure 16. (Smithsonian photo 61289-B.)

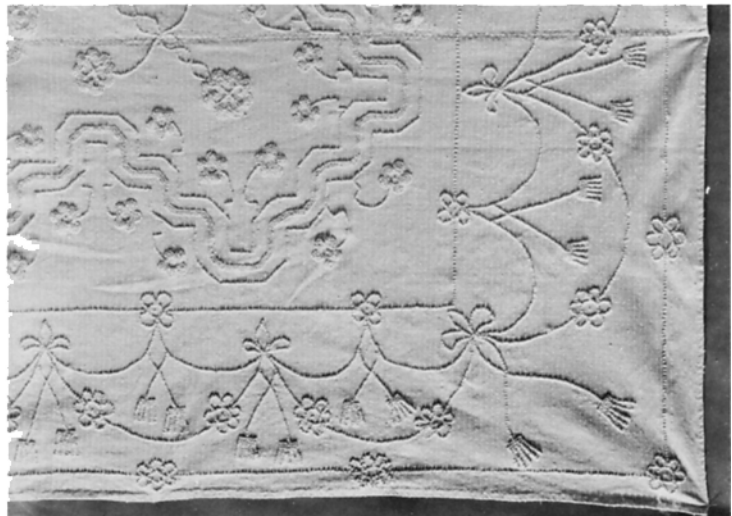


FIGURE 18.—Side and corner detail of counterpane shown in Figure 16. (Smithsonian photo 61288-D.)



FIGURE 19.—Embroidered apron. (Smithsonian photo 61289-C.)

thread in an all-over floral sprig pattern with a running floral border on the bottom and two sides. Hemmed on four sides with two-ply S-twist linen thread; ground fabric probably imported, apron probably made and embroidered in the third quarter of the eighteenth century. *Cleaned T.67-84. H.6650-A*

Muslin (Figure 21), probably originally the skirt of a dress but bearing the holes and tears that would result from its later use as a window curtain, 35½ inches long by 100 inches wide, two widths of fabric stitched to form width; plain weave sheer cotton,

single-ply Z-twist yarns in warp and weft, thread count 62 by 58. White on white embroidery, flowers and other motifs in two-ply cotton chain stitch, small dots two-ply linen satin stitch, inner scalloped border two-ply cotton chain stitch, outer scalloped border two-ply linen buttonhole stitch, jagged border in two-ply cotton chain stitch with two-ply linen crescents and dots. Seamed with the same linen thread, later mends of six-cord cabled cotton thread; ground fabric probably imported from India, muslin probably embroidered about 1800. *Cleaned T.67-83. H.6650-B*

BED FURNITURE

In the eighteenth century the term "bed furniture" was used to mean the hangings and outer textiles used on a bed: valance, tester, curtains, head cloth or curtain, counterpane, and flounce. The curtains kept out drafts, and the full ensemble served as a status symbol and often brought color to the parlor in which it might be located, or to the simply appointed bed chamber.

There are three sets, or partial sets, of eighteenth-

century bed furniture in the Copp collection. The earliest is a partial set made of a wool and linen fabric with an embossed design. The second and third sets are of linen; one a partial set of white and the other a full set of blue and white checks. In 1794, Henry Wansey, an Englishman visiting America, wrote, "At one house where I stopped, a young woman told me that . . . the check window curtains were her own making, of flax raised, dressed, and

