

Samuel Hunsberger, weaver of Franconia Township, Montgomery County, Pennsylvania

Only scattered references to Samuel Hunsberger exist, and it is from these that this sketchy biography is drawn. He was the third child of Christian and Hannah [Sellers] Hunsberger, and was born in Franconia Township, Montgomery county about 1799. His great grandfather Hunsberger came to Pennsylvania from Switzerland about 1730 and settled within a few miles of Samuel's home.

Samuel was first taxed as a single man in March of 1821, so from this it is likely that he had just turned twenty-one and was born some time between March 1799 and March of 1800. In 1822 he is still listed as single, but by 1824 he is taxed for a 20 acre farm, which he probably rented, and finally bought from Christian Benner in 1835. By the time he was first taxed for the 20 acre farm, he had probably married Maria Erdman who seems to have been born about 1794. Their first child, Aaron was born about 1825. In 1873, Aaron was declared "insolvent and not competent to administer" his father's estate. Aaron was a stone mason and died single. The second child was Sarah, born March 22, 1827 and died December 29, 1901, who had married William Bloom. The Blooms had three children, none of whom had descendants who survived. The third child was Hannah who was born about 1830 and married Samuel Wentzel. They had nine children who have left a large progeny.

In 1819 Samuel bought a blank folio size book [12.5"x8"] that was to become his account book and weaving pattern book. The earliest dated notation is from that year and says "*Dieses schrieBuch Gehöret Mier Samuel Hunsberger Wan es Verlohren Solgehn So Kan Man Hiermein namen Sehen So Viel Von Mir 1819*". [Trans. This writing book belongs to me Samuel Hunsberger. Should it be lost you may see my name here. So much from me 1819.] The earliest transactions recorded are for day laboring for Jesse Franz, Johannes Herzel, Abraham Cob, and Fridrich Hunsberger are for the year 1821. In 1822 he records his first weaving for Johannes Clemmer, and Abraham Schwarz. His weaving in that year totaled only 96 yards, and consisted of 21 ½ yards of linsey, 40 yards of linen, 20 yards of coarse tow, and another 14 ½ yards of linsey. All the while he was day laboring.

The following year he increased his weaving activity, weaving for nine customers. For them he produced coverlets, of which one was a goose eye, and four were "point work" [*beint work*]. He made fabric for tablecloths, 27 ¼ yards [one piece 17 ¼ and another of 10 yards] which he called "Flauerhockelbeck," [spot weave], 14 ½ yards of goose eye, 17 ¼ yards of

table cloth of an unidentified weave. He wove 55 yards of linen sheeting, 11 yards of fine tow stripe, 9 ¼ yards of fine tow, and 16 yards of coarse tow. His production in 1823 totaled 5 coverlets, and 150 ¼ yards of linen and tow yardage.

The book records nothing after 1823, so it is possible that when he married in 1824, he started another account book, which is now lost. He certainly continued to weave for he is listed as a weaver in the tax lists of 1831 and 1838. He is also listed as a weaver in the Federal Census for 1850 and 1860, however by the 1870 census he was listed as a farmer. It seems more likely that by this time he was a retired weaver rather than a farmer, because by this time the demand for custom hand weaving had waned and Samuel had grown old. Since he was never taxed for more than 20 acres, at times had no live stock, at others had one or two cows, sometimes had a horse, and at others did not, it is not likely that he was ever a farmer in the true sense of the word.

The weaving patterns consist of those in the book and loose scraps of paper lying in the front of the book. Many of the drafts are duplicates of others on the same page, that differ from the one above it only by giving the total number of dents in the 45 inch reed. As many Pennsylvania German weavers did in their pattern books, he gives tie-ups for turned twill and double cloth. He gives the drafts first. All have a number that in some instances relates to the tie up given in the succeeding section. The tie-ups range from four to twenty shafts, and include point twill, turned twill, gebrochene und gesteint, double cloth and float work. There are nearly sixty tie-ups, and about 110 threading drafts. The book contains twenty some five-block turned twill drafts, so it would appear that Samuel Hunsberger learned to weave on a twenty shaft loom.

In January of 1987, Jake Frederick gave The Mennonite Historians of Eastern Pennsylvania an eight shaft float-work coverlet that had come down in the Frederick family of Souderton, Pennsylvania. It has a white cotton tabby ground, red and blue wool filling, and is in fair condition with some heavily worn areas. A look into Jake Frederick's ancestry showed that his grandfather, John H. Frederick, married Samuel Hunsberger's niece Hannah Benner in the early 1840s. So it is probable that Samuel wove this coverlet as part of his niece's wedding dowry in the late 1830s. The coverlet is woven in the eight shaft float-work pattern on page [19] of Samuel's book labeled "*Nom 7 Rosa Muster*" [Number 7, Rose pattern]. The table on the coverlet is one twelve-ends unit smaller than the pattern drafted in the book. There is a red, white and blue hand loomed, applied fringe on two sides and the bottom.

Samuel Hunsberger died on December 17, 1873, and according to family tradition was buried in the Rockhill Mennonite Cemetery east of Telford, Pennsylvania. However, neither Samuel nor his wife has a grave stone. His pattern book, one coverlet, and his descendants are his only surviving memorial.

This manuscript is provided for study purposes. If someone wishes to publish excerpts, that person must get written permission from the owner of the manuscript. Requests for such permission should be sent to:

Ralph E. Griswold
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Tucson, AZ 85711-2304
U.S.A.

who will forward them to the owner.

This image shows a fragment of an ancient musical score, likely from a papyrus scroll. The notation is organized into several horizontal staves. The top section contains a series of staves with vertical tick marks and small numbers (1-6) written below them. A prominent feature is a large, dark, irregular stain in the upper-middle section. Below this, there is a section with a grid of small squares, possibly representing a scale or a specific musical structure. Further down, there are more staves with vertical lines and numbers. The bottom part of the page features a large, stylized signature or label that reads "Nim 6". The entire document is heavily stained and shows significant signs of age and wear.

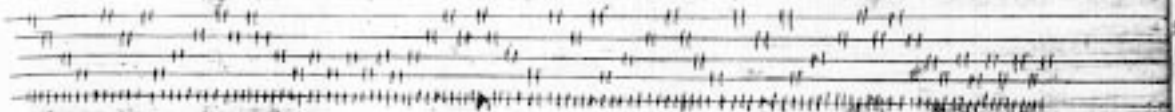
Nim 6

Nim 6

Nim 6

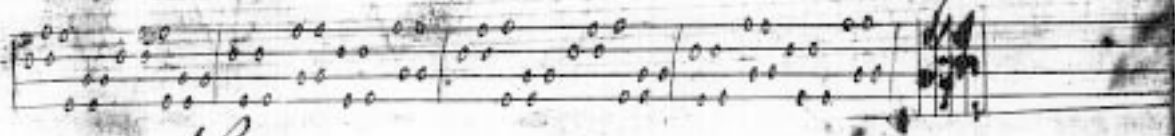
F. Hoff

No 1



No 2

999 sind 0



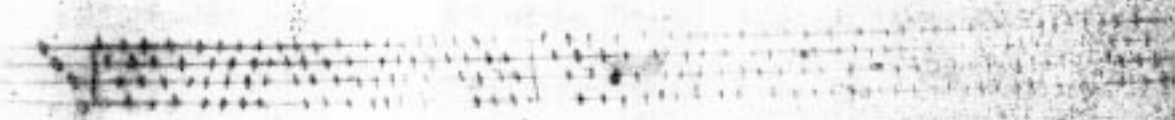
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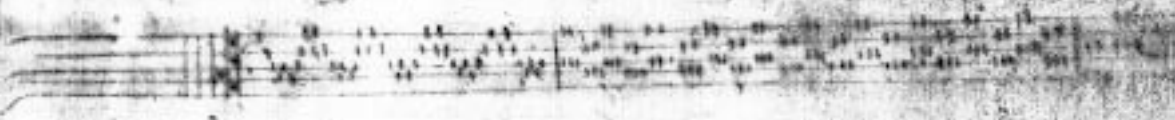
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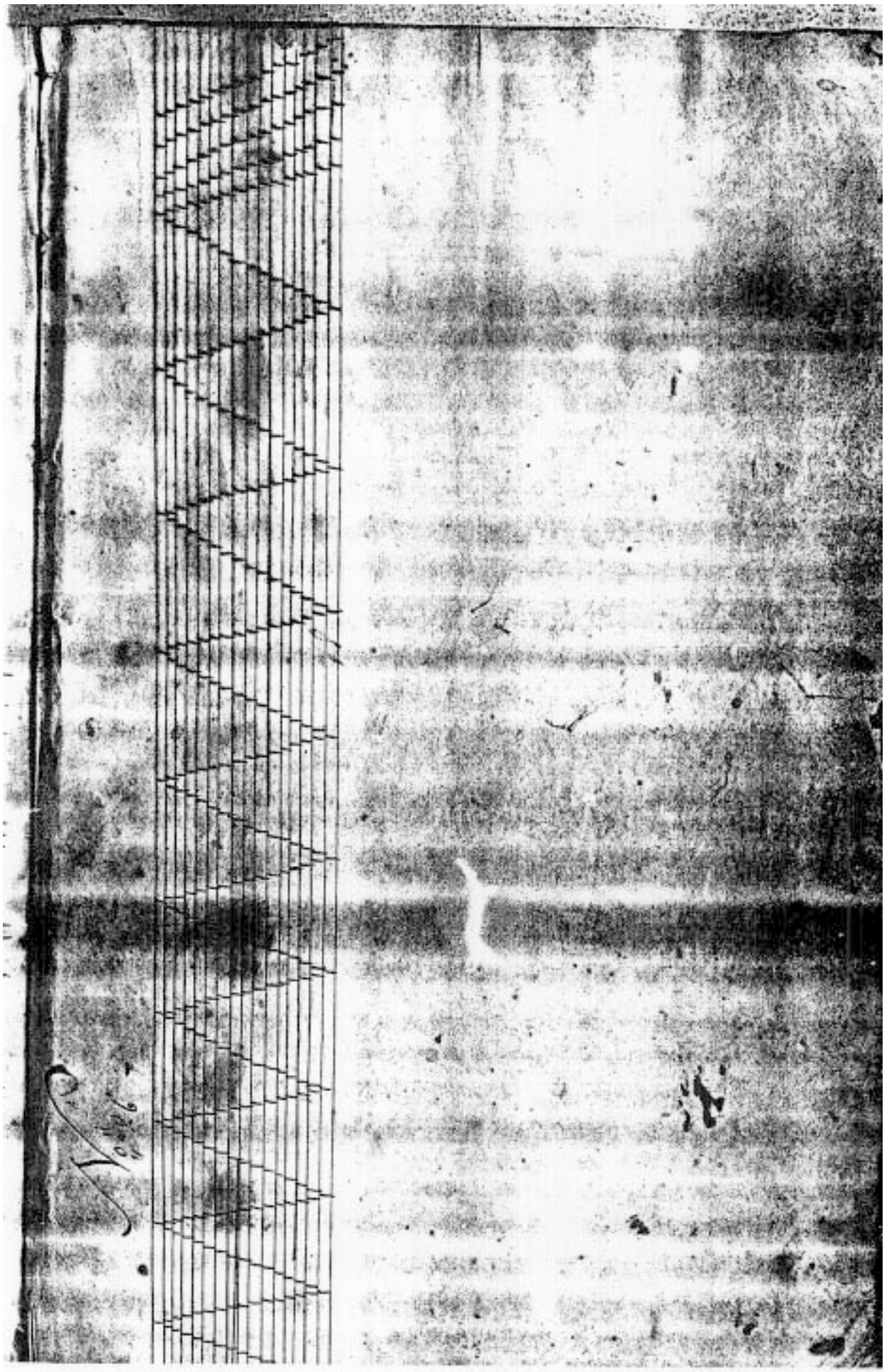