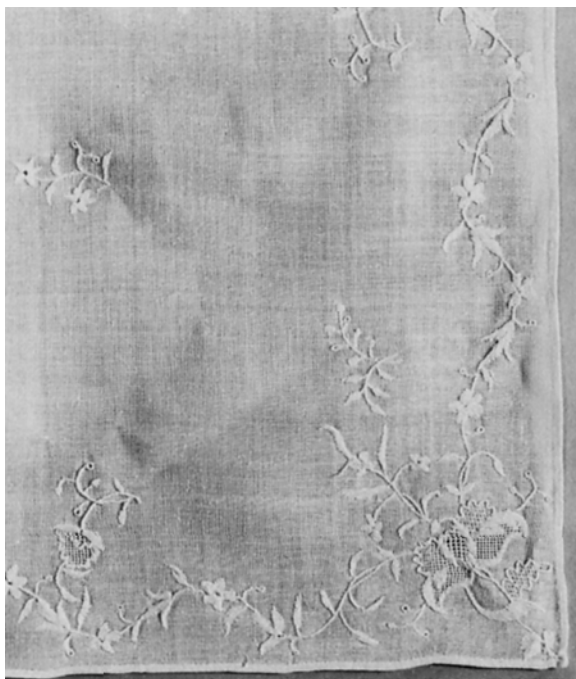


FIGURE 20.—Corner detail of apron shown in Figure 19. (Smithsonian photo 61291-E.)



FIGURE 21.—Detail of a piece of embroidered muslin. (Smithsonian photo 61287-F.)



FIGURE 22.—Bed hangings illustrated in woodcut from *Little Ann*, published in 1825 by The Religious Tract Society. (Smithsonian photo 74414.)



FIGURE 23.—Wool and linen bed curtains. (Smithsonian photo 65548.)

spun by herself and sister, as well as the bed-furniture of the house.”¹⁶

Valance and four bed curtains (Figures 23 and 24) valance 76 inches long by 12 inches high (one side section), the curtains are from 78 to 79½ inches in length by 32, 32¼, 64, and 64½ inches in width; the fabric resembles a camlet in appearance but has a linen warp and a wool weft, rather than being all wool; the ribbed appearance is achieved by the use of thicker weft yarns; the width of the fabric is 32 to

¹⁶ Henry Wansey, “An Excursion to the United States of America in the Summer of 1794,” England, 1798; as quoted in Cummings, *Bed Hangings*, p. 43.

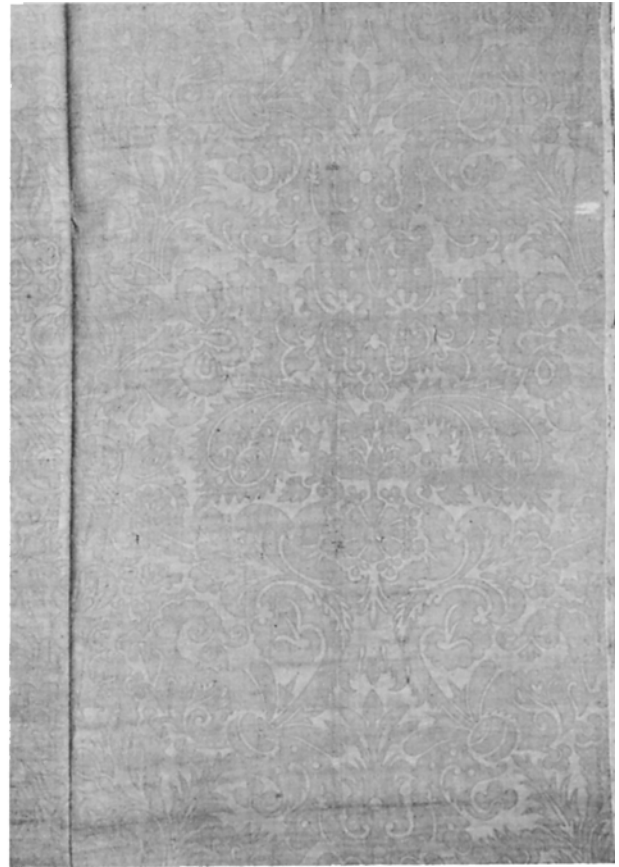


FIGURE 24.—Detail of embossed fabric design on bed curtains in Figure 23. (Smithsonian photo 60792.)

32¼ inches. The surface is embossed¹⁷ with a large-scale, bisymmetrical, stylized floral motif arranged within ogival forms the full width of the fabric and with a 36-inch vertical repeat; the embossing produces dull-finish figures on a glazed ground. The original color—visible under the binding—was a bright coral but during use has faded to a dull gold or snuff color. The edges are bound with a narrow silk ribbon also faded to a dull gold. All the pieces are stitched with two-ply, S-twist linen thread, the valance is lined with buckram; the wide curtains have fifteen hand-wrought metal rings (three missing on one) and the narrow curtains have seven and

¹⁷ Embossed designs were applied by the use of engraved cylinders, the fabric was termed “figured” or “flowered” depending on the design. An embossing machine with an engraved roller is illustrated in the *Diderot Encyclopaedia*, 1763, volume 4 of Plates, plate 2.

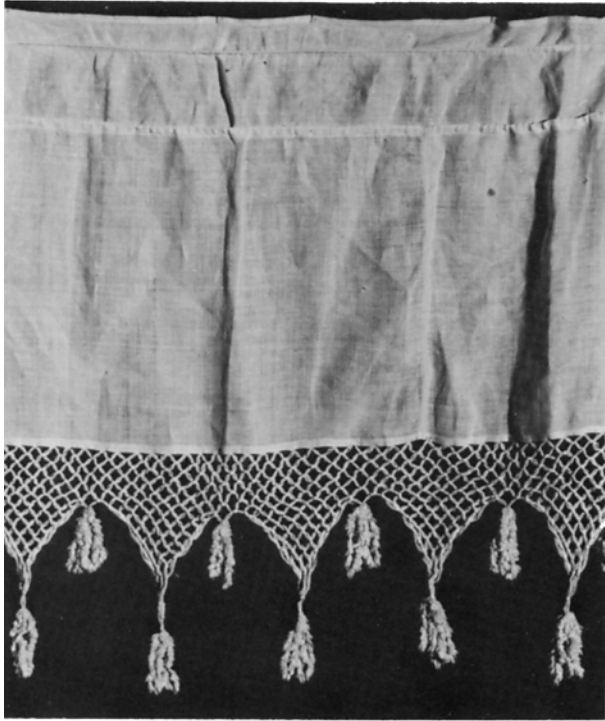


FIGURE 25.—Detail showing fringed valance from set of white linen bed curtains. (Smithsonian photo 61290-D).

eight respectively. The style of the embossed design is reminiscent of a simplified version of a late seventeenth or early eighteenth-century damask; the fabric is judged to be mid-eighteenth-century imported from England and probably made into the bed furniture by the Copps at Stonington *H.6648 A-E*

Valance and three bed curtains (Figure 25), valance 22½ feet long made up of eight widths of 34-inch white linen woven of single-ply Z-twist yarns; the bed curtains, of the same fabric, measure 80 to 81 inches long—the single width curtain is 32¼ wide and the two double curtains are 64 and 65 inches in width, each complete with linen tape loops. The 16½-inch valance is finished with a netted fringe of two-ply S-twist cotton knotted in groups of four with a looped trim of tied and cut yarns. The fringe is stitched to the linen fabric with two-ply S-twist linen thread, while single-ply Z-twist linen thread was used to stitch the overcast seams. The set is judged to be very late eighteenth century; the fabric may have been spun and woven by the Copp family. *Cleaned T.68-4. H.6649 A-C (Bed curtains). Cleaned T.67-160. H.6665 (Valance)*