No 4



Finis Gradus





No. 17



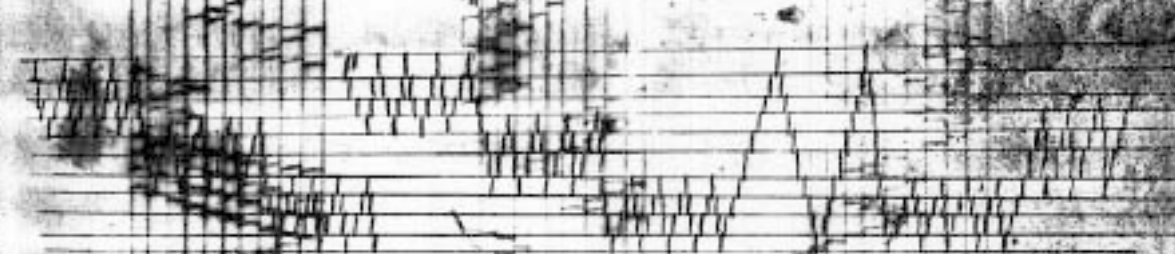
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No. 19



No. 20



No. 21

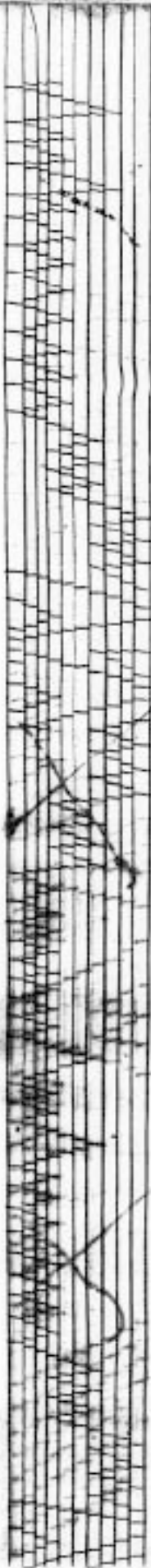


No 12

No 12

No 12

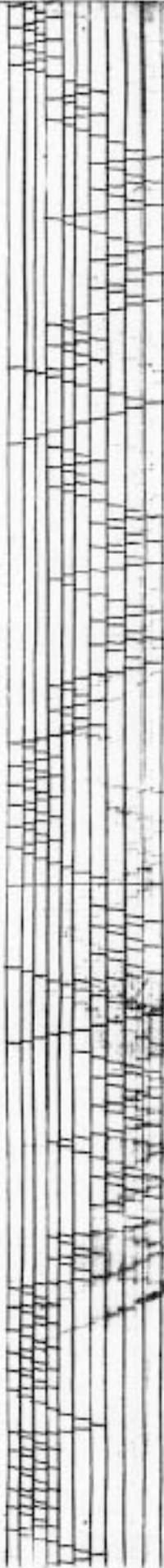
No 12



No 12



No 12

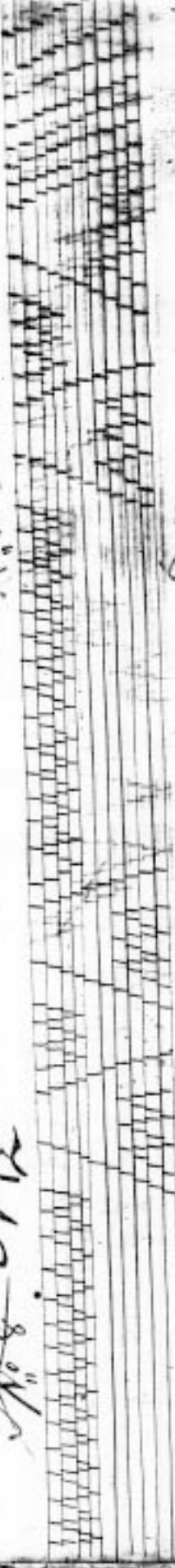


No 8



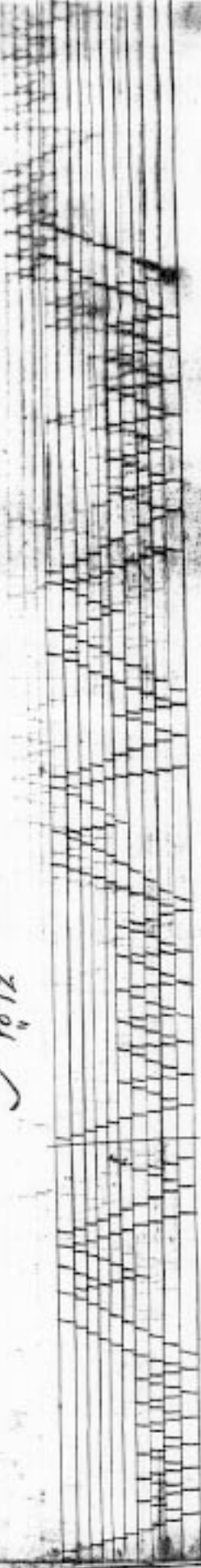
No 8 No 12

No 12



No 12

No 12

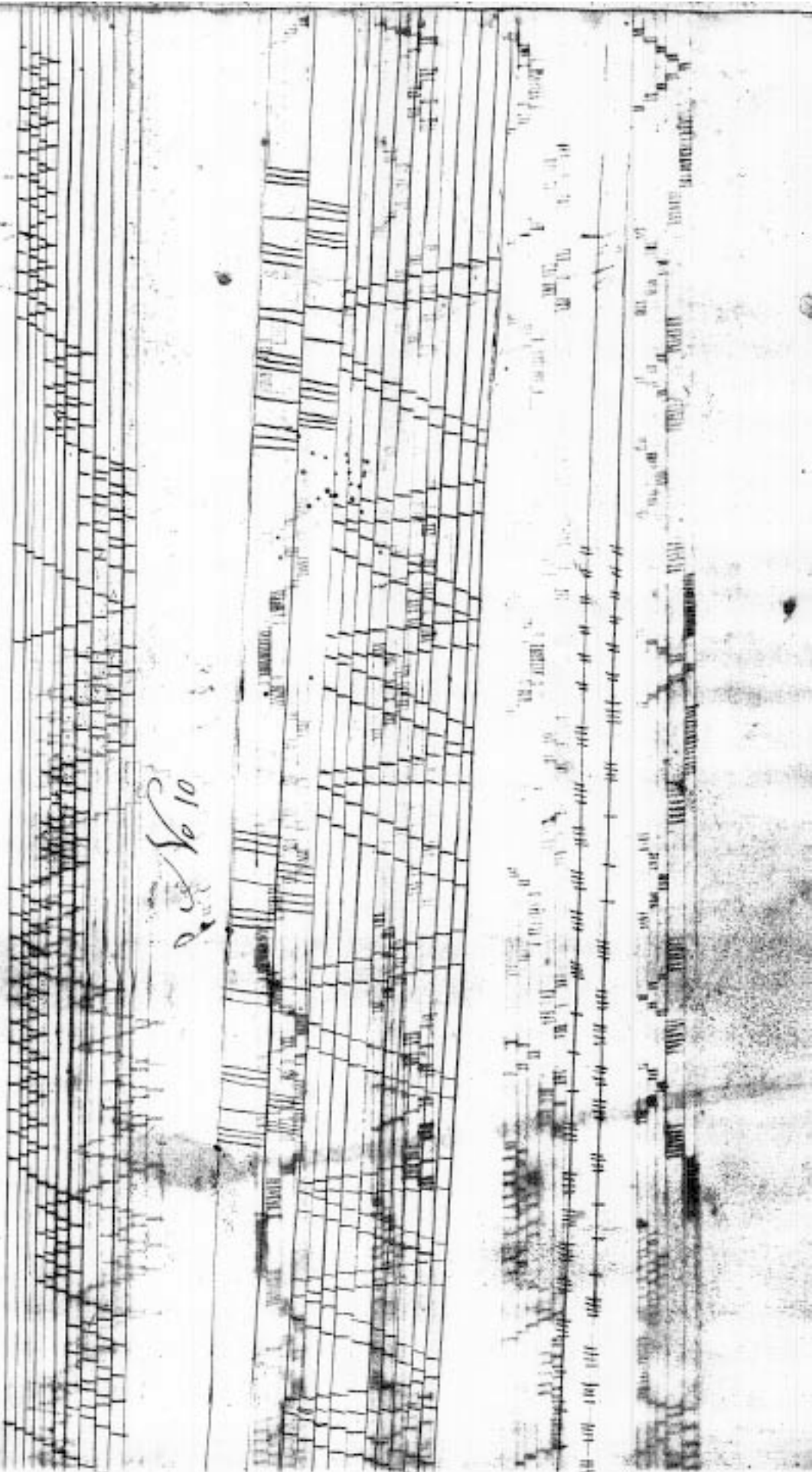


No 12

X

No 12

No 10



No 12



88 Quintus Band



No 6



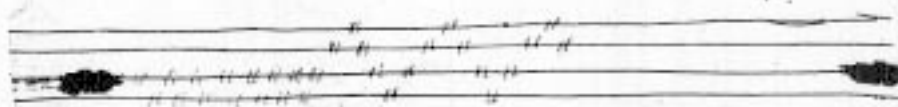
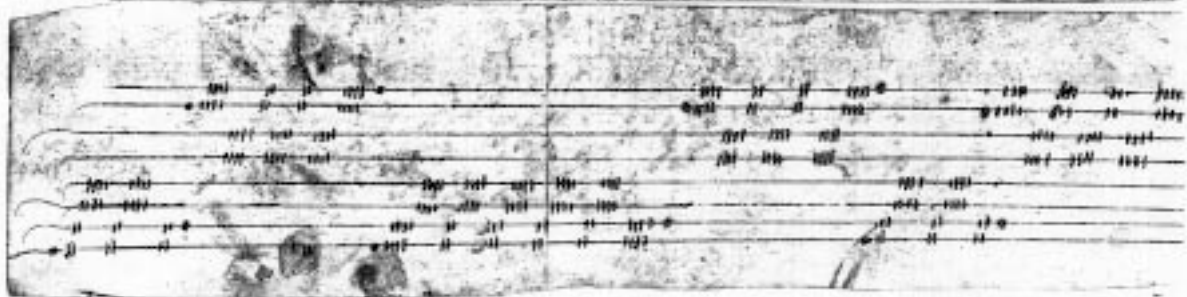
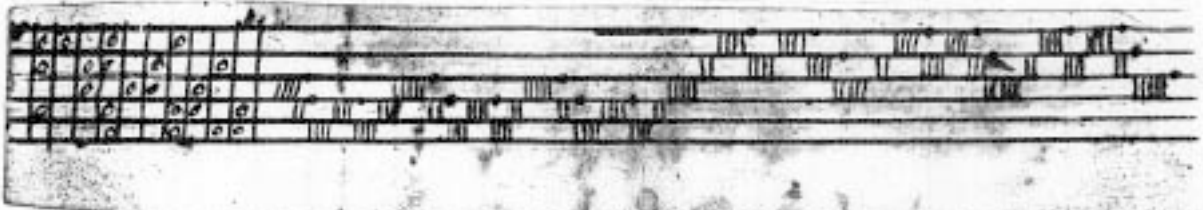
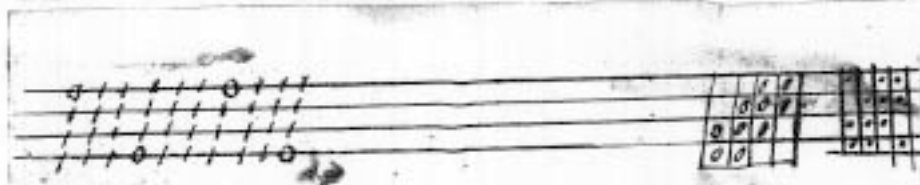
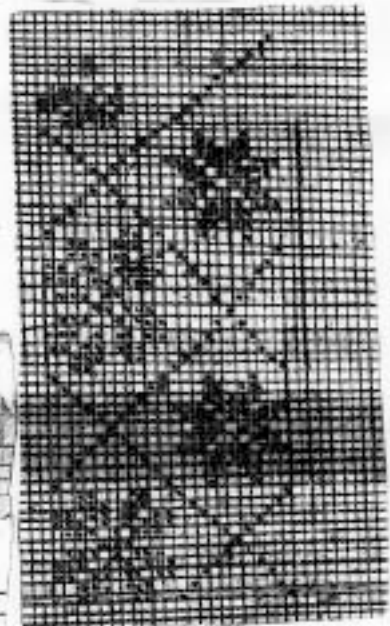
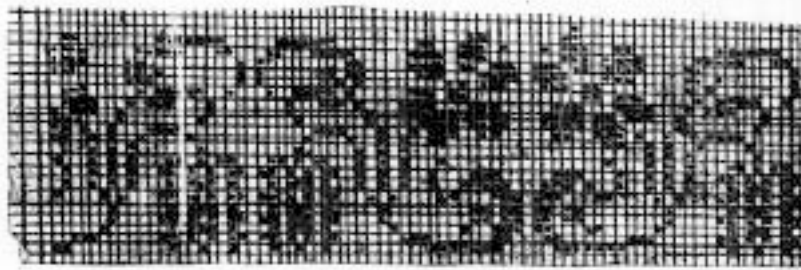
No 9



No 10



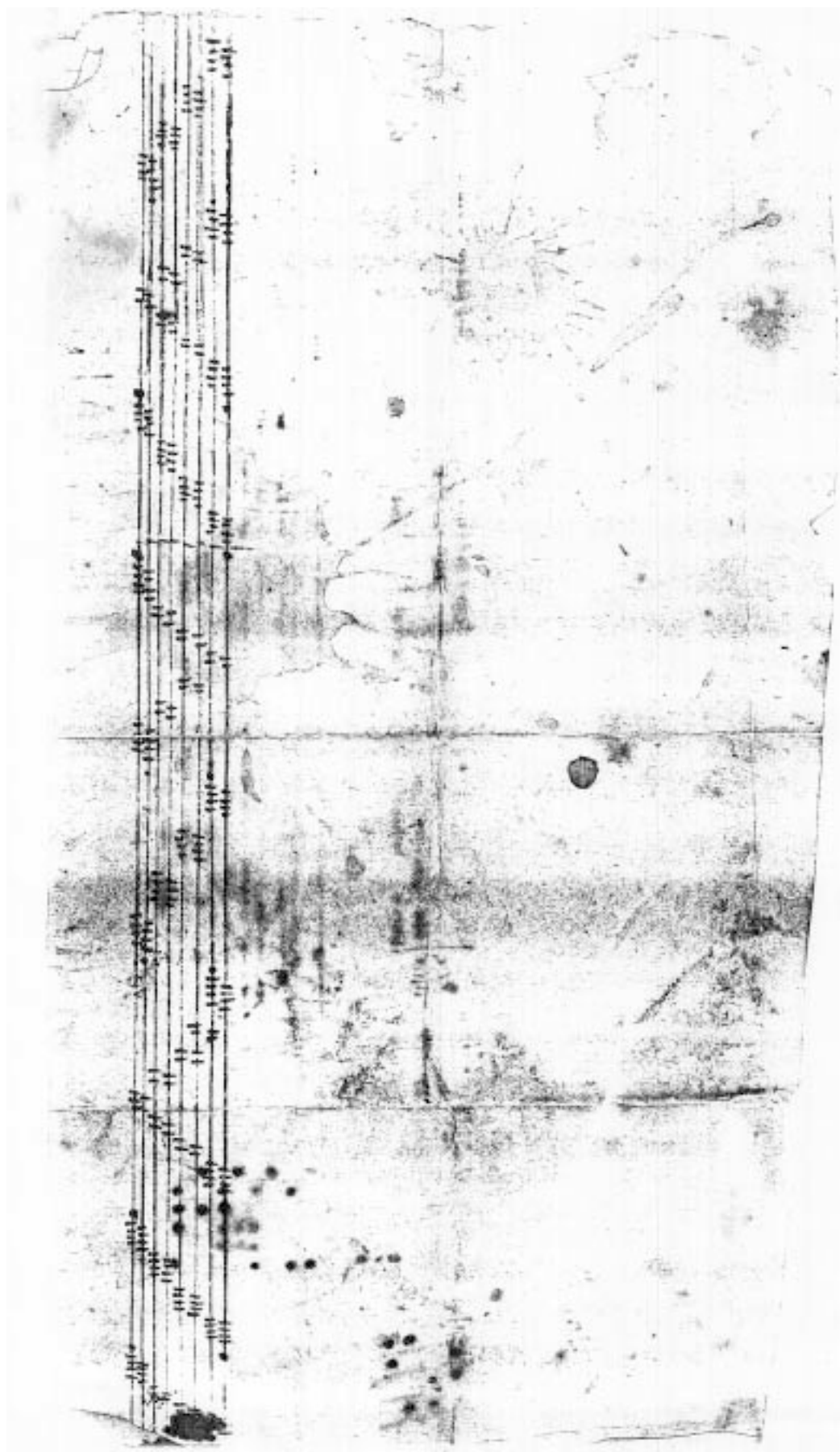
This page and the next six feet are lying loose in
S. Hinshelwood's book.
By the lady's consent.

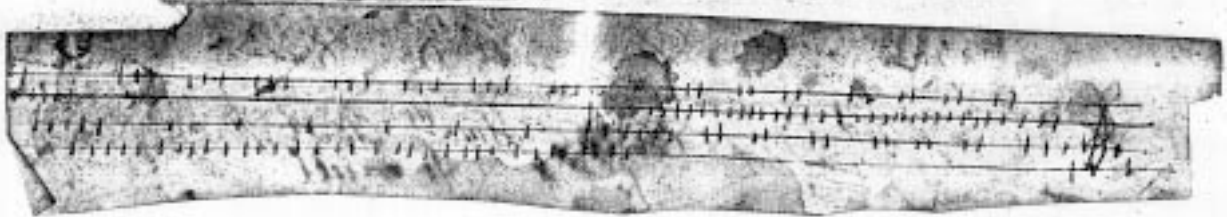
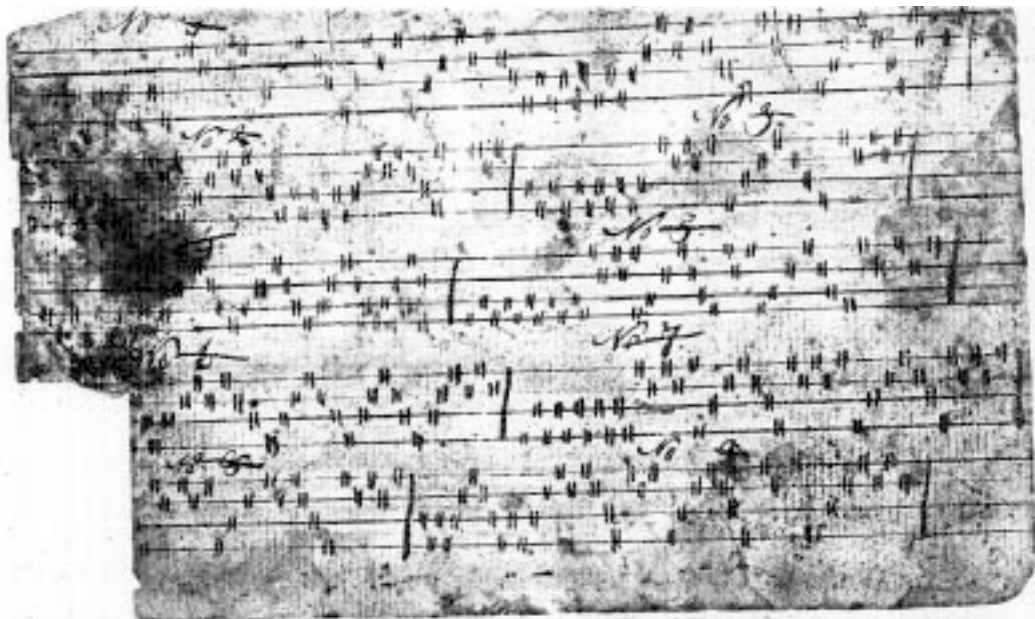


This page and the next six feet are lying loose in
S. Hinshelwood's book.