Complete set of Bed Furniture (Figure 27), in blue and white linen check with a repeat approximately 2¼ by 2¾ inches, each repeat consists of blue and white yarns arranged in the following order in both the warp and the weft: twelve blue, six white, two blue, two white, two blue, forty-eight white, two blue, two white, two blue, six white, and twelve blue, which balance the check and are the beginning of the next repeat; the solid white squares are approximately 1¼ inches and the solid blue squares about ¾ of an inch in dimension. The fabric width is thirty-four inches, but of course varies slightly. It is woven of single-ply linen yarns; the thread count varying from a warp of forty-three in some pieces to a warp of fifty-two in others, the weft is more consistently in the mid-40s; such a variation in the warp count would indicate that more than one warp was set up—as would be the need for the approximately fifty yards of check to make the complete set. The unlined counterpane measures 101 by 102½ inches and is made up of three widths of the fabric, with a simple 2½-inch blue-and-white woven linen fringe on three sides. There are five pieces to the bed curtains: a head curtain approximately 68 inches square made of two widths, two side curtains approximately 86 by 51 inches, and two side-end curtains (that come together at the center foot of the bed) approximately 86 by 83 inches. There are six linen loops on the narrow side curtains

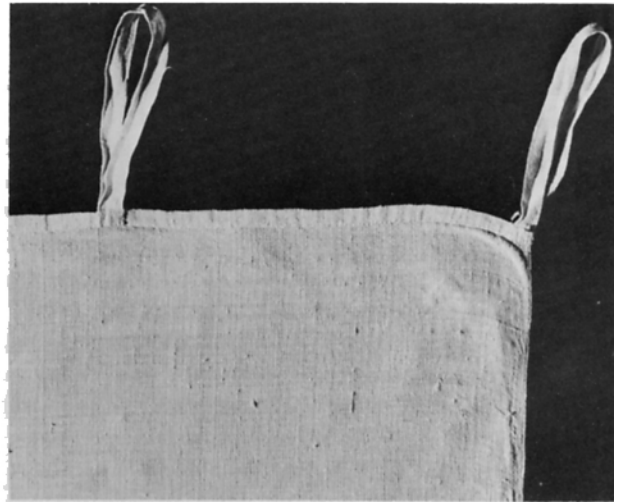


FIGURE 26.—Detail of tape loop from white linen bed curtains. (Smithsonian photo 61981.)



FIGURE 27.—Bed curtains, bed cover, valance and window curtain in room setting.
(Smithsonian photo 74646.)

and eleven on the wide ones. The head curtain has evidence of threads possibly from the stitching of eight loops, although it might have been tacked as it would not have been necessary to slide the head curtain. The valance is 15 inches deep and measures about 375 inches in length, which is just enough to give it a slight gathered fullness. There are casings one inch and seven inches from the top edge which has a one-quarter-inch hem (as does the bottom edge), which indicate that the valance was probably meant to be tacked from the tester frame of the bed. There are four pair of window curtains, each pair stitched together at the top for a length of about fourteen inches. The curtains vary in length from 68 to 70½ inches and in width from 48 to 50—each panel is therefore about 24 inches wide. There

is a one-quarter-inch casing two inches from the top to carry the supporting cord, which probably was tied to nails on either side of the window. All the curtains are finished with one-eighth-inch hem except where a selvedge is left as the finished edge. The last piece (use unknown) measures 18 by 16½ inches and is made up of two pieces stitched together with a length of the fringe stitched to the surface to form a 16-inch circle. The edges of the piece are very poorly finished, indicating that they were probably not supposed to be seen. All the pieces are stitched with two-ply, S-twist linen thread. This set of bed furniture was probably made by the Cops in the late eighteenth century; the fabric may have been woven by them also. *Cleaned T.68-30, T.68-31, T.68-32. H.6647 (A-L)*

BED LINENS

Sheets and Pillow Cases

Before the machine spinning and weaving of cotton, linen was the fabric used for those items in the household that required frequent washing. Linen could be spread in the sun and bleached; it was strong and durable and more readily processed by hand. The sheets, pillow cases, bolster covers, mattress and pillow ticks—all made of linen until the late eighteenth century—constituted the “bed linens.” Since these items are very simple in construction, except for markings of initials or numbers and variations in size, they are extremely difficult to date. Even the fiber content of the fabric or thread offers a limiting date only in one direction. With the goodly number in the Copp collection it was hoped that some positive evidence would emerge from the technical examination of the thirty sheets and seventeen pillow cases. Twenty-four of the thirty sheets were marked with cross-stitched initials. Five are illustrated in Figure 28. This helped, but still only in a limited way. If every female through the Copp generations had had a first name with a different initial, more positive conclusions might have been formed. The practice of naming girls after their mothers, grandmothers, and aunts limited the accuracy of positively attributing one set of cross-stitched initials even to one generation.