This image shows a page of handwritten musical notation on aged, stained paper. The score is written in ink and consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "I have a dream that one day this nation will rise up and live up to the lofty promises of the Declaration of Independence that all men are created equal." The notation includes notes, rests, and bar lines. There are some corrections and markings on the paper, including a large dark ink blot on the right side. The handwriting is in cursive.

Lincoln





Handwritten text on a narrow strip of parchment, likely a title page or dedication. The text is written in a cursive script and includes the name "Samuel" at the bottom right.

Handwritten musical notation on a strip of parchment. The notation is organized into several systems, each consisting of multiple staves. The systems are labeled with numbers: "No. 10" and "No. 11" are clearly visible. The notation includes various musical symbols such as notes, rests, and bar lines. The parchment shows signs of age and wear, with some darkening and staining, particularly on the right side.

12

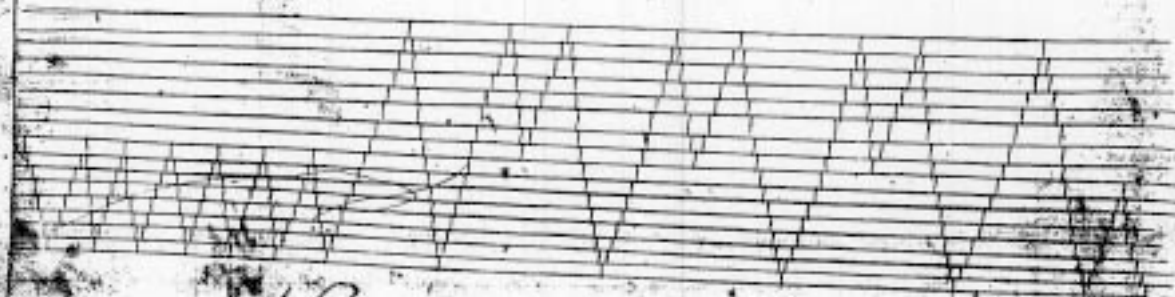
Handwritten musical notation on a staff. The notation consists of a series of vertical lines with small dots placed at various heights, forming a grid-like structure. This appears to be a form of early musical notation or a tablature system.