Although one cannot draw any positive dating conclusions from the style of the linen markings, some clues are offered. One author of the early nineteenth century suggests at least a half a dozen ways of marking linens. If similar instructions were followed by the Copp ladies, we can judge the significance of the initials from their position. “In placing the letters and figures¹⁸ observe the following order: If only the initial (or first letter) of the surname is to be

marked, place the figure directly under it; thus, **A**
1

If the initials of the surname and Christian name, place the figure below and in the middle, thus **B C**
2

[Most of the Copp sheets and pillow cases are marked in this style, with and without the numbers.]

If there are two Christian names and surname for

one person, thus **D E F**
3. If table linen, sheets, etc., are to be marked with the names of a married pair, place the initial of the gentleman’s Christian name to the left; that of the lady to the right; that of the surname at top, and the number below; thus

I
G H
4

If the date is to be added, let it be placed below all, thus,

J K L **O**
5 or **M N**’¹⁹
1826 **1826**

All the marked Copp linens fall within these instructions except one sheet which has the number above the letters. None are marked with three letters in a line. But two of the sheets and one pillow case are marked with three initials, in the style designated as bearing the gentleman’s Christian name on the left, the lady’s on the right and the surname above,

thus **C**
S D.

In checking some Copp genealogies²⁰ we find that the Samuel Copp born in 1743 married Dolle (Dolly) Brown on 7 December 1769. This seems to be the only male **S** Copp that married a lady with a given name beginning with **D**. One can fairly safely assume, since none of the physical characteristics of the linens belie this, that these were made by Dolle Brown Copp, and most probably for her trousseau or early in her married life.

Other sheets and pillow cases are marked with the initials **D C**, **P C**, **E C**, and **M C**. Our judgments as to whom these might have belonged are offered below. This is not a genealogical study, however, so there will be no attempt to give a family tree of the Cops. Several good references are included in the footnotes and bibliography, for those who wish to pursue this aspect.

Four of the sheets are marked **D C**. Samuel and Dolle Brown Copp had a daughter Dolly (Dolle), born in 1772, who married Jacob Brewster in 1794. Sheets that she made before her marriage might have

¹⁸ It was quite common to embroider a number with the initials; this enabled the housewife to use the sheets in rotation, allowing the wear to be distributed throughout the holdings of the bed linens.

¹⁹ Esther Copley, “Marking Linens,” *The Young Servants’ Friendly Instructor* (London, 1827), p. 85. Books by this author were also published in America.

²⁰ Copp genealogies listed in the bibliography.

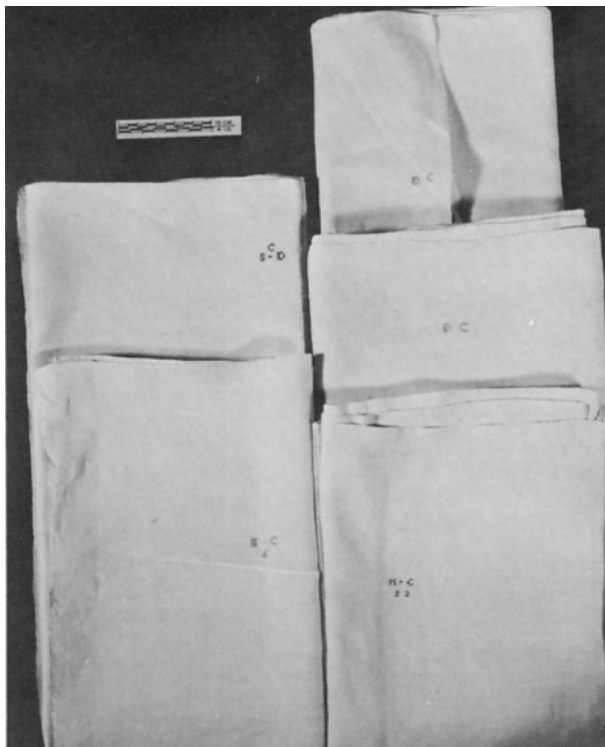


FIGURE 28.—Marked bed sheets. (Smithsonian photo 61302.)