Handwritten musical notation on a staff. The notation is similar to the one above, with vertical lines and dots. The word "Nov 26" is written in cursive below the staff. A signature, possibly "J. J. J.", is written in cursive to the right of the staff.

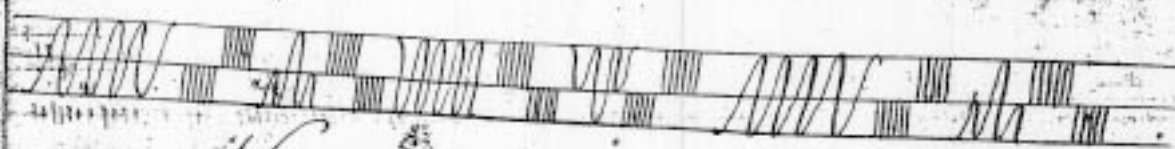
A large grid of musical notation. The grid consists of many vertical lines and horizontal lines, with small dots placed at various intersections. This appears to be a detailed form of musical notation or a tablature system.

Handwritten musical notation on a staff. The notation consists of a series of vertical lines with small dots placed at various heights, forming a grid-like structure. The words "Nov 10" are written in cursive below the staff. A signature, possibly "J. J. J.", is written in cursive to the right of the staff.

No. 26



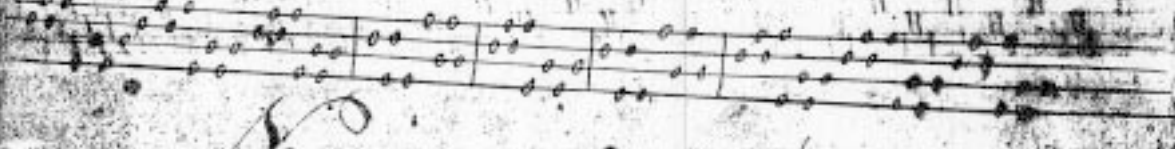
No. 26



No. 25



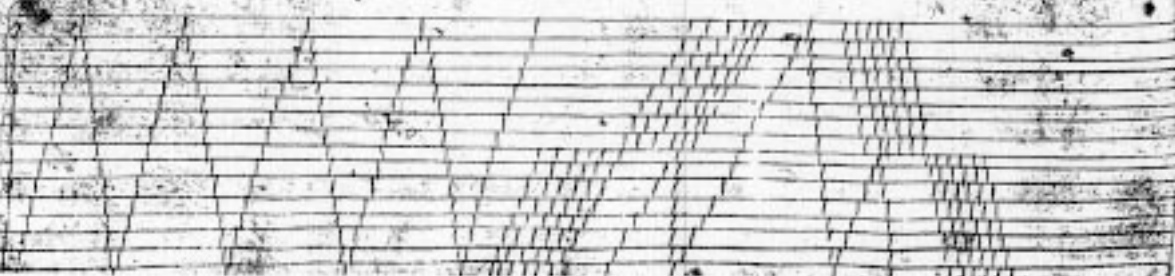
No. 2



No.



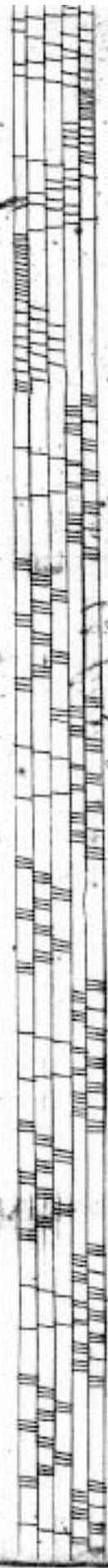
No. 3 *Andantino*



3x faintest Bird



4 faintest Bird



6 faintest Bird



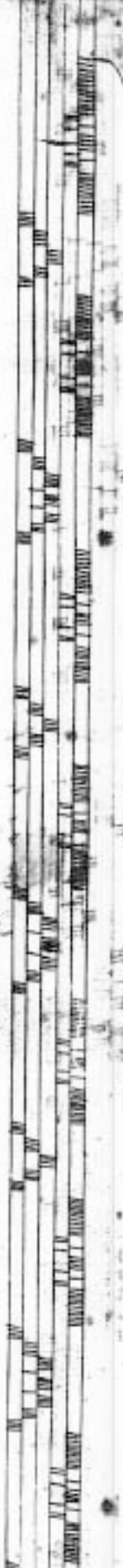
9 faintest Bird



54 fingerpost Reed



62 fingerpost Reed



65 fingerpost Reed



This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into several systems, each consisting of multiple staves. The handwriting is in dark ink and appears to be a form of shorthand or a specific musical notation system. The paper shows signs of wear, including stains and discoloration. There are two prominent text annotations in cursive script: "68 firsfoot Broad" located in the middle-left section, and "55 firsfoot Broad" located in the middle-right section. The overall appearance is that of an old, possibly historical, manuscript page.

68 firsfoot Broad

55 firsfoot Broad

No 1



No 2



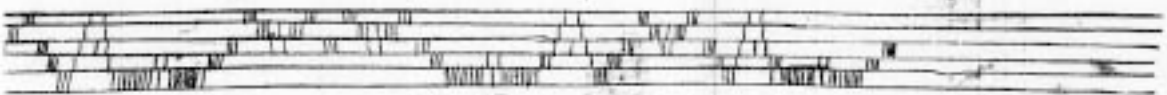
No 3



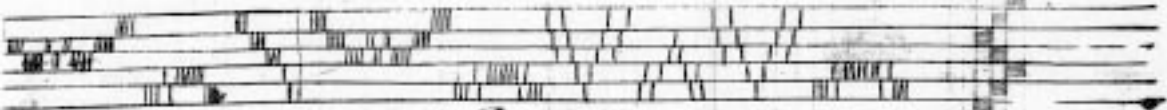
No 4



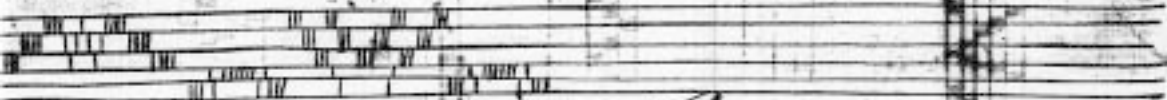
No 5



No 6

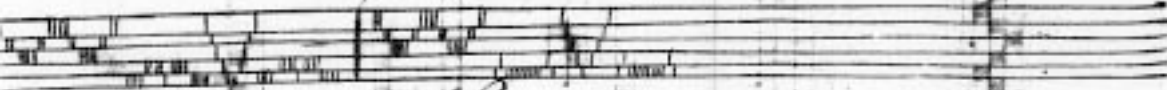


No 7

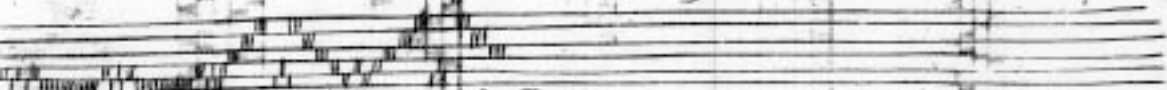


No 8

No 10

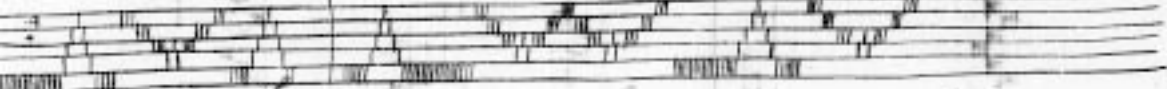


No 9



No 11

No 12



No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

No. 8

No. 9

No. 10

No. 11

No. 12

No. 6 bild



No. 6 bild

No. 6 bild

No. 5

A page of handwritten musical notation on aged paper. The page is divided into two columns by a vertical line. Each column contains a series of musical staves. The notation is dense and appears to be a form of shorthand or tablature, possibly for a lute or similar stringed instrument. The staves are numbered 1 through 12, with some staves labeled 'No. 6 bild'. The handwriting is in a cursive style, and the paper shows signs of age and wear, including some staining and a vertical crease down the center.

A page of handwritten musical notation on aged, stained paper. The page is divided into three systems of staves. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a form of shorthand or tablature, possibly for a lute or guitar, given the frequent use of natural notes and the lack of traditional rhythmic notation. The first system is on the left, the second in the middle, and the third on the right. Each system is labeled with a handwritten number: 'No. 12' is written below the first system, 'No. 13' below the second, and 'No. 14' below the third. The paper shows signs of age, including foxing, dark spots, and some ink bleed-through from the reverse side.

No. 12

No. 13

No. 14

No. 12

Two staves of handwritten musical notation. The notation consists of a series of vertical lines and horizontal strokes, characteristic of early manuscript notation. The first staff contains a sequence of notes and rests, while the second staff continues the notation. The handwriting is dense and somewhat irregular, typical of historical manuscripts.

Solo

No. 12

A series of empty musical staves, consisting of multiple horizontal lines. The paper shows signs of age, including some staining and discoloration, particularly along the right edge.

No 8

Handwritten musical notation for No 8, consisting of multiple staves with dense rhythmic patterns. The notation is highly stylized and appears to be a form of shorthand or tablature.

No 5

Handwritten musical notation for No 5, consisting of multiple staves with rhythmic patterns. The notation is dense and appears to be a form of shorthand or tablature.

No 5

No 5

Handwritten musical notation for No 5, consisting of multiple staves with rhythmic patterns. The notation is dense and appears to be a form of shorthand or tablature.

base

Scott

Viol.