been marked **D C**. One of the sheets might have been made before 1794 by her or her mother. The other three sheets are seamed with three-ply machine-spun cotton thread and, on two, the initials are worked in light blue machine-spun cotton thread. Cotton thread spun by hand was neither fine nor strong enough to be used as sewing thread. Machine-spun cotton was not produced in New England before the early 1790s. Although it was produced in England earlier, it was not twisted into sewing thread at that time. Machine-spun cotton was reported to have been twisted into sewing thread in Pawtucket, Rhode Island, by Samuel Slater's wife in 1794, but it was not commercially produced by the Slater Mills until early in the nineteenth century.²¹

It would be too much to assume that daughter Dolle acquired some of Mrs. Slater's thread in 1794 when it was first produced and seamed three sheets before she was married later in the year. Although it is possible that these sheets were made by Dolle

²¹ Grace R. Cooper, Appendix "Cotton Thread, Historical Notes," *The Invention of the Sewing Machine* (United States National Museum Bulletin 254, Washington, D.C., U.S. Government Printing Office, 1968), p. 135.

Brown Copp, it is unlikely. They were probably made in the early nineteenth-century by another **D C** whose name has been lost.

Six sheets are marked **P C** with and without numbers. Polly Copp was born in the 1780s. It is quite likely that these sheets were part of her dowry. Three of them are embroidered with the **4**, **5**, and **6**; the other three are not numbered. One sheet is seamed and hemmed with two-ply linen thread; one sheet is seamed and hemmed with three-ply cotton thread; the other four sheets are seamed with three-ply cotton and hemmed with two-ply linen. These are all judged to be of the early nineteenth century.

Two sheets are marked **E C**. The initials are embroidered in blue linen. The hems and center seams are stitched in two-ply linen thread. Since there were a number of Copp girls with first names beginning with "E" (Elizabeth, Esther, and so forth), it is difficult to establish to which these sheets belonged originally. However, there is nothing in the component parts to prevent them from having been made by Esther Copp, born in 1754, who made the 1765 sampler. The sheets would probably have been made about 1770.

The ten sheets marked **M C** were attributed by the family as having been made by Mary Copp. There were many Mary Cops and an equal number of Margarets and Marthas. All but one of the sheets are seamed in the center with either two-ply or 2/2-ply linen thread. One is seamed with three-ply cotton. Two of the sheets, a pair, have the numbered

monogram **M C**
22 embroidered in blue linen thread.

First, it is important to note that usually two sheets bore the same number, that is, the sheets were numbered by pairs; second, the number **22** indicates the quantity of sheets that a well-stocked linen closet would contain. The remaining sheets are embroidered in an orange-brown silk, and there are a marked pair of **5s**, a **6**, a **7**, a pair of **8s**, and a pair of **11s**. All the sheets, marked and unmarked, are included in the following chart. (Table 1).

There are seventeen pillow cases in the collection of bed linens. The **M C**
22 pair of sheets have a pair of matching marked pillow cases. They are made of the same fine linen, but of even finer quality than the others, and are embroidered in the same blue linen thread. There are four linen twill tapes stitched at the open end of each pillow case, which were used as closing ties to keep the pillow in proper position.

TABLE 1.—Sheets.

Center Seam Thread		Hem Thread		Sheet Dimensions (in inches)	Thread Count (warp x weft)	Identifying Marks	Cleaned	Catalog Number
Ply	Fiber	Ply	Fiber					
2	linen	2	linen	90½ x 69	45 x 50	M C 6	T.67.91	6667-B
2	linen	2	linen	93 x 69½	51 x 53	E C	T.67.122	6667-G
2	linen	2	linen	94½ x 69¼	50 x 54	E C	T.67.135	6667-D
2	linen	2	linen	86½ x 72	43 x 43	D C	T.67.123	6667-T
2	linen	2	linen	89½ x 65¼	52 x 60	C S D	T.67.100	6667-K
2	linen	2	linen	93¼ x 69¾	43 x 49	C S D	T.67.101	6667-B 1
2	linen	2	linen	92½ x 69	45 x 48	P C 4	T.67.115	6667-I
2	linen	2	linen	91 x 68½	46 x 44	—	T.67.142	6667-F 1
2	linen	2	linen	92 x 70	44 x 48	—	T.67.97	6667-S
2	linen	2	linen	91½ x 68¾	45 x 50	—	T.67.128	6667-U
2	linen	2/2	linen	90½ x 66	48 x 55	7 M C	T.67.90	6667-E
2	linen	2/2	linen	93 x 69	60 x 69	M C 22	T.67.85	6667-A
2	linen	2/2	linen	93 x 68½	60 x 73	M C 22	T.67.86	6667-P
2	linen	2/2	linen	92 x 71	44 x 45	M C 11	T.67.131	6667-X
2	linen	2/2	linen	91 x 70¼	45 x 48	M C 8	T.67.116	6667-L
2	linen	2/2	linen	93 x 58¾	37 x 45	—	T.	6667-R
2/2	linen	2/2	linen	90½ x 70	44 x 46	M C 5	T.67.90	6667-F
2/2	linen	2/2	linen	91 x 70	45 x 49	M C	T.67.95	6667-W
2/2	linen	2/2	linen	91¾ x 70	43 x 47	M C 11	T.67.129	6667-Q
2/2	linen	2/2	linen	92½ x 71	43 x 47	—	T.67.98	6667-V
3	cotton	2	linen	93 x 70	44 x 51	P C	T.67.121	6667-H
3	cotton	2	linen	90½ x 70¼	50 x 50	P C	T.67.118	6667-C
3	cotton	2	linen	96 x 71	49 x 50	P C 6	T.67.132	6667-M
3	cotton	2	linen	92 x 71	49 x 50	P C 5	T.67.94	6667-N
3	cotton	2	linen	88 x 68¾	36 x 37	D C	T.67.119	6667-E 1
3	cotton	2	linen	88 x 71	44 x 43	D C	T.67.133	6667-D
3	cotton	2	linen	89 x 68½	36 x 36	D C	T.67.89	6667-A 1
3	cotton	2/2	linen	90½ x 70	44 x 46	M C 5	T.67.134	6667-J
3	cotton	2/2	linen	92 x 70	43 x 39	—	T.67.137	6667-O
3	cotton	3	cotton	98 x 71½	50 x 51	P C	T.67.120 1	6667-C

There is one pillow case marked **M C**₇ that matches the same number sheet in construction but not in fabric. It is stitched with two-ply linen thread in hem and seam and embroidered in brown-orange silk. The other **M C** pillow cases are numbered, one pair **12**, one pair **14**, and one pair **19**. One pillow

case is marked **S D** and matches the sheet so marked. A pair of **P C**₆ cases are ruffled with a linen of finer quality. Five of the pillow cases are not marked. The following table gives the related technical information (Table 2).

Only one pillow case is stitched with 3/2-ply

TABLE 2.—Pillow cases.