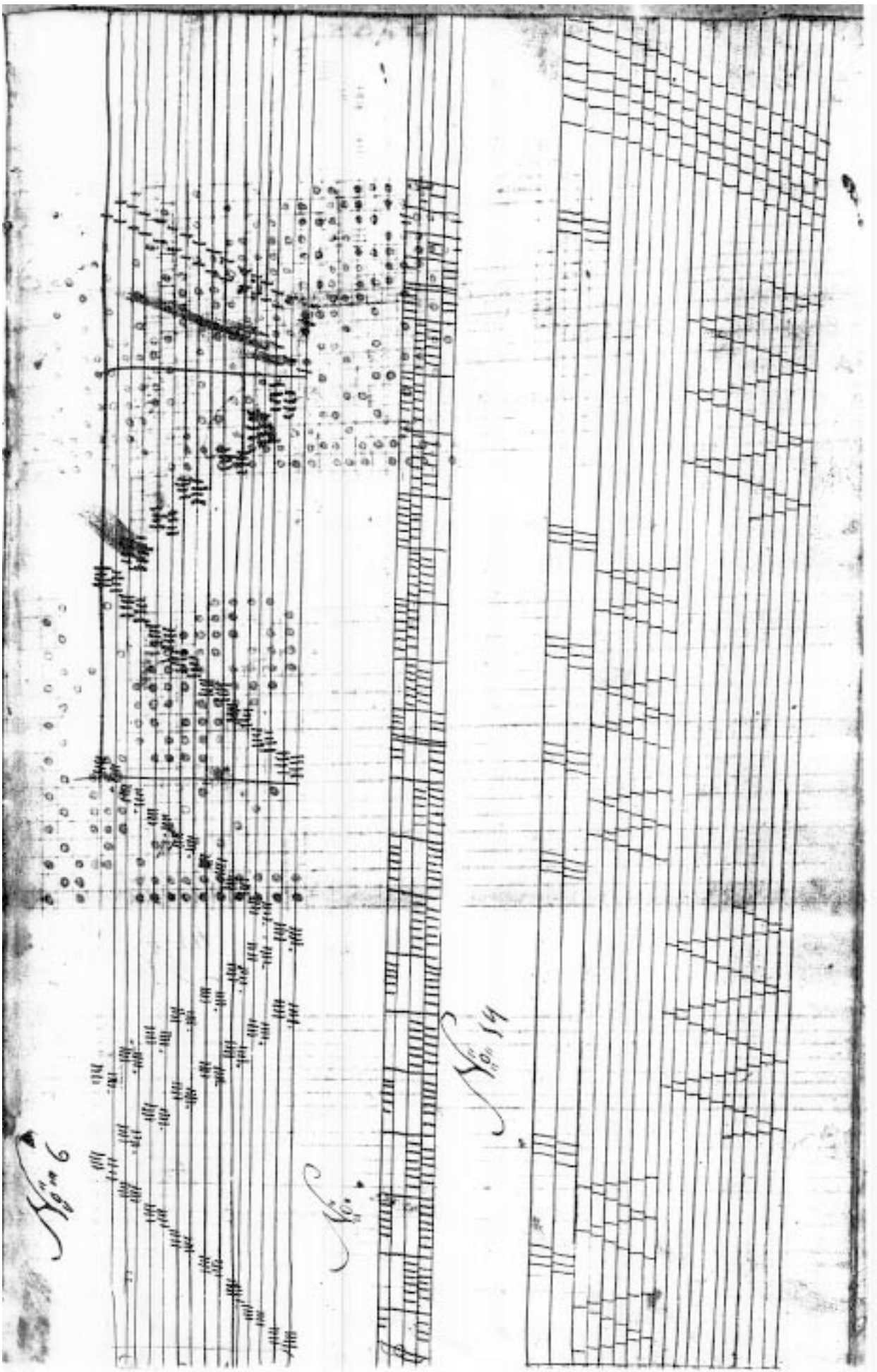
A single musical staff containing a series of notes and rests, likely representing a violin part. The notes are mostly eighth and sixteenth notes, with some rests.

Violoncello

A musical staff with notes and rests, likely for a cello. It features a mix of note values and rests, with some dynamic markings.

Violoncello

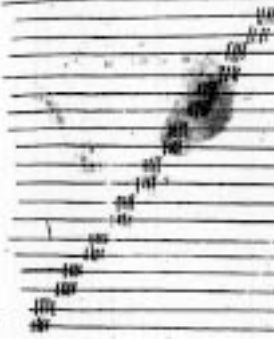
A musical staff with notes and rests, possibly for a second violin or flute. It contains rhythmic patterns and rests.



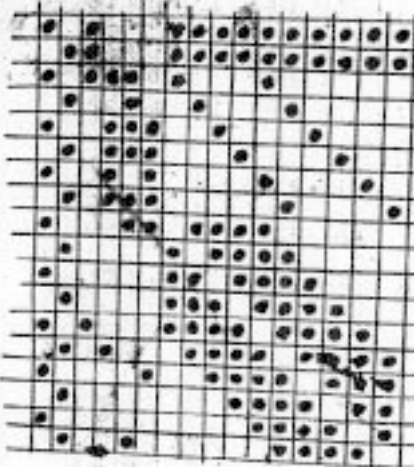
No. 6

No.

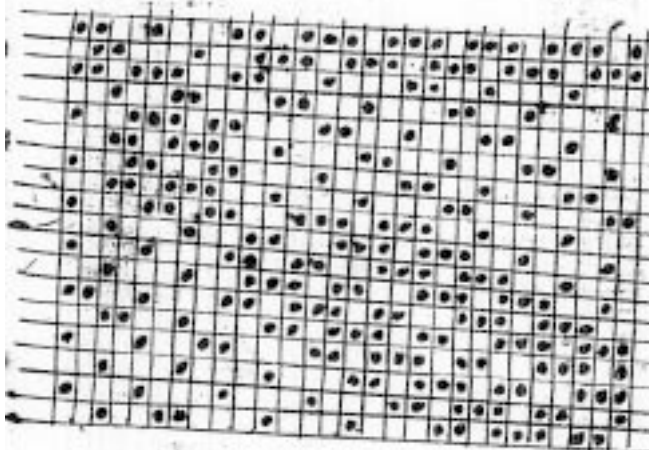
No. 14



No. 54



No. 54



Nov 7

Handwritten musical score on a page with a large diagonal cross through it. The score consists of multiple staves with musical notation, including notes, rests, and clefs. The page is heavily inked and shows signs of age and wear.

Nov 7

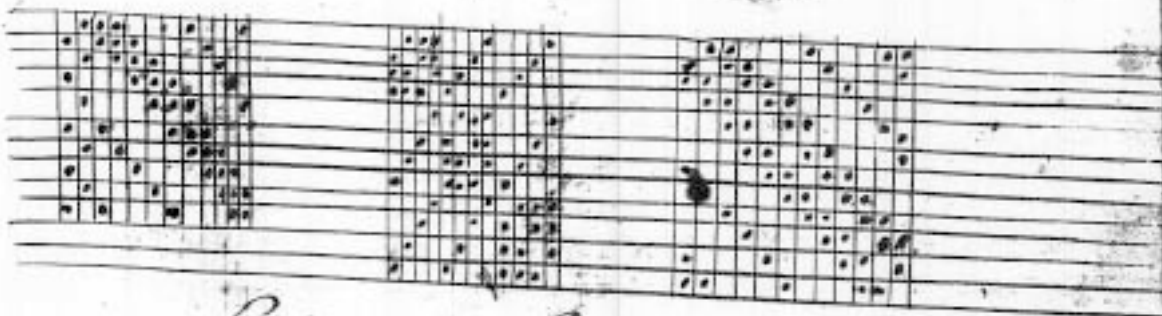
Handwritten musical score on a page with a large diagonal cross through it. The score consists of multiple staves with musical notation, including notes, rests, and clefs. The page is heavily inked and shows signs of age and wear.

Nov 7

N^o 12

N^o 13-14

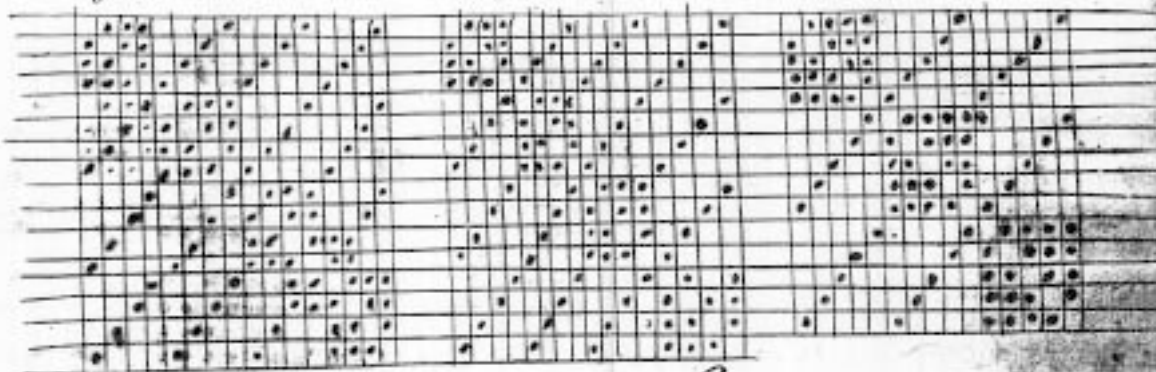
N^o 11



N^o 6
c. b. l.