Seam Thread		Hem Thread		Case Dimensions	Thread Count	Identifying Marks	Cleaned	Catalog Number
Ply	Fiber	Ply	Fiber	(in inches)	(warp x weft)			
2	linen	2	linen	33 $\frac{3}{4}$ to 34 $\frac{3}{4}$ x 17	50 x 54	C	T.67.44	6664-A
2	linen	2	linen	33-34 x 17 $\frac{1}{2}$ to 17 $\frac{3}{4}$	49 x 48	S D M C	T.67.47	6664-B
2	linen	2	linen	32 $\frac{1}{4}$ to 33 $\frac{1}{4}$ x 17	45 x 49	7 M C	T.67.43	6664-G
2	linen	2	linen	32-33 x 16 $\frac{3}{4}$ to 17	45 x 49	12 M C	T.67.33	6664-F
2	linen	2	linen	34-34 $\frac{1}{2}$ x 17 $\frac{1}{4}$ to 17 $\frac{1}{2}$	51 x 53	12 M C	T.67.35	6664-K
2	linen	2	linen	34 to 35 x 17 $\frac{1}{4}$	51 x 54	14 M C	T.67.41	6664-E
2	linen	2	linen	32 $\frac{1}{4}$ to 33 x 16 $\frac{3}{4}$ to 17	51 x 58	14 M C	T.67.42	6664-D
2	linen	2	linen	33 to 33 $\frac{3}{4}$ x 16 $\frac{3}{4}$ to 17	60 x 69	19 M C	T.67.48	6664-C
2	linen	2	linen	33 to 34 x 17	44 x 46	19 —	T.67.49	6664-J
2	linen	2	linen	34 $\frac{3}{4}$ to 35 $\frac{3}{4}$ x 16	51 x 56	—	T.67.45	6664-I
2	cotton	2	cotton	32 $\frac{3}{8}$ x 17 $\frac{5}{8}$	94 x 77	M C	T.67.149	6664-M'
2	cotton	2	cotton	32 $\frac{1}{4}$ x 17 $\frac{5}{8}$	94 x 75	22 M C	T.67.149	6664-M
2	cotton	2	cotton	32 $\frac{1}{2}$ x 17 $\frac{1}{2}$	94 x 80	22 P C	T.67.68	6732-A
2	cotton	2	cotton	32 $\frac{1}{2}$ x 17 $\frac{1}{2}$	94 x 79	6 P C	T.67.69	6732-B
3	cotton	3	cotton	31 $\frac{1}{4}$ to 33 x 16 $\frac{3}{4}$	38 x 40	6 —	T.67.46	6664-H
3/2	cotton	3/2	cotton	33 $\frac{1}{2}$ x 23 $\frac{1}{4}$	50 x 40	—	T.67.50	6664
							T.67.147	6664-L

thread and dates most probably from 1850.²² It is made of linen considerably coarser than the others which also varies in construction and size. It is finished with a hem of 1 $\frac{1}{4}$ inches rather than with a narrow rolled hem, as the others are. The end has five buttons and buttonholes, so the pillow can be held in place. The proportions are quite different from the earlier pillow cases and more like modern ones.

Also included with the bed linens are two linen bolster covers. The first is 57 $\frac{1}{2}$ by 16 $\frac{1}{2}$ inches of tube construction, full fabric width 33 inches. It is embroidered **M C** in brown silk, and made of fabric

²² Ibid., p. 63. The terms 3/2-ply thread and six-cord thread are synonymous. The latter is the contemporary term and the former a descriptive term. It is, in effect, a cabling or twisting together of three two-ply yarns.

with a thread count of 45 by 41. The sewing thread used was two-ply linen. The second bolster cover is 62 $\frac{1}{2}$ by 17 inches of tube construction, full width of fabric 34 inches. It is made of two fabric lengths stitched together, rather than of a single length as is the first. The thread count of the ground fabric is 61 by 53. The inked name **B. Chapman** is written at each end, indicating that the bolster might have been constructed from a pair of pillow cases. Betsey Chapman of Norwich, Connecticut, married Samuel Copp in 1844. The original components, or pillow cases, were probably made prior to that date, probably in the early 1840s.

There are a number of unused lengths of linen (Figure 29), of the type used for the sheets and pillow cases. These are charted for reference. The selvage to selvage dimension is given first.