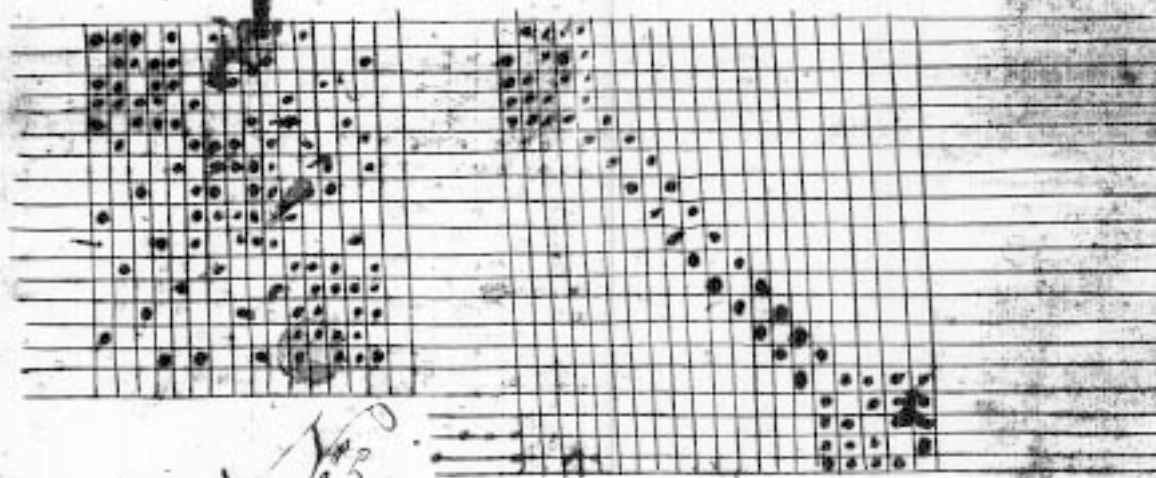
N^o 4

N^o 9



N^o 8

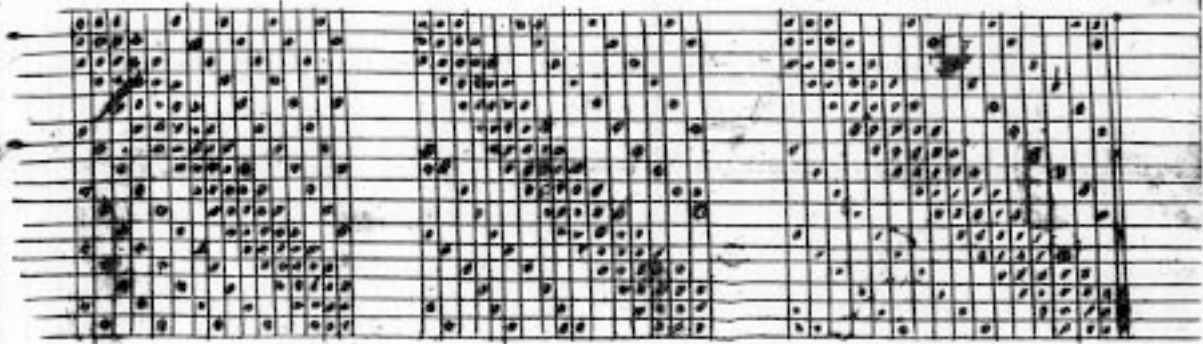
N^o 10



N^o 5



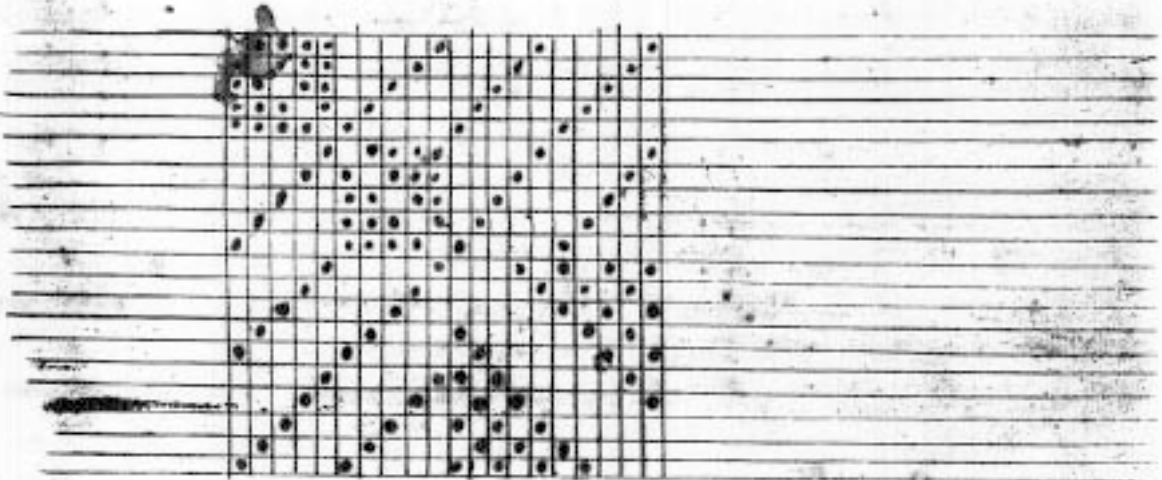
Noⁿ 26



Noⁿ 8



Noⁿ 30

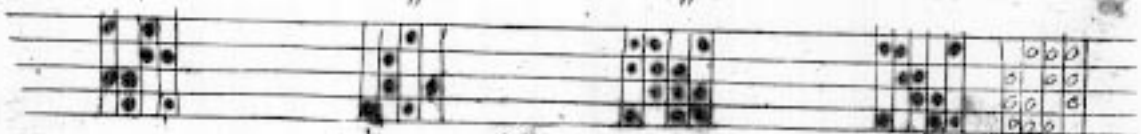


Noⁿ 2

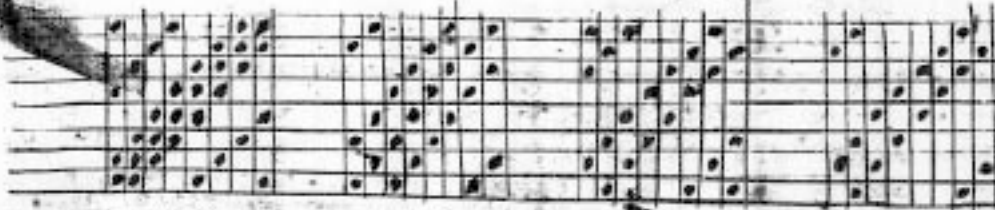
Noⁿ 10

Noⁿ 11

Noⁿ 14

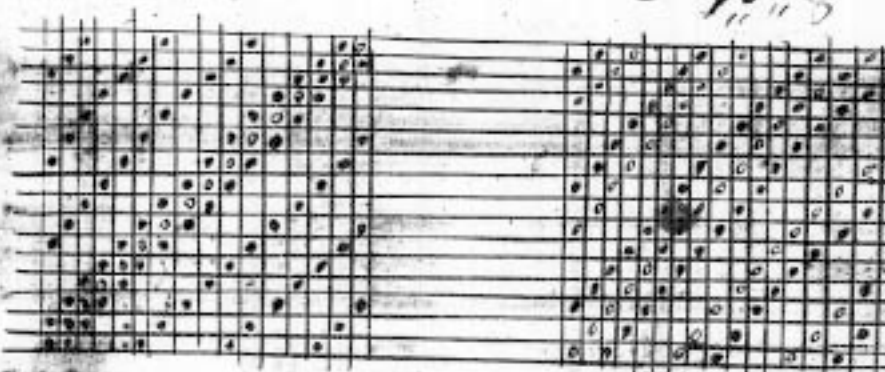


Vn^o 1^o 1783 *Vn^o 2^o 1784* *Vn^o 3^o 1785* *Vn^o 4^o 1786*



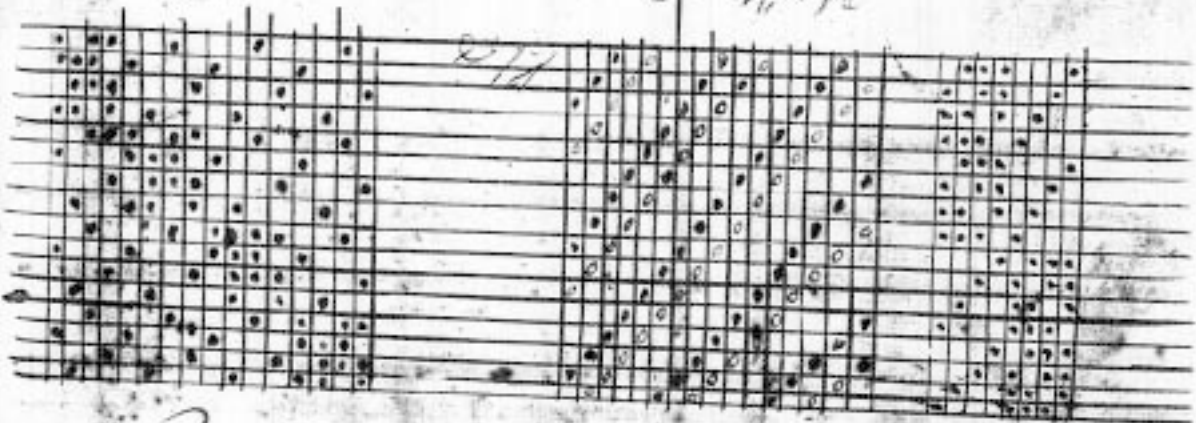
Vn^o 1^o 1787

Vn^o 2^o 1788

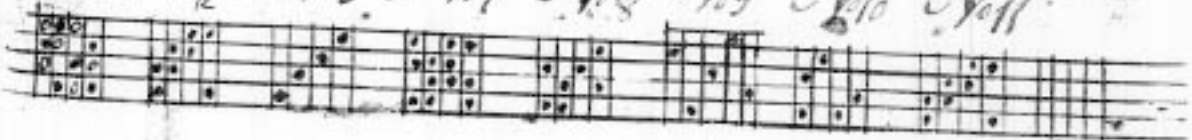


Vn^o 1^o 1789

Vn^o 2^o 1790



Vn^o 1^o 1791 *Vn^o 2^o 1792* *Vn^o 3^o 1793* *Vn^o 4^o 1794* *Vn^o 1^o 1795* *Vn^o 2^o 1796*



No 12345678910

No 11

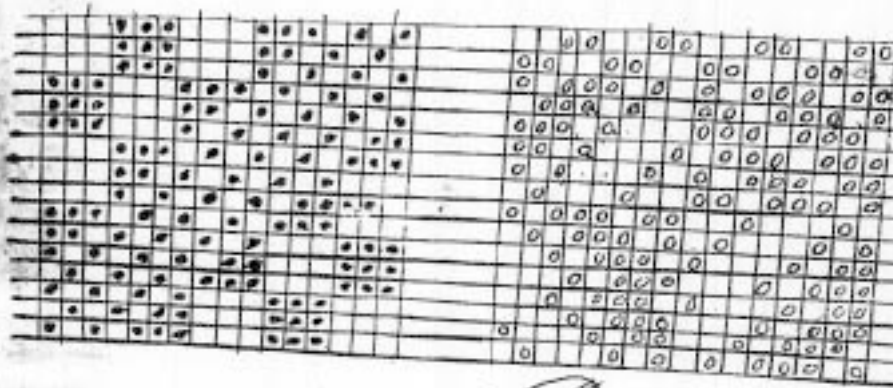
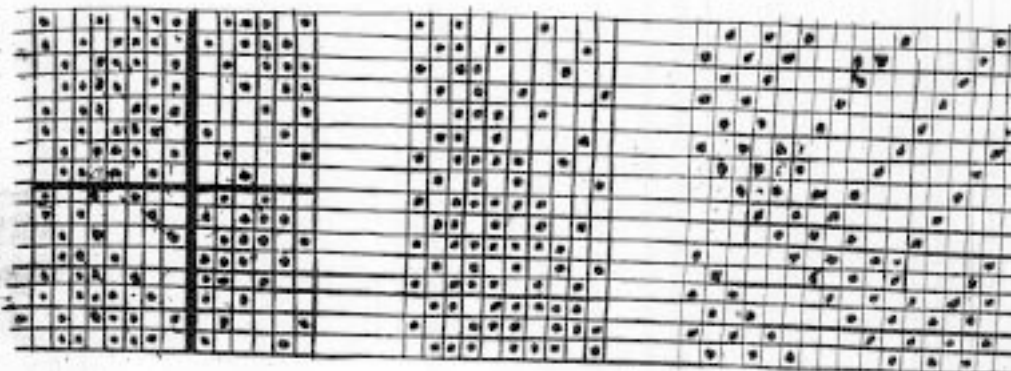
No 810

No 1011

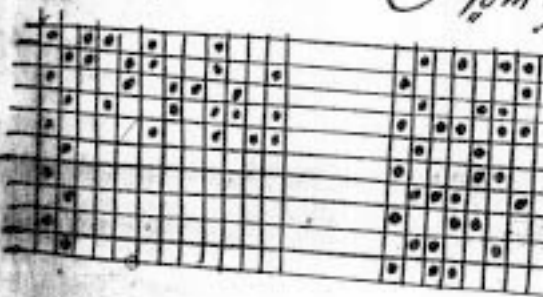
N^o 8

N^o 6

N^o 10



N^o 9



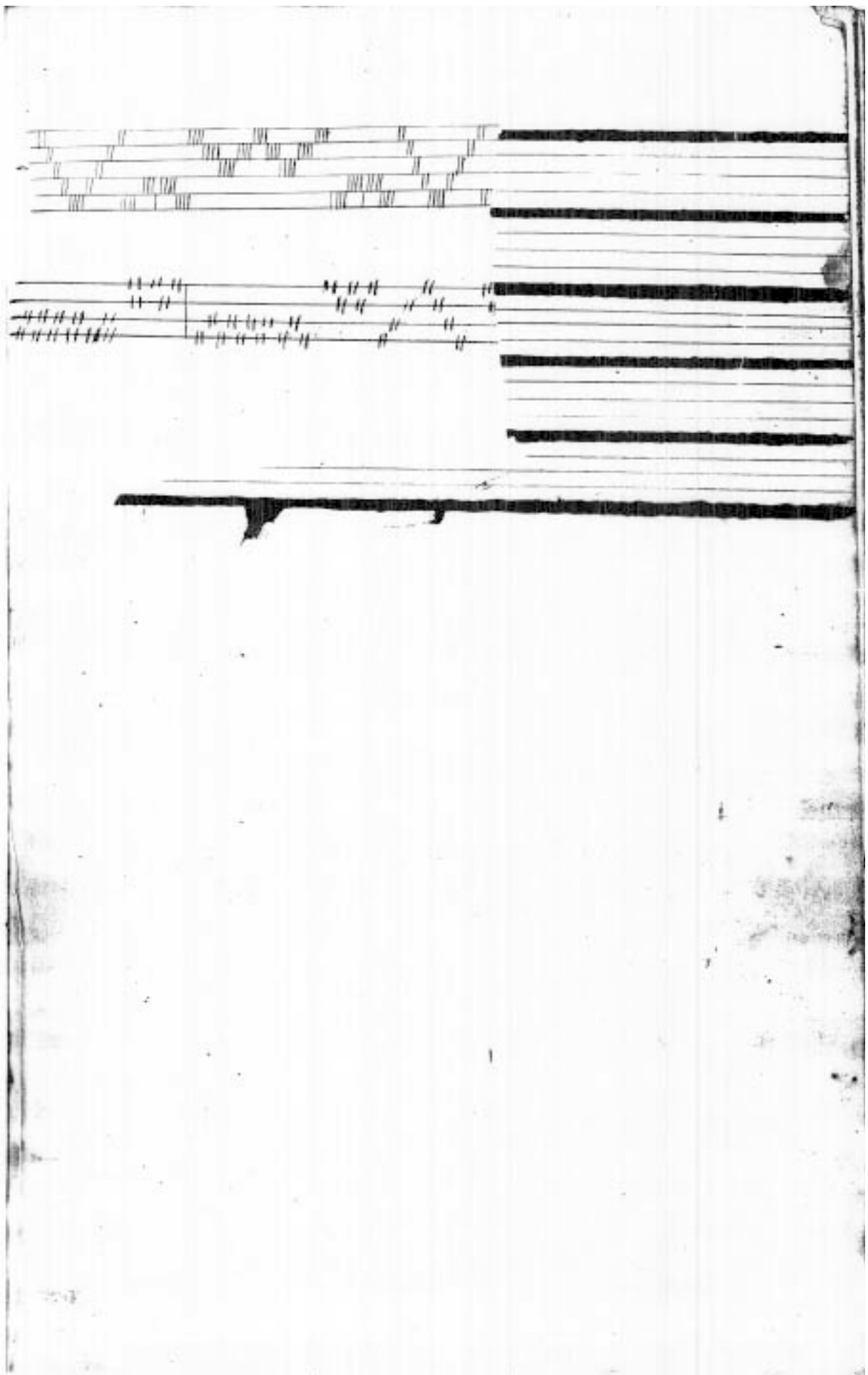


Handwritten musical notation on a five-line staff. The notes are written in a cursive style, with some notes being large and decorative. The notation includes stems, beams, and various note heads.

N^o 7

Handwritten musical notation on a five-line staff, similar to the one above. It features cursive notes and stems, with some notes being particularly large and ornate.

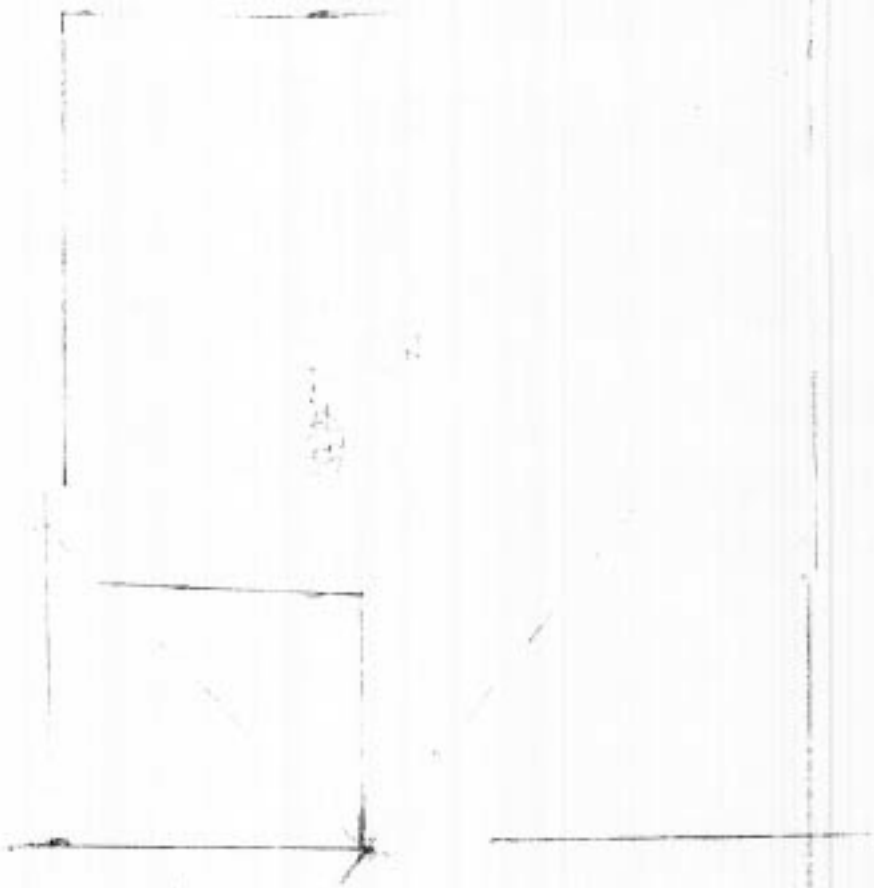
N^o 7



Heinrich Joseph 1826
Joseph Bannan

2. Tag wird 1 Salbun gen. Kost	1	50
von dem 1 Salbun gen. Kost	1/2	50
Ein Kuchel ward	1	25

~~...~~



Item Josef 1822

8

~~10000 Schillingen~~

~~4 10000 Schillingen~~

~~2 30~~

~~10000 Schillingen 10000 Schillingen~~

~~2 30~~

~~10000 Schillingen~~

~~2 10000 Schillingen~~

~~1 37~~

~~10000 Schillingen
10000 Schillingen
10000 Schillingen~~

Item Josef 1822

8

~~10000 Schillingen~~

~~10000 Schillingen~~

~~10000 Schillingen~~

~~2 36~~

~~10000 Schillingen~~

~~10000 Schillingen~~

~~4 48~~

~~10000 Schillingen~~

~~10000 Schillingen~~

~~1 20~~

~~10000 Schillingen~~

Juni Jours 1823

8

5

George Lind

Juni ist Districte querebare More
17 Jours 1 Jours halbes
but 15 Jours ein Jours

2

58

Juni Jours 1823

George Lind

Juni ist Districte querebare More
10 Jours 1 Jours halbes
but 18 Jours ein Jours

1

84

George Lind

Juni ist Districte querebare
More 17 Jours ein Jours
18 Jours ein Jours

3

17

George Lind

More 21 Jours ein Jours
Juni ist Districte querebare More 40 Jours
ein Jours 18 Jours ein Jours

2

36

4

43

Juni ist Districte querebare
More 20 Jours 6 Jours ein Jours

1

20

Juni ist Districte querebare
More 1 Jours ein Jours

1

1

Jme Jofse 1828

8 5

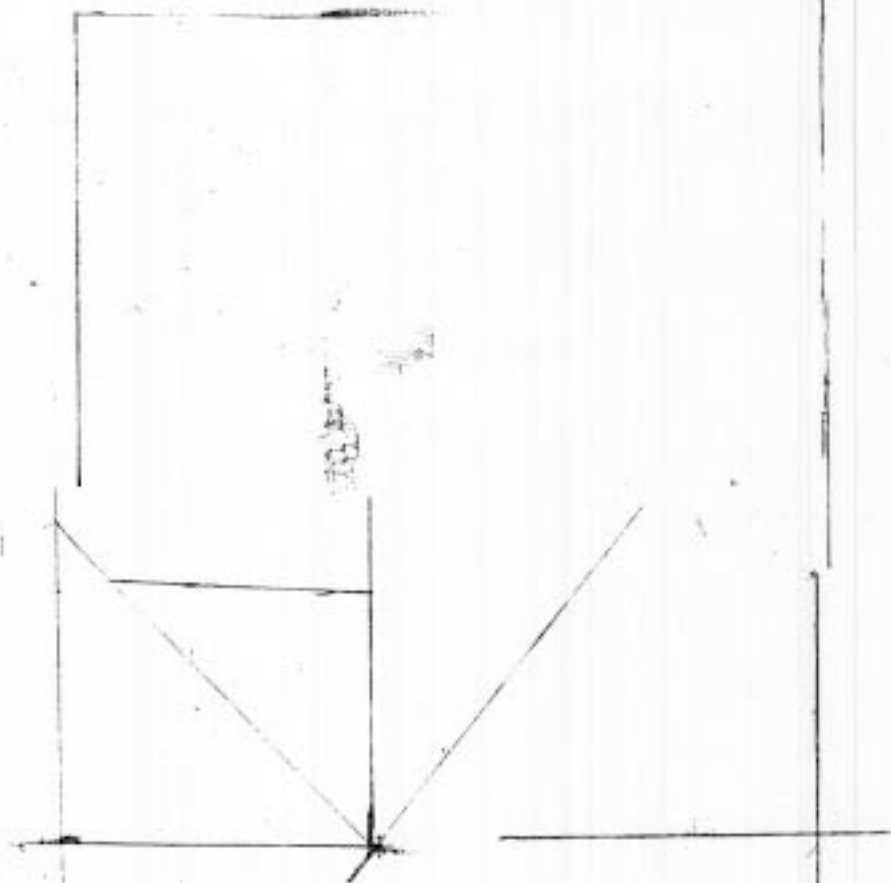
~~Jacob Ludwig Jünger~~

~~ein Stk Dislingen querschnitt~~

~~Wort 14 gewt 1 Fundal 15 2 Querschnitt 2 13~~

~~Suberstein querschnitt~~

~~2 Subig querschnitt 3 50~~



~~Jfm Jofse 1823~~

Josephus Hammen	1	25
1 roeg om jacht	1	25
1 roeg om jacht	2	0
1 roeg om jacht	2	42
1 roeg om jacht	0	34

~~2 roeg om jacht~~ 1 37

~~Jfm Jofse 1822~~

Josephus Hammen	1	0
----------------------------	--------------	--------------

~~Jfm Jofse 1822~~

Josephus Hammen	2	36
1 roeg om jacht	4	45
1 roeg om jacht	1	20

~~År 1821~~

~~Samuel Henningsen
Justa svang~~

~~3 dag guffort~~

~~4 dag med 1 salbur guffort~~

~~5 dag guffort~~

~~6 dag guffort~~

~~4 1/2 dag guffort~~

~~5 dag guffort~~

8 5
9 37 1/2
1 12 1/2
1 2 1/2
1 5
5 2 1/2

~~År 1822~~

~~Samuel Lunding~~

~~1 dag med 1 salbur guffort~~

8 0 76

~~År 1822~~

~~Christians Larsen guffort~~

~~1 dag guffort~~

~~1 dag guffort~~

8 2 50
0 2 1/2
0 50

~~År 1823~~

~~Justa svang guffort~~

12 63 1/2

~~Jesu. Jesu 1821~~

~~Jesu. Jesu 1821~~

4 1/2	Tag gulefart	1	12 1/2
5	Tag gulefart	1	25
3 1/2	Tag gulefart	0	37 1/2
8 1/2	Tag gulefart	2	12 1/2
2 1/2	Tag gulefart	1	62
		3	17 1/2

~~Jesu. Jesu 1822~~

7	Tag gulefart	0	12 1/2
5	Tag med 1 partel	0	25
5	Tag med 1 partel	2	62 1/2
5	Tag med 1 partel	4	75
		10	40 1/2

~~Jesu. Jesu 1822~~

6	Tag med 1 partel	2	12 1/2
5	Tag med 1 partel	2	75
1	Tag med 1 partel	5	25
		5	50

Jhre Jofu 1812

~~Leber Sam 106
2 Drog und 1 Solbau mit gelber~~

Jhre Jofu 1822

8

~~Leber Sam Schwarz
Ein Stk gelberer gewolben
Nov 14 jaert in d. selben 11 Stk -- 1 592
Ein Stk gewolbt -- 10 0~~

Im Jahr 1821
~~Joseph Mühlbauer~~
 1/2 Maß Gurke

~~Im Jahr 1823
 Johann Schumann
 Ein St. Arobwunden Meißeljeuch
 7 St. in jeuch - - - - - 1 12~~

~~Im Jahr 1823
 Johann Ludwig
 Ein St. in jeuch - - - - - 1 50~~

~~Johann Schumann
 6 37~~

a b c d e f g h i j k l m n o p q
 r s t u v w x y z
 A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z
 ab cde fgh i j k l m n o p q
 r s t u v w x y z

Jhre Jhrz 1823

8

6

quocqu Pardigone

~~Ein rubig quocqu Pardigone~~

~~1~~

~~0~~

~~Ein rubig quocqu Pardigone~~

~~1~~

~~75~~

~~Ein rubig quocqu Pardigone~~

~~3~~

~~96~~

~~33 Jhrz 11 Jhrz ein Jhrz~~

~~Ein rubig quocqu Pardigone~~

~~More 2.0 und 1 Jhrz 11 Jhrz rubig~~

~~1~~

~~90~~

~~1 rubig 8 Jhrz 11 Jhrz~~

No 7



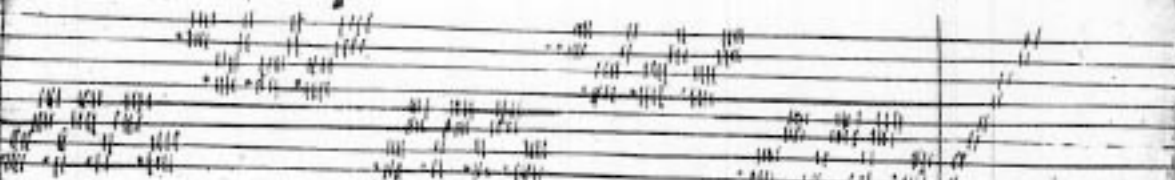
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No 7



No 7



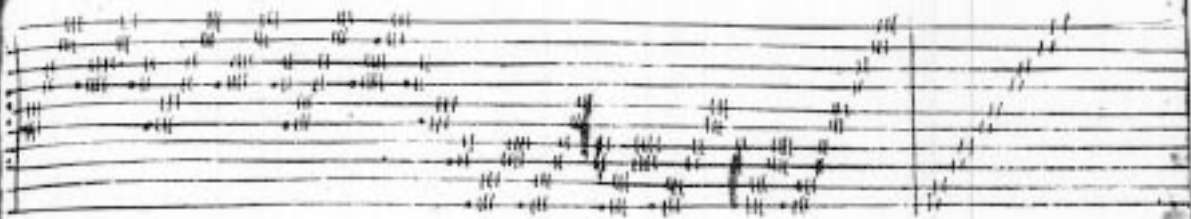
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No 7



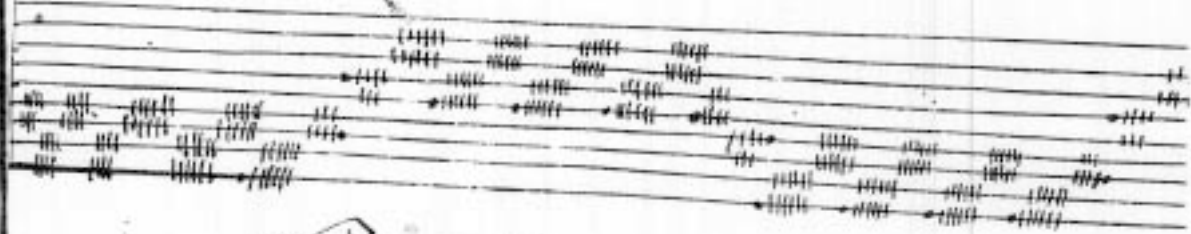
N^o 9



N^o 9



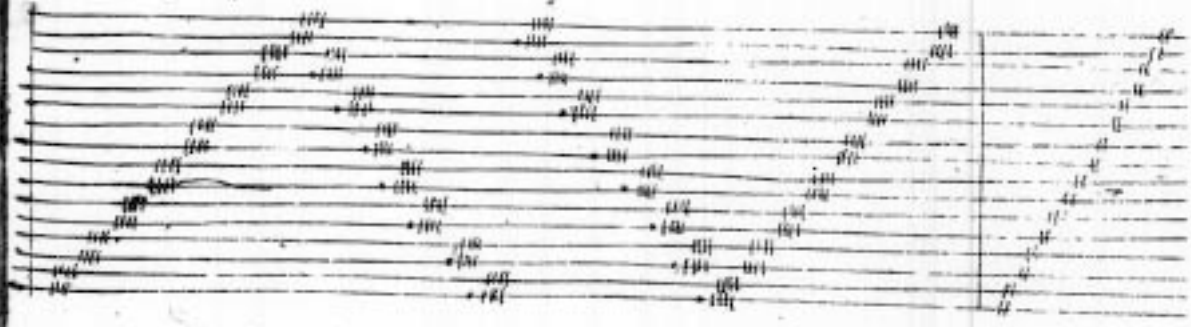
N^o 7



N^o 8



N^o 6



376
Dinniel Godmooe van 10 June 1850
Jesloep die wijzen van wie afgesien is
in die jaar van die dood van die
hooft Godmooe van die jaar van die dood
als die was Elisabeth van die jaar van die dood
als die was in die Elisabeth Godmooe van die jaar van die dood
in die jaar van die dood van die jaar van die dood
in die jaar van die dood van die jaar van die dood
als die was in die jaar van die dood van die jaar van die dood
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in die jaar van die dood van die jaar van die dood

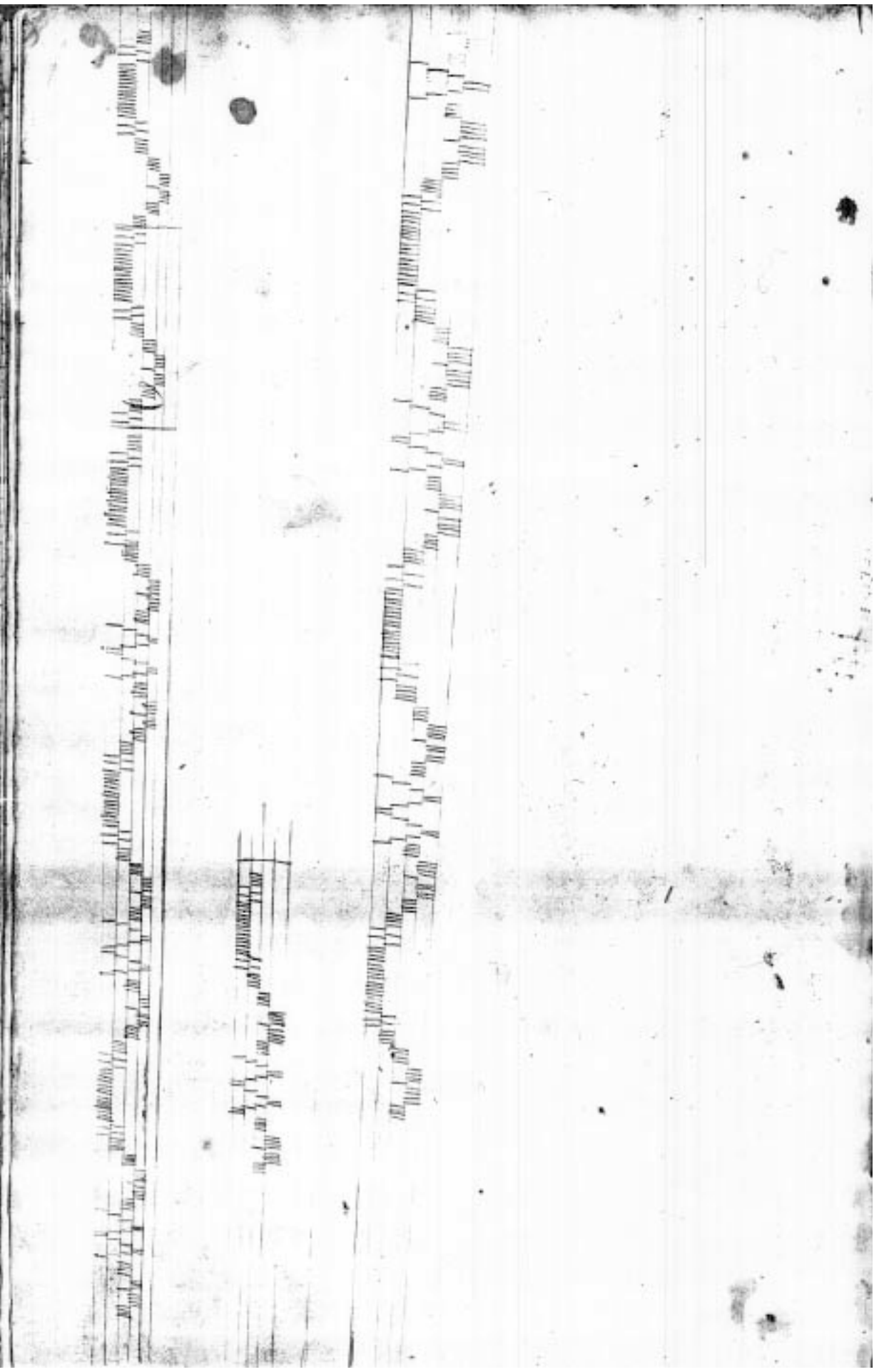
Handwritten text in cursive script, possibly a signature or title, including the word "Haupt" and "Paul Fingel".

Handwritten text in cursive script, possibly a list of names or initials, including "L M N O P Q R S T U V W X Y Z".



Le Capitaine de Frigate Adjoint M^{re}
Général L'Empereur
Bordeaux le 10 Mars 1819
A Monsieur le Comte de ...
Paris le 10 Mars 1819





thought is known by him who made it 1822

thought is known by him who made it 1822

By delight and some will use me to 18 1822

A sad that would yield must mind be 13

Stituate Pripile experienced many times 13 1234

Porten your life by reason not by fancy



Keep your premises and you are always to be 18

San Sam Sam Sam Sam Sam Sam Sam Sam Sam

Nov 26 Nov 26 Nov 26 Jacobs Per Feb 1823

22	Henry Miller & Council	11	5	25
22	2	18	50	17
22	17	18	12	17
22	17	18	12	17
22	17	18	12	17
59	330	7	63	20
		63		20
				100

14	50	45
14	25	25
14	25	25
14	40	5
14	155	121

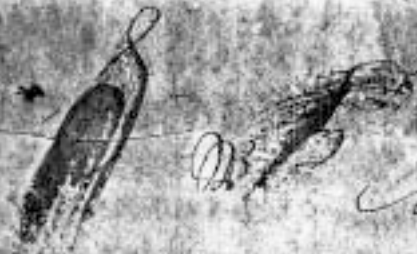
50
25
75

Handwritten text at the bottom of the page, including the word 'Sea' and other illegible characters.

Samuel Hunsperger

A. D. 1838
S. H. Hunsperger

Samuel Hunsperger
S. H. Hunsperger



1838

53 of 34 Bar 1838

S. H.

Samuel Hunsperger

Samuel Hunsperger

Bar

Baron Hunsperger 1838